

NATIONAL-CULTURAL FEATURES IN THE TRANSLATION PROCESS

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<https://doi.org/10.5281/zenodo.7534012>

Abstract. *With the honor of independence, the President Sh.M. Mirziyoyev of the Republic of Uzbekistan "Wide promotion and popularization of the best examples of national and world culture should be the basis of spiritual education of the young generation, our current youth"1, - A new approach to cultural heritage, including artistic creativity and its history, is being formed based on the high attention to the field of science and education, the demands placed on the scientific community. On December 10, 2012, First President Islam Karimov signed the decision PQ-1875 "On measures to further improve the system of learning foreign languages".*

Keywords: *observation and study of problems arising in the process of literary translation. Observing the steps and development of world translation as a science. Scientific analysis of issues such as the question of alternative in literary translation, the need to create an adequate translation. Scientific research of the specific aspects of the translation of national characteristics and lexical stylistic tools into foreign languages.*

The wide-scale conditions created for young people are the basis for them to reveal their talents. The development of foreign language teaching under the leadership of our President personally sets wide-ranging tasks for the officials of the field. After the independence of our country, the ancient and rich cultural heritage of our people, literary the scope of comprehensive and serious research of his monuments has expanded. In this regard, much attention is being paid to scientific research of direct and indirect translations from Western languages to Uzbek and from Uzbek to the languages of European nations in the comparative-typological aspect. In fact, the history of French-Uzbek translation is almost a hundred years includes annual history.

The history and practice of translations from French literature into the Uzbek language was studied and promoted by the translation scholar Muhammadjon Holbekov². During the last century, the Uzbek reader has read the predecessors of French literature, Francois Rabelais, Moliere, Voltaire, Montesquieu. . . , was able to read the works of writers such as A. Camus, Leclezio, F. Sagan in his native language. Regarding these translations, the history, theory and practice of French-Uzbek and Uzbek-French translation in general have been extensively studied by scientists of our Republic. In general, translation means the reproduction of a text written in one language or a spoken speech in another language. Translation is a means of communication between peoples and nations. Translation is used in so many areas of our society today that it is impossible to imagine development without it. is in a hurry.

It must be admitted that today more attention is paid to the translation of news related to science and technology, economy and politics than to the field of fiction. His creative spirit is deeply respected. Among them, the translators who not only translated "Boburnoma" into French, but also scientifically interpreted it, combined the heavy creative work with serious research, Alfred Kurella, Abdulla Qadiri's "Otgan Kunlar" The good work of hundreds of translators, such as N. Tun, who translated his novel into German, Jan Komorovsky, who translated "Alpomish" into Slovak, is written in golden letters on the friendly pages of Uzbek literature.

In re-creating the best books of world literature, including Russian and other foreign literatures in Uzbek language, Oybek, Gafur Ghulam, Ismaili, Asqad Mukhtar, Abdulla Oripov, Erkin Vahidov, Jamal Kamal, Muhammad Ali, Abdulla Sher, Shavkat Rahmon and The translation skills of other creators are special scientific needs to be created in research. The purpose of the research is to conduct a scientific analysis of the issue of re-creating national characteristics and lexical stylistic tools in artistic translation and to study the specific aspects of the translation process.

Scientific novelty of the research. A number of large and fundamental studies have been conducted in our country on the lexical-stylistic problems of translation. Including G. Salomov, N. Komilov, M. N. Holbekov, M. Q. Bagoyeva, H. Karomatov, S. Olimov, Z. N. Isomiddinov, M. Sobirov, R. Karimov, R. Fayzullaeva, S. Rustamova, M. Javburiev, E. Z. Ochilov, K. J. Juraev, Y.Nurmurodov, A.Kh.Abdullajonov, N.M.Urmonova and Q.Sidikov's researches are among them. In these studies, the features of literary translation are thoroughly researched.

Research object. National characteristics and lexical-stylistic tools used in some artistic works were taken as a source for research. Methodological basis and methods of research. The methodological basis of the work is the theoretical ideas of the President of our Republic Sh.M. Mirziyoyev regarding the national idea, spiritual values, social development, the achievements and experiences of modern translation science, and the opinions of Uzbek and world translation scientists. The work mainly relied on the comparative-typological method.

Theoretical and practical significance of research. The study of the lexical stylistic elements that reflect the national features used in the works of art and the specific aspects of their translation into foreign languages, particularly Russian and French, and the comparative analysis of the translations allow us to draw scientific conclusions that are very necessary for the science of modern translation studies. The practical significance of the research is that its scientific conclusions and research results will be useful in teaching subjects in higher education institutions, in creating textbooks and manuals related to these fields, and in creating programs, textbooks and training manuals for different stages of education. .

The composition of the research work. The dissertation consists of an introduction, three main chapters (each chapter consists of three chapters), general conclusions and a list of used literature. The total length of the dissertation is 67 pages.

