

PRESERVATION OF NATIONAL COLOR WORDS IN THE TRANSLATION OF A POETIC TEXT

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ANNOTATION

We all know that translation is a very delicate process, which requires a translator to use all his skills and constantly do effective research to recreate it. Its relevance is that a work that is unfamiliar to the reader will inevitably come through a translator, and an alternative to the original of the re-created work is very important in gaining spiritual nourishment or gaining an overview of the work.

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Indeed, the culture, way of life, traditions and worldview of an entire nation are reflected in its language. That is why the translator has a great responsibility in this regard. The translator's approach is especially important when translating national words that belong to a particular vernacular. Because the reader perceives the work as the translator sees it, and draws conclusions. In this regard, A. Muminova comments on this: "A person engaged in translation, that is, a translator is a bridge between two languages, two nations, through his ability to translate the most delicate aspects of the people, the nation reflected" [3,16].

It is well known that in literary translation the concept of national color is understood as the customs, way of life, in general, the national characteristics of the people we do not know. Therefore, a translator who is able to translate correctly using the most optimal methods while preserving the national color can undoubtedly be called a master of his profession. For example, words and concepts encountered in Uzbek may not be present in other languages or may differ in content, form, and size. But given that these are the means of expressing our nationality, we all face the problem of its translation in conveying to the reader the peculiarities of our culture.

The following methods can be used to translate proper words. E. Ochilov highlighted the advantages and disadvantages of each of these methods in the example of 3 and F. Bakiyev in 5 examples. These are: 1) transliteration or transcription, 2) subheadings and explanations, 3) slashing, 4) analogy (translation with similar words), 5) pictorial translations.

1. Transliteration is a method of adapting a word in the original language to other letters in the target language by changing the letters. "The main reason for the transliteration of national words is that the original national language means are not available in the target language" [2,32]. The following words have also been translated into transliteration and transcription:

"Somebody knocked with a handle of kamchi at the gate" [7,8]

"Shu payt kimdir qamchi dastasi bilan darvozani taqillatdi" [8,10]

"Give to her newly made kurpacha, let them put it around sandalwood" [5,31]

"Anovi yangi qoplag'an ko'rpalarini ber, tanchaga o'shani yopsin" [6,34]

2. Often translated by transliteration or transcription

subheading comments and descriptions are used to familiarize the reader with the meaning or concept of the words. The following words are translated in the same way.

"He ate two pieces of handalak (a small honey melon) and drank several pialas

(a drinking bowl (as used in Central Asia)) of tea" [7,10]

"Faqat bir-ikki tilim handalak yediyu uch-to'rt piyola choy ichdi" [8,10] *"The guests in Qutidor's house were well respected people, treated with first and*

second courses of many kinds of foods and sweets like khalva (pastry of nuts, sugar and oil) and nisholda (type of custard)" [5,54]

"Qutidorning tashqarisig'a er mehmonlar, ichkarisiga xotin mehmonlar to'lg'anlar, ular quyuq, suyuq oshlar, holva, nisholda bilan izzatlanardilar" [6,59]

3. Sometimes it is possible to preserve the original words, even if they are not alternatives in the target language. This can be achieved by shading. Kalkalash is a literal translation. It is clear from the following statement that this method was used:

"Call my father a lion-armed man" [7,30]

"Sherpanja deb otamni aytsinlar" [8,35]

4. Analogy is the presentation of a word in the original language with a similar and alternative meaning to the language of translation. "Although in the language of translation there are sometimes semantic units that are somewhat closer to the meanings of the original linguistic means, they differ from their conditional alternatives in character, form, size, and this difference does not allow them to be exchanged in translation" [4,93].

"Mullah Fazliddin left his heavy red chakmon and wet high boots at the threshold" [7,10].

"Mulla Fazliddin ho'l bo'lib og'irlashgan piyozi chakmoni va etigini dahlizda yechib qoldirdi" [8,11].

5. Descriptive translation is the expression of the meaning of these phrases using variable phrases [4]. There are cases when the language of translation is translated figuratively when no equivalent and similar phraseological compound is found in the original language. In the translation of national words, too, the words are translated according to certain symbols. The following words are also translated as follows:

"There was a small but really heavy iron box in the sack" [7,10].

"Tohir gapning ichida uncha katta bo'lmagan po'lat sandiq borligini sezdi" [8,11]

"A dagger was hanging on Takhir's belt which encompassed his wet homespun striped shirt" [7,5]

"Tohir yomg'irda ho'l bo'lib, badaniga yopishib turgan qalami yaktak ustidan xanjar taqib olgan edi" [8,7]

"And the next day he went to see his father at his "shelter of solitude"'" [7,434]

"Yana ikki kundan so'ng otasini borib ko'rish uchun xobgohidan chiqdi" [8,535]

There are times when each translator has a different approach to translating national words. There are also some translators who translate in a transliteration manner in order to preserve their national identity, even in the language of translation, which is devoid of national color and has an equivalent in terms of its meaning and function. For example, there are three variants of the translation of the word "ayvon" (transliteration and transcription):

Ayvan [1]

Aivan [5]

Iwan [2]

The word "hovuz" (pool) is also translated in 3 ways:

Hovuz-reservoir (Uzbek reality has been replaced by English reality), [1]

Hovuz-haouze (transcription), [1]

Hovuz-hauz (transcription), [2]

In short, in the process of translating national words, the translator is required to translate while preserving the national color, taking into account the advantages and disadvantages of these methods. It is no coincidence that E. Ochilov, in his book "Problems of Literary Translation", in his translation of the work devoted to the preservation of national color, called "The Problem of Problems." Therefore, when choosing a method of translation, it is especially important to translate the text based on the methodological and genre features.

