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TRANSLATION OF PICTURE UNITS IN RUSSIAN LANGUAGE INTO UZBEK LANGUAGE

Submission Date: September 01, 2023, **Accepted Date:** September 06, 2023,

Published Date: September 11, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue09-03>

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ABSTRACT

It is known that one of the primary tasks of the translator is to convey the writer's style, the national mentality of the language in which the work was created, the mentality and mood of the characters in the original. At the same time, the translator tries to make the work created in another language spiritually close and understandable for his reader. At first glance, these two tasks may seem completely contradictory. However, a successful translation that can take its place on the reader's shelf must be able to meet these conflicting demands of adaptation and preservation. So, a translator working on a perfect translation naturally has a reasonable question about which elements of the original text should be preserved and which should be adapted. A perfect literary translation results from the right choice, but this literary perfection is created directly or indirectly by means of linguistic elements. For this reason, linguistic translation is the best solution for translating a work of art.

KEYWORDS

Linguistic translation, picture units, imitative words, Russian language, Uzbek language, figurative words, Uzbek translated text;

INTRODUCTION

In modern linguistics, terms such as nationality, national mentality, and national linguistic image of the world are often highlighted. Of course, this situation is a sign that the language is boldly moving from the form to the essence, and the theory of linguistics is enriched with anthropocentric ideas. Speaking about the manifestation of the national mentality in the language, "in the explanatory concept of the term language mentality, we mean not only the environment that surrounds a person, the world that he himself created, the world that turns into nothingness when the opportunity comes, that is, the world of speech activity and situation. ". There are various explanations and definitions for such relatively new terms as national mentality, national linguistic image of the world, national conceptosphere. Since all these do not cover specific issues such as the construction of the language and systemic relations between elements, but the social features of the language, we observe that the definitions differ from each other. Nevertheless, the research of this ever-changing, living social aspect of language itself is characterized by results of great practical importance. One of them, without a doubt, is to improve the quality of the translation of artistic works, to contribute to their aesthetic level and stylistic fluency. After all, knowing exactly which tools in the language make up the national linguistic image of the world, and which ones show the mentality of the people who speak this

language, can set the translator as a clear task to preserve certain elements in the text.

THE MAIN RESULTS AND FINDINGS

The traditional school of linguistics, formed over the centuries, underwent rapid changes by the 19th century. The study of linguistic units into categories and types has lost its relevance, and the study of tools as a field is in the center of attention. It is worth saying that, on the one hand, the study of tools as a field makes it possible to combine elements of different levels with the same meaning into a paradigm, and on the other hand, it makes it easier to check what capabilities a language tool has at different levels. Abstract concepts such as the national linguistic image of the world, their difference from, let's say, the universal image, is proved by the example of such functional-semantic, lexical-semantic paradigms. It is understood that the analysis of the means combined under a certain meaning as a field also serves to increase the quality and level of artistic translation in practice. Because a general concept such as a national linguistic image of the world abstracts the issue, the division of language phenomena into fields clarifies the same abstraction as the social nature of language.

After all, imitative words, which are considered another type of figurative words, i.e., the absence of figurative words in the Russian language, can be the

answer to why imitative words do not have a strong place among word groups.

Figurative words have been in our speech for such a long time and it has become so entrenched in our language that it seems impossible to accept them as a part of the national linguistic image of the world, as an expression of mentality. Among the semantic possibilities of these words, it can be said, at first glance, that the grammatical polyfunctionality reveals more the linguistic character of our language than the social specificity. It seems that the presence of these words can be explained from the point of view of pure linguistics to the construction of the language, that is, to the agglutinative nature of the Uzbek language. However, English has these words in addition to the lack of figurative words in Russian with inflectional and in some places incorporative constructions. Although the English language has a purely inflectional nature, a number of verbs and adjectives in this language are formed on the basis of figurative words, figurative words are often referred to in literary texts and oral speech. Therefore, it cannot be said that the presence or absence of figurative words in a language is a complete basis for the grammatical structure of that language. In our opinion, the reason for the presence of figurative words is the typical sound composition of words in the language. Unlike the Russian language, the lexical composition of the Turkic languages of the Altaic language family is mainly composed of short

one- or two-syllable words, and in English, the words with a pure Anglo-Saxon base are also short one-two-syllable words. In our opinion, the figurative words existing in these two languages are also formed in the pattern of words belonging to the same one-two-syllable independent word group. Only figurative words do not have a strong grammatical position and categories like other independent categories.

Although they cannot be compared to verbs or nouns, which act as first-order clauses, they can be seen semantically along with adverbs and adjectives.

In different languages, figurative elements differ, and these differences are clearly visible in the grammatical and semantic indicators of the means. Figurative words in the Uzbek language are distinguished by having a pure Turkic etymology among figurative means, and being able to form an understanding of the structure of the language and the composition of sounds. These words reflect the ingenuity, conversational habits, and communication experience of speakers of a particular language, along with their general pronunciation capabilities. They are actively used in folklore. Figurative words are diverse in proverbs and dialects, and figurative words gradually become the standard of literary language.

