



ORIGINALITY AND TRANSLATION: THE ISSUES OF ADEQUACY IN TRANSLATION

B. M. Kholmiraev

Nam IET

F. X. Nurdinova

PhD student of Nam IET

Abstract: This article discusses one of the most pressing issues in the field of translation, which is to fully reflect the meaning understood in the translation, that is, to achieve adequacy in translation. In this case, the author's style of expression, the spirit of national identity of the period is reflected in the translation through examples. In addition, important aspects of figurativeness and its translation in a work of art are illustrated. The translator's word choice skills are also mentioned here.

Keywords: translator skills, original text, writer's style, history of translation, nationality, imagery, protagonist, landscape, transliteration, alternative means.

While literature reflects the life of a people, it is natural for it to artistically express national and universal aspects of social life. It follows that the national content of literature is undoubtedly understood as the interrelation of the national interests of the people with the historical tasks of literature facing the nation.

In general, literature determines the life, profession, national character of the people. The national characteristics of a nation or people are not abstract concepts, but the product of a specific historical period, economic and social system. Nationalism has never contradicted humanity, and humanity has never denied nationality. When we read ideologically and artistically mature works, we cannot imagine the nationalism expressed in them without separating nationalism from universalism, as well as nationalism from nationalism. This is because in such works, nationalism and nationalism are closely intertwined and gain integrity.

Just as each epoch has its own realities, so the works of the epoch will have their own characteristics, terminology and style of expression. From this point of view, the translator must take into account the text of the work he is translating, the content, the period and the folk customs that have the original text in terms of time and space. At this point, the interpreter seems to be trapped in a shell. An accurate translator is also a creator, but he cannot continue the idea expressed by the author of the work on his own or round it up as he wishes. Based on this, the translator translates the existing text. That's the end of it. But here the skill of the translator, the art of word selection plays an important role. Of course, the translator must have a perfect knowledge of the language of the original, the customs and history of the people to whom the work belongs, as well as a deep sense of the spirit of that period. Only with the above knowledge and information can a translator demonstrate his or her skills. This means that one of the most important aspects of a translator's skill in translation is dates. For example, if we take the translation of a work of art, one of the most important qualities for fiction is artistic imagery, figurativeness, all of which is reflected in the word that is, expressed in words.

Words denoting objects, concepts and events specific to a particular nation allow the author to express the material and spiritual life of the characters in a real, national way, in other words, these words are one of the main means of defining the national character of a work of art.

Adequate interpretation of such words, which mean the concepts of life of peoples, in translation is one of the most responsible and extremely difficult issues of such a complex problem as the restoration of the original national character in another language. Because, in this case, the translator is faced with the task of fully conveying, well-explaining objects, concepts and events that are unfamiliar to his people, and therefore do not even have their names in the language.

Translation is a creative process. However, various scientific-critical considerations and conclusions guide the translator to a certain extent, enriching their general imagination and giving him the ability to skillfully overcome various random obstacles that may occur in practice.

According to prof. Fyodorov, words denoting the concepts of life of peoples are interpreted in three different ways in other languages:

- 1) By transliteration;
- 2) Creating a new word based on the richness of the translated language;
- 3) In the language of translation, means close to the original are interpreted by means of selection. [4. 101]

In this regard, the Bulgarian scholars Sergei Vlahov and Sider Florin's book "Neperevodimoe v perevode" states that the ways of translating words that reflect the way of life of peoples consists of six points. It is based on the ways cited by Fyodorov. However, the ideas in the works published in recent years and the examples given in them provide more information in this regard. For example, The Gadfly by the famous English writer Ethel Lilian Voynich was translated into Uzbek in 1955 by the famous Uzbek translator Mirzakalon Ismaili.

Although the Uzbek translator translated the work from Russian, the spirit of the period, which the author wanted to express in the language of translation, was able to realistically express the characters, material and spiritual life described by the author, and thus preserves the national character of the work. For example:

Signora Grassini greeted Gemma affectionately, exclaiming in a loud whisper: "How charming you look tonight!" and examining the white cashmere with viciously critical eyes". [1.93].

This passage from the work has been translated into Russian as follows:

"Signora Grassini met Jemmu very welcoming.

