

GIVING THE LEXICON OF EMOTIONAL EVALUATION IN LITERARY TRANSLATION



<https://doi.org/10.5281/zenodo.7455066>

Dildora KOMILOVA,

Teacher of the Department of Western Languages,
TDSHU, Tashkent, Uzbekistan.

Tel: +998914442961; E-mail: dkomilova703@gmail.com

Annotatsiya. *Ushbu maqolada badiiy asar shakl va mazmunning dialektik birligini tashkil etishi va bu xususiyatning badiiy tarjimada qayta yaratilishi to‘la-to‘kis adekvatlikka erishishning asosiy shartlaridan biri hisoblanishi haqida fikrlar boradi. Ba‘zi tarjimonlar faoliyatida kuzatilganidek, mazmun birinchi o‘ringa qo‘yilib, shaklga e‘tiborsizlik bilan qaraladigan bo‘lsa, muallif uslubi hamda personajlar nutqlari tasviri to‘laonli chiqmaydi.*

Kalit so‘zlar: *Hissiy baholash leksikasi, badiiy tarjima, uslubiy vazifalar, badiiy nutq, ilmiy-qiyosiy tadqiq.*

Аннотация. *В данной статье рассматривается тот факт, что художественное произведение представляет собой диалектическое единство формы и содержания, и что воспроизведение этой особенности в художественном переводе считается одним из главных условий достижения полной адекватности. Как наблюдается в работах некоторых переводчиков, при приоритете содержания и игнорировании формы авторский стиль и образ речей персонажей не выйдут в полной мере.*

Ключевые слова: *Лексика эмоциональной оценки, художественный перевод, методические задачи, художественная речь, научно-сопоставительное исследование.*

Abstract. *This article discusses the fact that a work of art constitutes a dialectical unity of form and content, and that the reproduction of this feature in artistic translation is considered one of the main conditions for achieving complete adequacy. As observed in the work of some translators, if the content is given priority and the form is ignored, the author's style and the image of the characters' speeches will not come out fully.*

Key words: *Lexicon of emotional assessment, artistic translation, methodological tasks, artistic speech, scientific and comparative research.*

Introduction. Translation is always a creative process of restoring the form and content as a whole, which requires the translator to create a unity of content and idea of the original as well as to restore its appropriate form.

In the scientific and critical literature, the idea that it is necessary to re-create the dialectical unity of feeling and content in translation is often

found. But in none of the existing works, this issue has not been elaborated on the basis of examples. No specific work on the restoration of the unit of emotional evaluation in translation has been published so far. This situation also limits the possibilities of wider and deeper elucidation of this issue in the scientific-theoretical aspect. Therefore, in this section of our work, we are content with covering only some aspects of this issue. Full reflection of the unity of content and form in translation requires the artist to be armed with not only practical but also theoretical knowledge. It is impossible to fully interpret the spirit of the original without mastering the secrets of language phenomena, without being aware of the specific laws of the original and translated languages, as well as the individual creative methods of the author. The extreme complexity of re-creating the unity of form and content of the original discourages some translators who are not very skilled and theoretically mature.

The famous translator G.R. Gachechiladze rightly said: "At first glance, the re-creation of a work seems to be possible only by repeating its unity of form and content (and the main element of the form is the language in which the work was created), translation, in fact, is out of the question. But there is a way out of this seemingly dead end: translation is an art. Therefore, translation is an art, in which the form and content are not separated from each other, but recreated as a whole... The translator must create a unity of form and content corresponding to the original.

Grammatical analysis of sentences is important for understanding and correct translation of a text in a foreign language. To translate from English to Uzbek correctly and quickly, it is not enough to know English grammar and have a certain amount of vocabulary. When translating a sentence, it is not good to translate the words found through the dictionary in order. The reason for this is that the way words are connected and used together in each language is unique to each language. based on existing laws. Therefore, in understanding and translating a text in another language, knowledge of the order and rules of the placement of words in the sentence in this language is more important than knowledge of vocabulary and grammar rules.

