

NATIONAL-CULTURAL WORDS IN THE TRANSLATION OF ENGLISH AND UZBEK ARTISTIC TEXT

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Abstract: This article analyzes researches about national and cultural words in the translation of literary texts in English and Uzbek. There were also opinions and comments about our national works and how to translate them into foreign languages. At the same time, examples of local and national words were given. Emphasis was placed on the translated works of translators who worked on artistic translation.

Key words: local color, reality, analogy.

It is known that the translation of an artistic text is not a simple translation. This requires creativity from the translator and must have mastered the foreign language well. We say that it should be creative, but it is not possible to approach the translator's work too creatively, as in all work, standards are required in translation, because the translator acts as a bridge connecting two nations and countries. passes. Literary translation is distinguished among translations by its complexity and level of difficulty. As mentioned above, in such translations, the translator should be aware of the science of creativity and artistry. In literary translation, the translator is required to work without losing the local color, because every national and local word in every literary text being translated is necessarily written by a writer who was brought up in the national spirit of that region. Therefore, the translator should pay special attention to the text being translated. The reason is that there is a big difference between the two languages, that is, the sentence structure of English and Uzbek languages is very different from each other. The second problem is related to culture, translating a literary text into another language creates a lot of complexity for the translator.

Translation studies is one of the directions that has been developing widely in Uzbekistan for thousands of years. For the first time in our country, the Oriental translation school started operating in Dar ul-Hikmat of Ma'mun Academy. Thanks to the efforts of this translation school, examples of ancient culture were translated into Arabic and spread throughout the Eastern countries. Well, creative translators of our time are also translating foreign language works into Uzbek on a large scale. For example, Shahnoza Rahmonova's prose translations from Russian and English seem to have something in common. In 2015, he translated works such as "Answers to Questions or a Millionaire from the Ruins", "Drabllar" in 2016, and "Pandora's Box" in 2020. Hilola Roziyeva's poems translated from Spanish have a special feature. In their translated works, you can feel the breath of not just a foreign language expert, but a creative person with an open heart. The works are written in Uzbek language. In addition, Qandilat Yusupova wrote "The Happiest Man in the World" in 2018, "Hidden Treasure" in 2020, and Muslim Musallam beautifully translated the poems "Four Poems from Three Poets" into the Uzbek language, Rafiq Saidulla and others. creators are engaged in translation activities along with creation. Maybe that's why their translated works come out as if they were written in their native language. Even

now, as everyone knows, many newspapers and magazines publish translations of young men and women into English, German, Korean, Japanese or other languages. This is good, of course, but the stylistic mistakes of young people in translation are clearly visible. That is why the spirit of creativity is necessary for our works of art today. Ibrahim Gafurov's translations of Ernest Hemingway and Gabriel García Márquez are read with love by readers, because the soul of the creator is felt in them. However, he translated these works not from English or Spanish, but from Russian. As for world translators, Vladimir Nabokov Pushkin, Anne Goldstein, Elena Ferrante, Idra Novey, Clarice Lispector, and Lydia Davis beautifully translated the works of Gustave Flaubert into English.

The biggest challenge in translation is knowing the difference between cultures. Residents of a certain culture look at things from their own point of view. If the translator aims to translate the work into the native language, he must first fully understand the essence of the original, and then start translating it into a foreign language. If the translation does not meet the requirement of pragmatic translation, it will confuse the reader. On the contrary, if the work is skillfully translated, it will be possible to read our national historical novels in foreign languages of the world. Thus, the translation creates a new plot, a genre. Creates new artistic tools in literature. Including the translations of our national works. Certain words or sentences found in our works create a pragmatic situation in the text that is characteristic of our nation. To understand such delicacy, you need to be a representative of the Uzbek nation. For example, "Borakallo". Through this example, even if the creator does not mention any information about the identity, gender, age or appearance of the author of the words, the reader can easily understand that the owner of the sentence is an older person. To convey the same situation to a foreign reader is the true art of the translator.

a ; "Barakallo, bu yerdagi ishlardan aql hurkadi"

Well, well. Local affairs can come in horror"

b ; "Faqirning ostonasini ne maqsad bilan so'radi kimyogar."

In this example, the word "faqir" is not the word POOR, that is, poor, but the first person pronoun in Uzbek that expresses modesty. [4] The translator should convey this situation to the reader in the following sense;

- Why have you come to my place, - he asked slowly but with an unsatisfied tone.

So, let's look at the opinion of the translators. Analogy in translation [similarity of a feature in objects and events. If two objects have a similar feature, they conclude that their other features are also similar. A method that can be changed to a verb.

1 ; Tandır - Oven

2 ; Ko'klam - Spring

3 ; Chag'ir - Alcohol

4 ; Salla - Turban

As we mentioned above, if the translator lacks the creative spirit and knows a foreign language well, or does not have enough knowledge in his native language, the work he is translating will be just a simple text. In literary translation, the translator should act as if he is creating. These translated works should not only arouse interest in the reader, but also embody deep impressions.

Thus, in translation, the skill of the translator is the most important feature. If the translator does not have enough knowledge, it will be difficult for the translation to come out completely. If these two qualities are sufficient, even a non-standard work can be translated into a standard form using creative methods and delivered to the reader in a pleasant way. Therefore, the actual issues of translation do not always disappear, and the more translations from the original into the target language, the more they are criticized and become the basis for creating new rules, guidelines, recommendations on the theory of translation. . The conclusion is that in the translation of a work or a text, the role of the translator is very important, because he must clarify his level of knowledge and the true nature of the work. At the same time, if the original language of the text is translated from Uzbek to English, the translator should leave the richness of the Uzbek language and the culture of this country, as well as warm thoughts and impressions about this nation.

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