In the translation, speech contextual indicators are taken into account, and a translation unit is chosen that is proportional to these indicators as much as possible.

This unit is not exactly a figurative word, it can be another lexical element, the main thing is that it embodies the same meaning and function in the original. Figurative units are completely absent in the Russian language, however, it is possible to use figurative units in artistic texts translated from Russian into Uzbek. Of course, such a solution ensures that the translated text is close to the Uzbek reader, that is, stylistically expressive and emotive. In translation, it is necessary to pay attention to the fact that these tools do not damage the content and meaning of the original text.

Although only imitations of figurative words are found in Russian, this does not deny the existence of substitutes for figurative words. In the above chapter, it was justified with the help of evidence that the descriptive units of the Uzbek language can be translated into the Russian language by means of adjectives, verbs or adverbs. So, although there are no figurative words in the Russian texts, the imagery of various verbs and other independent word groups can be translated into Uzbek as a separate figurative word. Although it does not conform to the principles of literal translation, the translation of a small phrase in a word as a separate word is the same term for a literary text. After all, the meeting of elements specific to the Uzbek language, such as figurative words, in works translated from Russian brings it closer to the Uzbek reader and makes the work more comprehensible.

For example: (In Uzbek): Bu gaplardan keyin shkafda g'imirlab qo'yaman. U shkafda begona odam borligini payqaydi. (L.Izmaylov, "O'yindan o't chiqdi" tarj. H.Siddiq). Bizning yaxmalak tog'imiz o'zining yaltiroq, jimjimador tusini yo'qotib, qoraya boshladi, keyin butunlay erib ketdi. (A.Chexov, "Hazil" tarj. S.Abduqahhor). Abogin og'ir odimlar bilan uy o'rtasiga larsillab keldi, qaddi bukildi, oh tortdi, keyin mushtlarini silkitib turib baqirdi (A.Chexov, "Dushmanlar" – tarj. M.Ismoilij). Bir-biriga juda o'xshab ketadigan bo'ri bolalari allaqachon uyqudan ko'z ochib o'ralari yonida tizilib turishardi, ular onalarining kelayotganini ko'rib dumlarini lik-lik likillata boshladi. (A.Chexov "Oq qanshar" – tarj. N.Ibragimova); Qorong'i gulzor tomon bir-ikki zina bosib tushgach, boshimni ko'tarib osmonga qaradim: bulutli edi, allaqayerlarda yulduzlar miltillaydi. (L. Avilova, "Bir umrlik muhabbat" –tarj. Sh. Tojiboeva)

In general, in Uzbek fiction, both prose and poetic works often refer to figurative words. Because figurative words perform several functions in a text. First, figurative words increase the informativeness of the text.

For example: (In Uzbek): g'ujur-g'ujur, g'ij-g'ij, vij-vij, liq-liq kabi tasviriy elementlar to'lib-toshgan, haddan ziyod, son-sanoqsiz darajada ko'p singari so'z va birikmalardan qisqaroq, kishi tasavvurida hosil qiladigan tushunchasi ham to'liqroqdir. Lo'ndalik va informativlik sababli ushbu vositalar she'riy asarlarda,

xalq og'zaki ijodi namunalari bo'lgan doston, xalq qo'shiqlari hamda topishmoqlarda ko'p uchraydi. Ikkinchidan, yuqorida sanalgan tasviriy birliklar ayni bir xil semaga ega boshqa mustaqil so'z turkumiga oid vositalar bilan birikishiga ham guvoh bo'lamiz. Bunda, yozuvchi tasviriy so'zning informativlik xususiyatiga emas, ekspressivligi, ma'lumotni bo'rttirib ko'rsatish imkoniyatiga ehtiyoj sezadi.

For example: (In Uzbek): Men boloxona ayvonida ro'molga o'ralib olgancha uzoqlarga tikilaman, daraxtlarning uch-uchlaridami-ey sochilib yotgan yulduzlar milt-milt yonadi. (L.Avilova, "Bir umrlik muhabbat" tarj. Sh. Tojiboeva); Xuddi asalari chaqqan kishiniki singari yuzi lo'ppi Volodya g'amgin bir tarzda xonadan xonaga o'tar, hech narsa yemasdi. (A.Chexov, "O'g'il bolalar" – tarj. X.Ahrorova); qayoqqa qarasang, pashsha guv-guv aylanadi... Bobom bilan arman pichirlashib, nuqul mol boqish, yaylov va qo'ylar to'g'risida gapirishardi... (A.Chexov, "Go'zallar" – tarj. A.Aliyev)

In the above examples, we see that the translator refers to words formed on the basis of pictorial units. It is worth saying that here the general content of the original text has been preserved, moreover, the expressiveness of the content has increased. Figurative words are the direct and indirect cause of

this. It is understood that the use of words derived from descriptive words in translations from Russian to Uzbek is appropriate in these cases. These words were used by the translator as an alternative to a specific sentence in the original text, not as an introduction. Therefore, the use of verbs or adjectives formed from figurative words in texts translated from Russian to Uzbek does not violate the standards of literal translation and does not cause controversy. But the inclusion of purely figurative words in the translation is evaluated differently by different experts. On the one hand, figurative word insertions violate the rules of literal translation from the original text. At first glance, they also cause the writer's narrative style to change in the Uzbek language. But there is another side to the matter. While trying to make the translation work as true as possible to the original, the translator also wants it to be as understandable as possible for his reader, and the difference of time and space during reading is as imperceptible as possible. From this point of view, the use of figurative words and imitations in the translation is justified. Summarizing the tasks that figurative words can perform in the text as follows, we can say that the inclusion of these elements in the text in some cases increases the quality of the translation without harming the overall content.