- Как вы сегодня очарователны! -Voskliknula ona gromkim shepotom, okidyvaya ee beloe kashemirovloe plate vrazdebno-kriticheskim vzorom". [2.74]
- In Uzbek it is expressed as follows:

"Signora Grassini welcomed Gemma very well.

"Oh, you're so hot today," he said in a high whisper, critically examining Gemma's white cashmere shirt. [3. 96]

To preserve the spirit and national flavor of the time, the translators translated the English word "Signora" into Russian as "Signora" and into Uzbek as "Signora". In fact, the word "Signora" is an Italian word used to refer to married women. Mrs in English. may correspond to the word could have been translated into Uzbek as "lady", but the Uzbek translator translated the word as "Signora" through transliteration in order to preserve the originality of the author's own experiences, and thus achieved adequacy. It is obvious that this is understandable for the Uzbek reader as well.

Another example:

Now, Cesare, that's downright unfair. I don't like him anymore than you do, but what is the use of making him out worse than he is? His manner is a little affected and irritating - I expect he has been too much lionized - and the everlasting smart speeches are dreadfully tiring; but I don't believe he means any harm. [1. 103].

In Russian:

This is completely unfair, Chezare. Ya ego toje ne lyublyuyu. But why is it necessary to reduce the ego shortages? Pravda, u nego affektirovannaya manera derjatsya, kotoraya razdrajaet. True and to, that on vsegda staraetsya ostrit, a vechnoe ostroslovie strashno utomitelno. No ya ne dumayu, chtoby on delal vse eto s kakoy-nibud durnoy tselyu. [2. 83].

In Uzbek:

It's annoying to see someone behaving like a squirrel, which is true. Then they try to stab him with a naked word, and the fact that he stabs them with a gossip makes him restless. [3. 106].

Here, the Uzbek translator used the vocabulary of the translated language as skillfully as possible. As a result, it is no exaggeration to say that the descriptive expressions used in the original were more effective in the Uzbek language. This is because the phrase "stabbing with a naked word" not only means protesting, criticizing, hurting with words, but it would not have been so effective if all of the above were combined.

It is clear from the above examples that although the translator created an Uzbek translation of the work through Russian, he did not ignore the English original for a single minute. In addition, it is clear that it operates on the principles of translation mentioned above. It should be noted that the issue of interpretation of words that mean the concepts of life of peoples has always needed practical analysis in existing scientific and critical work. Qualified translators have often dealt with the issue of restoring the function of words used in certain contexts to convey the concepts of peoples' lives. In doing so, the translator tried not to confuse the original nationality with the notion of another nation belonging to the language of translation. The national spirit given in the original is, say, a word about the way of life of the peoples of Europe, and it should not be given with an understanding of the culture of the peoples of Asia, that is, the original should not be nationalized. This situation is also evident in Mirzakalon Ismaili's translations.

In addition, the meanings and functions of many words and phrases denoting the national concepts of a nation remain understandable to a number of peoples, including translators, as a result of different cultural, political, economic, and trade relations between countries. Translators do not have to search for words in their own language for such words and actions — they can also transliterate them. This situation is also reflected in the above examples.

Transliteration is the process of saying or writing words as they are pronounced in the original without translating them. This method is the most effective method for the translator, restoring the national color of the original, that is, the historical situation and the social environment of the characters. That is why translators use this method effectively in their work. The main reason for using the method of transliteration is that the lexemes of national character used in the original are not reflected in the language of translation and mean the same names of objects and events for both peoples. The responsibility to reflect the national spirit of the original also precludes the possibility of interchanging the means of the two languages.

In short, each nation creates its own national image based on its historical development and national character. The image of another nation must be accepted as it is and expressed in the language of translation. The present age is a time of rapprochement and unification of nations, in which people have a better understanding of the behavior of other nations. These ideas have been proven in our examples taken for the above analysis.

References:

1. Ethel Voynich. The Gadfly. England, 1889.
2. Etel Lilian Voynich. Ovod. 1897.
3. Ethel Lilian Voynich. So'na. Tashkent, 1956.
4. Salomov G'. Bases of translation theory, Tashkent "Teacher", 1983.
5. Salomov G'. Translation Concerns, Tashkent, Literature and Art, 1983.