



LITERARY TRANSLATION AND THE PROBLEM NATIONAL COLOR (BASED ON THE TRANSLATION OF THE WORK “ DAY AND NIGHT” BY A. CHULPAN)

Zeboniso Yahyoyeva

Senior teacher of the National University of Uzbekistan

E-mail: zeboyaxyoyeva@gmail.com

G.S. Kurbanova

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associate professor of the National University of Uzbekistan

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Annotation.

This article analyzes the problems of national color that arise in literary translation and translation process. In the process of translating the work, the translator's professionalism and the translator's linguistic approach in conveying to the reader the basic concepts of the literary text were studied.

Key words: Linguistics, translation studies, fiction, literary works, linguistic direction, linguopoetic direction, expressiveness, artistry, poetics, realistic image.

Аннотация

В данной статье анализируются проблемы национального колорита, возникающие в художественном переводе и процессе перевода. В процессе перевода произведения изучались профессионализм переводчика, лингвистический подход переводчика в донесении до читателя основных понятий художественного текста.

Ключевые слова: Языкознание, переводоведение, художественная литература, литературные произведения, лингвистическое направление, лингвопоэтическое направление, выразительность, художественность, поэтика, реалистический образ.

INTRODUCTION

The language of a work of art is an extremely complex and unique phenomenon. In the history of linguistics, translation studies, and philology, different approaches have been taken to its study. V. Vinogradov, who has been engaged in the study of the language of literary works for a lifetime, in his lecture entitled "The science of the language of literary literature and its tasks", when talking about the language of literary literature, the word "language" has two different meanings. emphasizes that it is used, that is: 1) in the sense of "speech" or "text" (analysis material for the history of literary language, historical grammar and lexicology) reflecting the system of this or that national language; 2) "language of art", in the sense of a system of means of artistic expression. Here, the following thoughts of the great writer P. Kadyrov are particularly noteworthy: "Statues are made of copper and marble, buildings are made of brick, glass, and steel. In a literary work, an artistic word is used instead of copper, marble, steel and brick. The difference of a literary work from music, painting and other creative fields is that its tones are created not by means of lines and paints, but by means of words. Therefore, the artistic language is one of the main indicators that determine the specification of any literary work. The theory of artistic language is in the first line of issues related to the theory of literature.

LITERATURE ANALYSIS AND METHODOLOGY

In Uzbek linguistics, it can be observed that in the work devoted to the study of the language of artistic works, mainly two directions have taken the lead.

1. Linguistic direction. The language of the literary and artistic works of that period is studied in order to scientifically research the characteristics, lexical, phonetic and grammatical peculiarities of the state of the language in a certain historical period, common and different aspects of the current state of the language. In this case, the language of artistic works and written monuments serves only as material for research with the same purpose. This way of describing and researching the history of language lives on as the oldest and strongest linguistic tradition. In Uzbek linguistics, a lot of research has been done in this direction.

2. Linguopoetic direction. The main goal of studying the language of a work of art in the linguopoetic direction is, of course, different. In this case, the issue comes down to the fact that the language has different functions. In modern literature on linguistics, four or five functions of language are noted.

1. Communicative task - the fact that language is the main means of communication between people.

2. Expressive task - the task of expressing different thoughts and feelings.

3. Constructive task - the task of forming, organizing and defining the style of expression.

4. Accumulative function - the function of collecting and storing social experience and knowledge. In works dedicated to the study of the language of artistic works, along with the term "expressive function" of language, "poetic function of language", "artistic function of language", "aesthetic function of language" " terms are also used [1]. But it should also be said that the term "aesthetic function of language" is used relatively often in philological literature. This is natural, because the concept of aesthetic task can generalize a number of concepts such as expressiveness, artistry, and poetics. In other words, the scope of the concept of aesthetic task is much wider than these concepts.