THE FUNCTIONS OF FIGURATIVE WORDS IN ARTISTIC TEXT

Figurative words serve to accurately reflect a situation in a person's imagination as a short-term tool.	Figurative words are used to strengthen the lexical meaning when they are combined with a word that has almost the same or similar lexical meaning.	Figurative words, while gaining a certain expressiveness of the text, ensure that the writer's style is popular and simple.
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It is understood that although figurative words do not exist in the Russian language as a field, this does not at all indicate that the language's figurative possibilities are narrow. After all, it is inevitable that a category in one language will meet in a completely different form in another. For example, the Russian lexicon is rich in words related to adjectives and verbs, which embody the meaning of the image of the situation, and they are studied by dividing them into different meaning groups and lexical-semantic areas. By itself, the poetics of artistic works created in the Russian language is also perfected due to the diversity of the lexical level. Therefore, in order to preserve the poetics of the artistic text, to emphasize a certain meaning of the used verbs or adjectives, it is appropriate to use verbs and adjectives based on figurative words in the Uzbek translated text. However, it may not always be the right choice to include purely figurative units in the translation text.

It is known that "the unit of translation is the smallest part of the text, that is, the minimum part of speech, and its presence in the original text inevitably

determines the appearance of the same part in the translation." But it is inappropriate to work with such absolute principles in literary translation. After all, the fact that some speech units do not exist in the translated language, which is related to the construction of the language, was justified by the example of pictorial units. Therefore, when translating figurative words from Uzbek to Russian, the decision to consider them as a separate translation unit, or vice versa, to use figurative words in the texts being translated from Russian to Uzbek, should be the choice of the translator.

CONCLUSION

The asymmetries between the two languages have always created special problems for the translation and lexicographic branches of linguistics. For this reason, it is important to study language units as an inter-level field, to identify the characteristics of the same medium at different levels, even if it partially solves the problems of translation. Along with imitation words, figurative units are a lexical group of

the Uzbek language with a purely Turkic etymology. Shaklan is a phenomenon that shows the articulatory capabilities of Uzbek speakers with a unique, unrepeatable pattern. However, as their formal features are unique in different languages, their semantic features, i.e. types and scope of meaning, semantic functions are assigned to other lexemes.

In the process of translation from Uzbek to Russian, the translation of figurative words that do not have an alternative in Russian becomes complicated. In the three methods of translation, these tools can be used in completely different ways, and each method has its own advantages and disadvantages. For example, a philological approach to translation, i.e. literal translation, involves translating these tools as a copy or transliteration. This translation method allows you to preserve the structure of the text. However, transliteration is mainly useful in translating cultural and national realities. Transliteration of figurative words with short phonetic content, repetitive and no alternative as a grammatical category in Russian cannot reveal the content of the text. There are substantive equivalents of pictorial units that cannot be repeated due to their formal form. In Russian, the same content is expressed using other types of means. Therefore, it is a wrong solution to interpret pictorial units with a repeated, paired pattern in the Uzbek language as a unique reality, and to transliterate the

word pattern by phonetically adapting it to the Russian language.

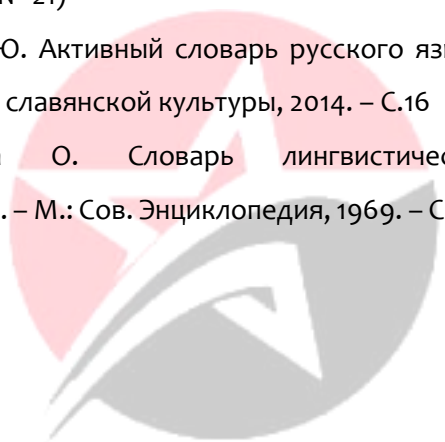
Another method of translation, the linguistic approach, examines the formal parameters of the text as a secondary issue, and its content as the main issue. As a result of moving from meaning to form in the translation, it is observed that descriptive words are replaced by verbs or adjectives that express their meaning to a certain extent in the translated text in Russian.

There are three main solutions for translating asymmetric fields such as figurative words between Russian and Uzbek. The first method is to convert these words using the matching tool. That is, the figurative word used in the original is translated as a part of another sentence. For example, in the Russian language, many adjectives have an image sema, this sema is understood in the meanings of both name and expression. So, the way of adaptation requires that the means of an independent word group in the original is changed in the translation, and an additional image schema is loaded to it.

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