Thus, before translating the text in English, it is necessary to have a sufficient vocabulary, especially to understand the terms of various fields

and to know the basics of English grammar. Only then, by knowing the rules of translation of sentences in a foreign language, it is possible to perfectly learn this language and independently translate scientific, technical and literary literature. It is necessary to find secondary fragments and determine their interconnections. This is especially useful when you don't understand how words relate to each other.

Grammatical parsing of a sentence seems complicated and time-consuming at first glance. But when the ability to quickly and correctly find important words in a sentence, to distinguish them from secondary words, and to translate them using the rules of constructing sentences in English, the process of understanding and translating this text becomes easier and faster. Or on the contrary, if the student does not know how to analyze the sentence grammatically, no matter how much effort and time he spends on translating the words, he cannot translate the content of the text.

Experience shows that sentence analysis is a necessary basis for understanding the text. But it should not be forgotten that analyzing a sentence in a foreign language is different from analyzing it in the native language. Because the meaning of the sentence in the native language is understood in the process of reading it. In a foreign language, understanding and translating the meaning of a sentence is first done by paying attention to the order of placement, their connection, prepositions, articles, and suffixes.

Main part. In artistic translation, giving the lexicon of emotional assessment mainly appears on the basis of the interaction of the lexical-logical and contextual meanings of linguistic tools, it creates the effectiveness and attractiveness of the speech, increases the power of influence, and helps the more perfect and deep expression of the thought. In contrast to the lexical-logical meanings, the emotional-affective meanings of the linguistic means reflect the emotional state of the speaker, his feelings, and his reaction to the surrounding events. Because human activity is closely related to surrounding events and is always influenced by emotions.

For example, a person looks at something or an event with a feeling of love or hatred, concentrates his attention on one point and starts listening

to the interlocutor excitedly, gets angry, gets angry, rejoices, enjoys. Such changes in human nature are reflected not only in his face, actions, but also in his speech.

Adequate translation of linguistic means into the native language is considered one of the most important and at the same time very complex problems of translation practice. After all, translators make a lot of mistakes and shortcomings in transferring emotional-affective linguistic tools to Uzbek language, which is due to the inherent complexity of these language units, which give the speech a special charm and impact. Emotional-affective linguistic units, according to their methodological tasks, are tools of most languages related to the genre of oral speech, and such a feature of them imposes on the translator the task of recreating not only their characteristic stylistic color - the characteristic of the genre of oral speech, but also the emotional-affectiveness of the expression.

A certain emotional state has different means and methods of expression in rich languages, and since they differ from each other to a significant degree in most cases, the translator must pay attention to the thought, charm and impact expressed through them, rather than trying to materially restore these means and methods in his language. should focus on re-creation in the direction. The system of emotional-affective linguistic tools used in the artistic discourse creates the general-aesthetic character of the work, and realizes the artistic-ideal purpose of the author. Such linguistic tools, which show examples of oral (mainly dialogic) speech in the composition of the work of art, express the speaker's positive and negative attitude towards the surrounding events. These relations can be manifested in a friendly way, humorous, sarcastic, unflattering, insulting, insulting.

Atajon Hashim's comments about images are also noteworthy. He writes: When we say the lexicon of emotional evaluation, we have in front of us the problem of image in a broad sense, which is the basic feature of a literary work in general (if it is a real literary work). it is a description of life and reality through a person. The scenes of life and nature shown in the work of art are a necessary general background for depicting the people of the country. Therefore, to show a person in an artistic work is to

show the typical social and natural life that surrounds and cultivates it through a person.

The responsibility of fully recreating the general emotional tone of the artistic monument in the translation requires the artist to search for alternative means of expression that reflect the meaning and methodological functions of various emotional-affective linguistic units used in the original language in the translated language. -methodologically, scientific-comparative research requires determining the compatibility and differences between them. In this way, the importance of making the characters and types of certain works of art real in the translation becomes self-evident." Speaking about the characteristics of the characters in the work, Otajon Hashim first of all interprets the origin of the heroes by connecting them with social life and the environment in which they grew up. The translator is also rightfully required to give the original reality.