RESEARCH METHODOLOGY

Of course, other tasks of the language are also realized in any artistic work, but the aesthetic task is in the first place and takes the lead. That's why in the linguistic literature, special emphasis is placed on this situation in this way: "A literary text, unlike any non-fictional text, has a separate task - a communicative task, which is manifested in a complex interrelationship and is dissolved in the unique construction of the text. performs an aesthetic task that is considered a factor". At this point, it should also be emphasized that the area where this unique aesthetic function of language is manifested is only the text of an artistic work, it is also reasonable to believe that language cannot realize this function in any form of speech. it's not. In this sense, these thoughts of linguist D. N. Shmelev are worth noting: "This function (aesthetic function) of language is not manifested only in an artistic work. Whenever our attention is focused on the form of the sentence, how the thought is expressed, we enter the scope of action of this task. The scientist specifically stated that the aesthetic function of the language is manifested in its initial form when the speaker begins to pay attention to the external form of his speech, to evaluate the possibilities of linguistic expression, i.e. This task of the language comes into play as soon as the user considers it important not only what to express, but also how to express this "what". Language sign, its artistic expression possibilities, even in the case of live conversation, many sharp jokes in

daily communication process, anecdotal laughter, deep meaningful puns, imitating someone, etc. It is self-evident that the aesthetic function of language is evident. The second, i.e., linguopoetic direction in the study of the language of a work of art is aimed at researching the same aesthetic function of language. It should be said that the main manifestation of the aesthetic function of the language is the text of the artistic work, so it is difficult to study the specific features of this function only within the framework of translation studies or only literary studies [2].

RESULTS AND DISCUSSION

In the translation of A. Cholpan's "Night and Day" into French, it is clear how wide the analysis of the views of the writer and the translator is. In this work, the translator understood the tasks of literary translation and re-expressed the translation in the original work. First of all, this is considered an original work related to national identity, and Stefan A. Dudinon demonstrated his translation skills in its translation. He pays special attention to artistic translation in the process of translation, and at the same time comments on Uzbek national and cultural words. The first thing you notice when reading "Nuit" in Stefan A. Dudinon's translation is the words that are highlighted in quotation marks. In the first verse of Asliyat, "The joy of spring, which comes every year, began to tickle the hearts again. Again warm blood rushed to the throbbing bodies of nature..." and in the translation "La joie des premiers jours du printemps permegnait de chatouiller les coeurs. It translates as "Un sang chaud de nouveau coulait dans le corps transi de la nature" and exhibits very clear and delicate lexical features. In this example, it is clear that the translator has translated all the elements in the sentence, and such a translation increases the interest in reading the work. In the same situation, the translator, using all his possibilities, undertook the great tasks of showing respect to the original text, conveying the originality and the national identity of the translations. "Day and Night" by Abdulhamid Cholpan, one of the most prominent and talented representatives of Uzbek literature in the 20th century, was translated into French by Stefan A. Dudinon, preserving the artistic skill and high charm of the work. Thanks to his skillful translation, this masterpiece was brought to the attention of the French-speaking reader.

The figurative phrase "painting a picture with words" clearly defines the place of artistic language in a realistic image. In order to describe every person, every object, every place that is clearly visible to the eye, the writer first of all embodies that person, that place in his mind very clearly and completely, and then The words and phrases needed to be embodied alive and moving on paper are still in the form of unpolished marble. As much as the sculptor spends time and effort to carve a rough stone and create an elegant image from it, the writer works as much to polish the material of the language that has not yet been processed, until it turns it into a clear image that is clearly visible to the eye. [3]. We can see this in the following example from the work. "Razzaq Sufi has such a lot of energy. This man, as one of his old compatriots said, "was one of the antique creatures put on display."

In translation:

"De cette force, au moins, Razzaq Soufi ne manquait pas. L' homme, selon le mot d'un moderniste de ses compatriotes, faisait partie de ses "curiosités d'un autre age que l'on montre dans les expositions". Mazkur tarjimoni asl matni bilan taqqoslaganda, shuni ta'kidlash joizki, muallif bu yerda so'zlar vositasida surat chizadi. Bu suratning ta'sir kuchi shundaki, biz Razzoq so'fi obrazini qog'ozda emas, hayotda o'zimiz ko'rayotgandek aniq

tasavvur qilamiz. Aniq va yorqin tasvir, tarjimonning mohirona tarjimasi esa bizni asar hayotining ichiga olib kirib, asarning voqea – hodisalariga bizni ishtirokchi qilib qo'yadi.

