

ISSUES OF NATIONAL CHARACTERISTICS IN ENGLISH- UZBEK TRANSLATIONS



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Abstract. *The translator will be limited within the text of the book he is reading. He cannot go beyond the scope of the work, he cannot continue the idea put forward by the author, nor can he limit himself to shortening the work. In short, the translator only translates what is available from one language to another. But despite the fact that the place of translation is so limited, it is part of the art of speech. This is because the translator is creative in the field of language.*

Key words: *exaggeration, text analysis, national color, humor, satire.*

Annotatsiya. *Tarjimon o'qiyotgan kitob matni doirasida cheklangan bo'ladi. U asar doirasidan tashqariga chiqa olmaydi, muallif ilgari surgan g'oyani davom ettira olmaydi, asarni qisqartirish bilan cheklanib qolmaydi. Muxtasar qilib aytganda, tarjimon faqat mavjud bo'lgan narsalarni bir tildan boshqa tilga tarjima qiladi. Ammo tarjimaning o'rni juda cheklangan bo'lishiga qaramay, u so'z san'atining bir qismidir. Buning sababi tarjimonning til sohasida ijodkorligidir.*

Tayanch so'zlar: *mubolag'a, matn tahlili, milliy kolorit, yumor, kinoya.*

Аннотация. *Переводчик будет ограничен текстом книги, которую он читает. Он не может выйти за рамки произведения, не может продолжить идею, выдвинутую автором, не может и ограничиться сокращением произведения. Переводчик только переводит то, что доступно с одного языка на другой. Но, несмотря на то, что место перевода так ограничено, он является частью искусства речи. Это потому, что переводчик является творческим в области языка.*

Ключевые слова: *преувеличение, анализ текста, национальный колорит, юмор, сатира.*

INTRODUCTION

A number of positive results can be obtained by studying literary translations on a comparative-methodological basis. These help to determine the degree of adequacy of the translations to the original and their methodological quality. In addition, this comparative method is useful in identifying another aspect - when there are several translations of

a particular work, inheritance and occasional literary theft (plagiarism, plagiarism).

Style is a unique feature of each author, which implies that each artist has his own style - the ideological direction of his work, the artistic means used in the text, lexical and phraseological elements and specific components related to the artistic form. Re-creation of each author's own "language", ie style, is one of the important conditions of literary translation and requires great artistic skill from the translator.

The stylistic diversity, the charm of form and meaning is a great treasure of every national literature. Were it not for the variety of styles and colors, there would have been a single stylistic ambiguity, ambiguity, ambiguity. Such a situation would have led to intellectual bluntness, artistic poverty.

The translator will be limited within the text of the book he is reading. He cannot go beyond the scope of the work, he cannot continue the idea put forward by the author, nor can he limit himself to shortening the work. In short, the translator only translates what is available from one language to another. But despite the fact that the place of translation is so limited, it is part of the art of speech. This is because the translator is creative in the field of language. The basic building block of language is the word. Indicators that are extremely important for fiction - fiction, imagery and figurativeness, metaphor and allegory - are all hidden in the base of the word, find expression in the word and are realized through the word. Therefore, word choice is a phenomenon of primary importance in the process of literary translation.

Material and methods. In literary translation, the main thing is not only how the translator translates a word or sentence, but also the value of each translation is not measured by the way in which certain elements are given. In literary translation, the evaluation criterion is interpretation. The process of its re-creation takes place in three stages:

1. How the translator perceives (understands) the original.
2. The idea of the work, the purpose of the author and how to interpret his unique style.
3. To be able to find alternative means, measures and solutions for the restoration of the art of speech in their native language.

The main factor in translating a work of art is not to replace the dictionary of the original work with the equivalent dictionary of the language of translation, but to re-express the author's identity, the concept of the work, the art of using the word reflected in the work.

It is not the "lexical equivalence" but the natural conformity, that is, the contextual compatibility by the meaning, style, tone, of the "client" of the character described, that decides which word or sentence is permissible in each case. A translator who is accustomed to translating a word by word eats an inevitable pand. The most difficult feature of the scientific description of literary translation is that it is important to convey the meaning not in words, but in meaning, in tone, in image, in humor.