The issue of national identity in translation has been extensively studied in translation studies. National identity refers to the realities of a particular nation, its living conditions, worldview, culture, clothing, and household items. This uniqueness is reflected in the character's behavior, thoughts, speeches, proverbs, jokes, as well as in the author's attitude to the events of the work.

Therefore, the full expression of originality in the translation promotes the task of complete reconstruction of the artistic, aesthetic, semantic, stylistic features of the work in a second language. This requires the translator to have a deep knowledge of the language in which the work is translated, a deep understanding of the national identity, worldview, and all aspects of the work that provide the artistic and aesthetic impact of the work. The science of Uzbek translation has been formed and developed on the basis of literary criticism of works of art translated mainly from Russian.

Rare examples of Western classical literature, including the works of well-known English, French, and German writers, have been translated into Uzbek through the medium of Russian, and translation criticism has been formed and developed on this basis. In the course of this experiment, rich theoretical and practical conclusions were drawn on the translation of the original national identity and realities into Uzbek.

However, in addition to a number of achievements in indirect translation into Russian, the researchers point out the mistakes made by Russian translators who do not have a deep knowledge of the original language, as well as errors and omissions in the expression of realities. He is currently one of the founders of Uzbek translation studies. We see that the special research of Salomov and N. Vladimirova on this issue is also devoted to the analysis of indirect translation, ie the comparative analysis of works translated from Russian into Uzbek, the errors and omissions in this regard.

The main tasks of our work are to study the representation of the realities of the national color in Russian and Uzbek translations, to analyze their compliance with the general rules of translation theory, to determine their lexical-semantic, expressive features in translations.

In the scientific literature, the migration of realities of one nation or foreign words in general to other languages does not depend only on the development of literary relations, especially translation. It is also about the impact of international relations, political, historical, cultural events and phenomena on the worldview of other nations. Due to this, for example, many foreign words and realities related to the Uzbek language, politics, religion, economy, science have been absorbed through the Russian language. It should be noted that the translation of foreign literature introduces to Uzbek readers many realities that are often incomprehensible, expressing many concepts specific to the life and worldview of other nations.

Thus, in translation studies, the translation of realities began to take shape. In the translation of realities, translators usually face two different difficulties.

1. The absence of an equivalent in the translated language that corresponds to the reality given in the foreign language

2. The meaning of realias in the original language, the complexity of the full expression of the national, historical color of the nation in the target language

In this context, the translation of realities involves the following:

1. Already internationalized realities. Interpreters can leave them untranslated.

2. Realies specific only to a particular region, a particular nation. They express only the notions peculiar to this nation, that if the translator does not understand such originality and translates it into a word with a different meaning, the national color of the work, the meaning of the word will damage the specificity of the zigzag. In such cases, the realities are given in translation in a foreign language and explained in quotation under the text, or in the form adopted in the native language and explained in the text or under the text.

3. Some translators leave the realies in the text and explain them in the context of the sentence.

In translation, understanding the spirit and essence of the original, understanding the lexical, phraseological, grammatical, phonetic functions of various elements in the text, finding alternatives in the language of translation is a very comprehensive and complex process. In L.S. Barkhudarov's words, "it is important to find a semantic alternative between the lexical units of two different languages".

From this point of view, only certain peoples' lifestyles, worldviews, peculiarities and concepts in naming things and objects differ from those of other nations. Such distinctive features differ from other peoples in the way they think, behave, dress, eat, customs, and so on. As a result, there are words that express different concepts that belong only to this people, and the concepts that these words mean do not exist in the language of other peoples. In linguistics and translation, such words are called "realies".

According to A.V. Fedorov, "National color is reflected in the image and behavior of the character associated with the social life of the nation." Sobolev, for his part, described the word "realia" in his article, saying that "each character in the work reflects his national image in his thoughts and actions." V.I. Rossels, on the other hand, expands the linguistic units that cover specific words: "Metaphors, analogies, epithets, homonyms, idioms, tropes, proverbs and sayings, all figurative expressions based on the laws of language, appear in the national form. And their content reflects the character and originality of the character of the work. "

As an important component of national identity, M. Rilsky also promotes the language of the character, which depends on the time, social situation, class category, individual characteristics of the protagonist.

According to Uzbek scholar N. Vladimirova, national identity is reflected in the following:

1. Toponymic elements, words on anamastics that describe the material and cultural conditions of life of a people of a particular nation

2. Phraseologies, epithets, figurative analogies, puns, proverbs and sayings that express the features of the language of the original

3. Rhythm and syntax of speech, morphological, syntactic, phonetic means of expressing the mental state, behavior, expressing the way of thinking of the people in the language.

The analysis made it possible to reveal that the equivalence of the translation of poems discourse largely depends on the following factors: whether lexical and grammatical transformations were appropriately applied; whether a poetic translation of the poem was used; whether the author of the translation correctly interpreted the semantic message of the original poetic text.

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