CHAPTER I. GENERAL INFORMATION ABOUT TRANSLATION AND ITS APPEARANCE YESTERDAY AND TODAY

1.1. General information about translation, its types and its recognition as a separate science

Translation, which is the spiritual heritage of peoples, serves to further develop people's lives and lifestyles. Just as peoples could never live in absolute isolation from each other, their material and cultural monuments, literature and art were never preserved only within one national border. The greatest examples of art and literature created by mankind knew no boundaries, they sometimes changed, sometimes shortened, sometimes merged, crossed, moved from country to country, from language to language, and spread.

In fact, the discussion about science, fiction, art and translation should be started from the issue of literacy, general cultural level of the people, and the state of press and publishing in the country. Literature, books, translations are created for the people who can read, understand and evaluate them properly, because the value of each book is evaluated by the general, cultural

preparation, demand and taste of the person who reads it. A work created at a high scientific, socio-political and artistic level, in particular, if it describes the life of other nations, or if it is written by a foreign writer or scientist, requires the active observation of the reader. Each translated work is a product of its time. The change of the relationship between the translation and the reader over time is also seen as an addition to our above opinion.

In general, the purpose of translation is using foreign language tools

It consists in recreating the created text on the basis of the native language material. The practice of translation has arisen, and the question of how to translate the original into the native language, literally or freely, is a problem facing translators. They had different looks and ideas in all periods. Artists who created at the beginning of the 20th century advocated literal translation. In their practice, they approached only this type of translation.

As for other creators, preferring free translation, they relied on the opinion that it is necessary to give some work or information freely. approached with the rib out. Below we will consider the types of translation. Creative translation is the original linguistic means, textual meanings and stylistic tasks are recreated in harmony with the universal language and grammatical rules. The national, historical, social and image-emotional characteristics of linguistic means are interpreted in an authentic and appropriate way. The phonetic and lexical-grammatical digressions used for specific methodological purposes on the pages of the work are restored using alternative linguistic tools in accordance with their functions. All this makes it possible for the author's purpose to reach the reader. Verbatim translation distorts the author's text, falsifies its meaningful and functional harmony, blurs the basis of artistic images, blurs the nature of emotional sensitivity, destroys the norm and culture of the translation language, and consequently, it is a complete and adequate translation of the original. refers to a secondary text that cannot be accepted as In this type of translation, the word combinations, stable phrases, grammatical construction, and word order in most cases are not adapted to the rules of the translation language. This situation leads to the interpretation of national, historical and emotional linguistic means with the help of stylistically neutral words and phrases without additional features.

In addition, if we talk about the type of free translation, this type of translation was often referred to in the middle of the last century. In general, we can divide the translation into two based on common sources.

These can be oral and, in turn, written translations. None of them have any flaws, and it is manifested in the form of a summary of the literacy and potential of the author and the translator. These types of translation were widely used by translators in their time. In regional councils and symposia held in various countries dedicated to the problems of literary translation, the practice of word-for-word translation was strongly condemned, and many critical opinions were expressed about it. considered the practice of word translation to be a bad method, T. Gnedich noted that it is not a creative work, but "a clowning like a circus performance". According to Kh. Khantemirova, "the best literal translation is " is unable to fully interpret the richness and originality of the original.

On the other hand, if we talk about simultaneous translation, this translation began in London in 1946 with the participation of a group of simultaneous interpreters at the meeting dedicated to the UN General Assembly. It was the second type of translation method, and the written translation sings the biography of the people, its origin.

If we consider the national mirror of each nation as its literature, the written translation, in turn, was engaged in the translation of literature. Through this type of translation, the national culture began to rise. Thanks to the written translation, literature written in different languages of the world and scientific we have become widely aware of the magazines.

Through the works written at the beginning of the 20th century, describing the oppressive moments of the bloody war and lamenting it, we were in tune with the inner experiences of the people. On the other hand, it indicates that the role of written translation is incomparable. Another type of translation that approaches the original very freely is considered to be adaptive translation. In this type of translation, in the translation of more comedic plays and examples of poetry, the theme, composition of characters, and content are usually preserved, but the national identity, customs, and mental states embodied in the original are replaced by such aspects specific to the owners of the translated language. As a result, the author's text, which consists of a series of unique pictorial means, is covered in the folk dress of the translated language.

The adapted translation method was used more in the 30s and 40s of the last century. For example, it reached such a level that in many cases the names of the characters of stage works were replaced by the names of representatives of the local people, weddings and other events were shown on the stage. interpreted by approaching the Uzbek method. One of the reasons for the appearance of the adapted translation is related to the desire of the creator, who did not believe in the power of his pen, to see the work in the hands of the reader as soon as possible. It consists in the desire to deliver an artistic monument dedicated to his unique image to his readers in an acceptable and pleasant way.

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