The quality of translations cannot be influenced by the study of intermediate translations from Western European literature into Uzbek in the general literary-historical plan. What is done in the narrow linguistic aspect is to compare more grammatical categories and concepts, and the results of research created in this way are not noticeable. Therefore, this analysis has to take into account the following factors when studying translations.

First, translations from foreign literature into Uzbek and from Uzbek literature into foreign languages should be considered as an integral part of these relations as a powerful tool for realizing bilateral literary ties.

Secondly, in the study of foreign-Uzbek literary relations on the basis of mutual cultural exchange - literary translations, it is necessary not only to examine the issue in a one-sided, narrow direction, but also to observe the achievements of other sister republics in this area. This requires that the research be based on a literary-short plan.

Third, the study of literary translation issues, including translations made through an intermediate language, on the basis of a one-sided, "pure" literary or "pure" linguistics does not always yield the expected result. In most cases, the work done in the linguistic aspect of the theory of literary translation is impossible without taking into account the characteristics of artistic creation, the specifics of the literary text and the laws; on the contrary, the work done in the direction of literature must inevitably take into account the features of both linguistic traditions in at

least two languages. At the heart of translation reform is the concept of "two languages", language-to-language translation.

Fourth, the most accurate, convenient, and effective theoretical basis for the study of any translation, especially literary translations, is comparative stylistics. It is a study of two language tools, two literary-historical experiences on the basis of comparative stylistic typology.

Considering literary translation as a link between literary relations between peoples, its study in a comparative-methodological-typological plan allows to avoid one-sidedness, to combine literary aesthetic and linguistic issues of literary translation, to make a holistic, systematic analysis.

Even at different stages of the development of a language, different differences, shifts, narrowings, and expansions occur in the methodological meanings expressed through grammatical devices with the same word content. Broadly speaking, even a linguistic translation does not have the same value as the methodological coefficient of specific linguistic means. Reflection of the author's style is a general and necessary condition for all aspects of literary translation.

One of the main theses of the theory of translation is that there is no such thing in any language as any other linguistic category that reflects it, either a stylistic layer, or a logical concept, or a lexical tool. But this does not mean that the idea expressed in one language by the same linguistic peculiarity or preference cannot be conveyed to other languages by other phonetic, morphological, syntactic or lexical-methodological means at all.

Each language has its own unique artistic faculties. The correct reflection of these features in the translation sometimes becomes one of the important factors in determining the overall artistic and aesthetic value of the same translation.

A work of art can be written in different rhythms in different styles: melancholy or cheerful, uplifting or flat, rhythmic, resonant or melodious, musical or melodic. Much depends on the period described in the book, the chosen topic, the nature of the events. If such features of the work chosen for translation are not identified, the key to its spirit cannot be found, and as a result, even if the book is translated into another language, it does not reveal its 'enchantment' to the new reader. In this way, the goal of

translation is not achieved. The fact that different writers have different styles, that each writer has his own individual style that distinguishes him from others, that different writers have different style trends in their work, that they write their different works in a very different way - all this from the translator to the original. requires finding the key. Finding the right style key in the translation depends on the ability to correctly determine the relationship between the style and idea of the work and the author's worldview, to correctly determine the rhythm, tone, syntactic style and characteristics of the series of images. Unless an optimal style key is found in the translation of a work, the translation cannot be in a state of equivalence to the original.

Result and discussion. Prose translation has its own difficulties. In this case, it is necessary to match the words in terms of meaning and methodology, to "replace" each other, to find alternative expressions, to create unique syntactic devices, to solve the problems of melody, rhythm. The depiction of words, elegance and beauty in a prose play is the main means, an important element of creating a work of art.