An object, thing, reality, sign or action can be temporarily expressed in speech by the name of another object, thing, reality, sign or action. Such a phenomenon is called the formation of figurative meaning in linguistics. [4]. The relationship between the objects that create the verbal figurative meaning has a different character. Metaphoric transfer of meaning is based on similarity between events. By nature, a metaphor can be called a hidden analogy. The reason why it is called a hidden simile is that in a metaphor, the simile is omitted while the simile conveys its meaning. Of course, there is no exact similarity required from the things being compared, one of the signs characteristic of the two things is taken as a basis. For example, "Cage window opened! Now there is nothing left for the birds to straighten their wings and fly to the vast blue sky. It is necessary to throw the veil over the head without covering it, and run with the chinmat "let the master see" ... "

In translation:

"La porte de la cage était ouverte ! Il ne restait aux deux rossignols qu'à lisser leurs plumes, à prendre leur envol et à s'élancer toujours plus haut dans l'étendue blutée au ciel. Il était temps de se ruer au dehors, *le parandji* jeté sur les épaules et *le tchatchvan* "à la grace de Dieu" ...

Human speech is the result of very complex spiritual and physical processes. The flow of feelings, ideas, and emotions is constantly moving in the human brain and body, and they lead to certain physical actions. A person makes continuous gestures - actions. After the gesture comes the word. Adib is able to correctly find the movement in the soul of his characters, that is, he describes the image he is portraying very clearly, as if he were seeing it. Although the translator has left the historical words such as *paranji* and *chachvan* as they are in this example, the meaning of the work has not been harmed, instead the readers will have information about the women's clothing of that time. they were The writer's unusual use of words in the common language occurs with the following artistic and aesthetic goals:

It is known that archaisms and historicisms are not used in ordinary speech to give the color (spirit) of the period. However, they are very necessary to give the color of the period in historical works of art. Let's say that an artist who depicts the reality of the 20th century in his work will naturally have to use the realities of that time. That is, the color of that period cannot be fully described without the things, events, concepts and names characteristic of that period. On the other hand, the character moving in the environment of the 20th century also uses appropriate words and word forms to make the image believable and complete [5]. Let's say that in Uzbek-speaking regions, along with national characteristics, there are also aspects (customs, ideas, beliefs, things) that are unique to the people of that region, which are primarily reflected in the Sheva language. finds Therefore, it is necessary to use dealectisms to give colors specific to the region depicted in the work, to fully artistically interpret the character of the characters moving in it.

CONCLUSION AND RECOMMENDATIONS

There are also rules for the translation of national and cultural words. Analyzes and theoretical data show that although the rules of translation are common to all words, translation scholars were mainly engaged in the review and interpretation rules of words specific to our national culture. In most cases, such words included in dictionaries are not covered by special instructions. That is why it is appropriate to rely on the experience of

translators to give the correct interpretation of national-cultural words [6]. Because as the American sociolinguist E. Nida noted, translation is a means of delivering new concepts from one language to another.

In conclusion, "language" is a form in relation to an image, and an image is a form in relation to the idea of a work. In addition to this correct opinion, it should be said that the artistic language is a form in relation to the image, but it is also the main "bridge" connecting this form to the content. The literary process is always moving like a river [7]. During this movement, sometimes the form turns into content, sometimes the content turns into form. Because fiction requires that it always be meaningful, and that the content always be realized in a specific and specific form. In order to meet these requirements, the writer does not limit himself to uncovering the general essence of life events and human characters, but describes each event, each character's unique concrete form with the help of language, and expresses it with the help of figurative thinking.

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