In conclusion, it should be said that in every literary translation, the lexicon of emotional evaluation and every element that makes up it form a dialectical unity of form and content, and the same situation should be completely preserved in its translation. This does not mean that the tools of the original language should be blindly transferred to the translated language, but it means that it is necessary to choose a functionally appropriate form and content unit for the original tools in the translated language. The translator must never be influenced by the form of the original means, he must materially reflect the original form only to the extent that his language features and capabilities allow. The representation of the characters' deliberately individualized speech by the writers, as well as the stylistic principles and the functions of the artistic-descriptive tools that make up the artistic-expressive basis of the works, in the appropriate form are reflected in the translation with the help of alternative speech, principles and tools, which creates a harmony of form and content.

Due to the fact that each unit is used in a specific form for the expression of a certain meaning and stylistic function, the deformation of the unit form in the translation leads to the failure of both the completeness of the content and the stylistic effect intended by the author. Being able to recreate the harmony and rhyme of the parts of stable units ensures the integrity of the content and form of the translation. Because in most cases,

the stylistic effect in the composition of the units is created partly entirely on the basis of harmony.

REFERENCES

1. Мусаев К. Таржима назарияси асослари: Дарслик.Т.: Узбекистан Республикаси ФА «Фан» нашриёти, 2005.-352 б.
2. Абдуллаева М. Р. Инглиз тилидан Ўзбек тилига илк бевосита таржималарда мазмун ва шакл мутаносиблиги. Termiz Davlat Universiteti. "Adabiy aloqalar va madaniyatlarining uzaro tasiri." Xalqaro ilmiy konferensiya 2019-б. 237-239
3. Бархударов Л. С. Язык и перевод. - ИМО, 1975. - 339 с.
4. Гачечиладзе Г. Р. Вопросы теории художественного перевода. - Тбилиси: Изд-во Тбил. Университета, 1970. - 284 с.
5. Abdullayeva M. R. Give a classification of works by translating national events and concepts. Materials of the XVII international scientific and practical conference CUTTING EDGE SCIENCE -2020. Pages133-135.
6. Абдурахмонова Н. (2000) Бадиий таржима программаси «Филология масалалари», 2000.
7. Хамидов Х. Мақол ва идиомалар таржимаси муоммолари. Тошкент: ТДШУ, 2017. – Б.128.
8. Соипова М. Таржимада миллий ўзига хосликни қайта яратиш//Таржима муаммолари. 2-китоб. – Тошкент, 1991. – Б.72.
9. Hasanova, S. (2021). Rus tilshunosligida frazeologizmlarning tadqiqi: rus tilshunosligida frazeologizmlarning tadqiqi. Журнал иностранных языков и лингвистики, 2(7).
10. Khodjaeva, N. (2019). SEMANTICS OF KINSHIP TERMS AS A FORM OF ADDRESS IN UZBEK TRANSLATIONS OF PREMCHAND. Theoretical & Applied Science, (8), 107-110.
11. KHODJAEVA, N. B. (2021). PREMCHAND'S VARDAAN IN UZBEKISTAN: TRANSLATION ISSUES OF SOME CULTURAL SPECIFIC WORDS. THEORETICAL & APPLIED SCIENCE Учредители: Теоретическая и прикладная наука, (12), 374-377.
12. KHODJAEVA, N. The Development of Indian Literature in Uzbekistan: Historiography of Translation. History of Translation in India, 431.
13. Ходжаева, Н., & Губаева, Х. (2020). ISSUES ON TRANSLATION OF CHARACTER SPEECH (ON THE EXAMPLE OF KOREAN-UZBEK LITERATURE). МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА, 3(4).
14. Khodjayeva, N. (2021). The issues of stylistics on translation of historical costumes. ASIAN JOURNAL OF MULTIDIMENSIONAL RESEARCH, 10(4), 534-543.