While the restoration of a work in another language is done by preserving the unity of form and content, translation seems to be a completely impossible endeavor, for in a work created in the original, language is the main formal garment, the linguistic arsenal. If translation were a purely linguistic phenomenon, it would probably have become an intractable puzzle. In fact, it is possible to solve this problem, which seems to be a logical confusion, because translation is a creation. After all, in it the form and the content are restored not as a whole, but as a whole. The translator must recreate the unity of form and content in a manner similar to the original.

Color (color, color) is related to the ideological content of the work and serves to highlight the idea and artistic image that the artist wants to express. An artist who pays special attention to pictorial colors in the expression of thoughts, intentions, ideas, meanings, and the embodiment of the image is also called a colorist-painter.

Since the main material of fiction is the word, it means that in the literary translation, too, only the linguistic objects - the color associated with the words - should be established. The harmony of words, music, movement and color Agatha Christie's "The Secret of Fireplaces" is written on a foreign theme and is based on material from European

mythology. The work is imbued from beginning to end with lyrical mood, elegant feelings and experiences. We perceive this work as a work of art, through the magical power of the word.

In the translation process, a reciprocal relationship is established between the original and the translated copy at the levels noted. Translation units with the original can be equal in all five levels or only in some. The main goal of translation is to achieve as much alternative as possible at all levels. In languages, there is an astonishing degree of commonality, harmony and similarity in the semantics of antonyms and phrases based on the concepts of birth - death, hot - cold, big - small, low - high, dark - light, white - black, open - kiss and many others. It should always be borne in mind that the comparative-typological dictionary of words and phrases in the languages of the world based on or reflecting these concepts and the scientific study of this remarkable linguistic phenomenon on the basis of comparative grammar have great prospects. Adherence to semantic (spiritual) harmony and logical coherence is of great importance in the combination of words. Sometimes the way a person chooses a word for a particular compound when expressing his or her opinion reflects his or her attitude toward the same event or concept.

Conclusion. The phraseological structure of the language has a wide meaning and stylistic nuances. Phraseology is often seen as a branch of lexicology. Because phraseology is the equivalent of words in a language, lexicology is the study of the words that make up the vocabulary of a language and their equivalents. Sometimes phraseology is incorporated into vocabulary or stylistics. With phraseology, words should not be viewed as completely equivalent. Phraseologisms as well as the structure and meanings of words have many distinguishing features, and their morphological and syntactic functions also vary. According to their content, words are formed as a whole. both semantic types of phraseology (phraseological integrity and phraseological confusion) are explained by the semantic connection of their components, the stability of the morphological and syntactic combination of lexical composition in many places. Phrases and components of sentences, on the other hand, have more freedom in semantic connection. For this reason, phraseologies are called fixed combinations, and phrases and sentences are called free combinations according to their content. By studying the semantic features of phraseologies, it was found that they have the phenomena of phraseological polysemy,

phraseological synonymy and paronymy. The paradigmatic and syntagmatic features of phraseologies show their wide use of grammatical (morphological, syntactic) and lexical-semantic means. The variation of phraseologies depends on the substitution (substitution), addition, omission, and transformation of their components.

Giving the tone of a work of art in translation is important in all literary genres. If a synopsis is taken separately or from a work to a sonnet, a poem, a story, a novel, then the translation sounds fake. The melody, in turn, gives the translation either naturalness or, conversely, falsity in connection with other components of the work of art, i.e. lexical unit, syntax, inversion, rhyme, weight and other means, i.e. artificial context, the emergence of an artificial artistic environment leads to.

Re-creation of each author's own "language", style, is one of the important conditions of literary translation and requires great artistic skill from the translator.

The stylistic diversity, the charm of form and meaning is a great treasure of every national literature. Were it not for the variety of styles and dyes, there would have been a single stylistic ambiguity, ambiguity, ambiguity. Such a situation would have led to intellectual bluntness, artistic poverty. Therefore, the value of each national literature is measured not by the abundance of its literary output, but by the creative power of the creative mind that has created and continues to create its own distinctive brilliant style patterns. This means that in determining the unique style of each artist, it is not necessary to compare his work with the style of poets and writers who lived in another historical period, but it is possible to compare the work of contemporary writers.

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