



TRANSLATORY FEATURES DENOTING TO HUMAN APPEARANCE AND CHARACTER IN ENGLISH, RUSSIAN AND UZBEK LANGUAGES

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ABSTRACT

Any culture is not stable; it is in constant motion and change, in harmony with the surrounding environment. Language is such that it collects, stores, transmits data from generation to generation. Linguo-culturology is one of the most dynamically developing spheres of modern linguistics. Since ancient times, translators have been acting as intermediaries in the communication of representatives of different linguistic communities. This article studies the task of the translator that is conveyed by means of the translating language the exact content of the original text while maintaining the unity of form and content. Currently, research in the field of comparative study of languages is of great importance for the construction of a linguistic theory of translation. For a number of reasons, many transformations take place during translation, the reason for which most often lies in the vision of the world inherent in the language and its speakers. Describing the same subject situation, native speakers of English and Russian can choose completely different language means. For example, English is characterized by the predominant use of verb forms. On the contrary, the Uzbek language is characterized by a more frequent use of nouns.

INTRODUCTION

Linguo-culturology has been formed between linguistics and culturology, learning the history of the formation of peoples' cultures and its aspects of language. Linguo-culturology is recognized as a new independent science studying linguistic units reflecting national cultural meaning.

According to Ikromov's theory, language is an invaluable treasure of the spirit and culture of the people, the national culture of the people [2,]. It involves the relationship between the inner and outer personality, so each language represents the will and vision of



the people that it belongs to. In other words, language as the main reflection of national traditions serves as a mirror to see, understand and perceive the nation's world.

Taking into consideration the role of the phraseological unit of the language in the formation of consciousness of each society [3, 360], preservation and expression of the national cultural values of the society, we try to look at the human nature of the English language materials, and thus understand how the language depends on the culture of the nation and its culture.

MATERIALS AND METHODS

In English, the word "a black sheep" has a very strong negative color, which means "stain of the family". In ancient times, people regarded the black sheep as a symbol of black spot and according to the traditions of a "black sheep" family of females, they were used for children who behave inadequately: ... *like her father, she was, she said, the black sheep of the family. She had never been able to believe anything that was appealed to her as reasonably.* It is also clear that the "a black sheep" phraseological unit is specific to the English people, and its appearance is also apparent.

We know there are always black sheep in every family. And the union is bound to have them. In English, words that refer to different human characters are characterized by animal names. As long as a person lives in a certain environment, his environment is affected by that environment. Human beings may change in the context of their own characteristic influence in a particular environment, moving towards negative or positive. For example, there are many phrases that describe the human nature of the word "bird". Interestingly, though, the same word "bird" is used, but the meaning of these words varies. They will be examined using illustrations from literature: *The gay bird - the brilliant man. She is a gay bird. I have never seen her in a miserable situation. Old bird - Experienced, cautious.*

But capitalism is a tough old bird and it does not die easily. A downy bird – Cunning. Hilda, you're the downiest bird - I beg your pardon, the cleverest woman I've ever met.

In the phraseological units, representing the human nature of the Uzbek language, it also reflects the culture, traditions and lifestyle of the Uzbek people directly.

For example, there are several expressions about one of the Uzbek national costumes, which is the main attribute of the Uzbek skullcaps, and these phraseology units are often 30 used in verbal and literary fiction. Take the head "(take) his head" ("take his head") against the people who do something rude in the Uzbek language. *Get your head off (...)* *Take the head - Do something that you can do and rude.*

If you say "take up your fight," you'll get too many. You also have to drive poor children out of their warm holes.

We can give you another example with the same word, which is a component of the tattoo. *His Infant (s) is half - Shod Aries, anxious, indifferent. The Master's work his bread is all over, and he's wearing ...*

Moreover, the phrase "narrow cape" in the Uzbek language means a difficult situation. This skullcap in the phraseological unit reflects the Uzbek national culture, since in Uzbeks, especially in men, there is no skullcap, and the significance of this component is reflected in this phraseological unit.



As emphasized by N. Amosova, the units of the language are connected with the historical events and the history of that nation [1]. This is the case of the phraseological units representing the human nature. We know that in the history of the khan's period when entering the khan's or the queen, the bourgeoisie was bowed. This is a sign that they are directly subordinated to their khan or queen, in other words, obedience to them. We have been convinced once again that language and culture are closely interconnected with the above arguments.

The reason for translation transformations may be some features of the language, for example, compatibility, the presence of a grammatical category in the original language (FL) and its absence in the translated language (TL), or the mismatch of similar categories. The choice of an adequate variant of translating figurative means is often determined not only by differences in the socio-cultural background, but also by discrepancies in the figurative perspective of the word. According to A. L. Korollova, a linguistic image should be understood as "a two-dimensional image created by means of language, based on the expression of one object through another" [6, p. 31]. The change in meaning, that accompanies the formation of image is based on some type of trope - most often on the basis of a metaphor.

Translation of figurative vocabulary presents significant difficulties. This is due to the fact, that these units are bright, emotionally rich and very often have a pronounced national character. [2, p. 4] However, the category of figurativeness can be considered translatable actually, since it can be classified as interlingual universals. Correlation of a new, unfamiliar subject with something has already been understood and underlies not only the imaginative assimilation of the world, but also the process of cognition in general.

The figurative component of the meaning of a word can have shades that are quite difficult to grasp, but which are of great importance in the author's picture of the world. The need to preserve figurative means in translation will primarily depend on the nature of the translated text, on its belonging to one or another functional style. A work of art is a semantically, structurally and communicatively complete unit. [1, p. 2] The importance of studying the translation of figurative means is due to the need to adequately convey the image of a work, and this often causes difficulties for translators due to the national characteristics of different languages.

Inaccurate transfer of figurative means or their neutralization during translation can lead to a distortion of the speech characteristics of the characters, the relationship between them and the author's point of view on what is happening. The translation of figurative vocabulary should take into account many factors: - the exact meaning of a word or a stable expression, which is quite important when translating a work of fiction; - the frequency of the use of expressions in FL and TL;

- compatibility in PY

- grammatical features of the target language. - individual peculiarities of the author's style

The novel "Thank you Jeeves" by PG Wodehouse and its translation into Russian by Yu. Zhukova "Jeeves, you are a genius!" Talking about the life of his friend surrounded by relatives, the protagonist says: "I had often felt how tough it must be for poor old Chuffy having this pair of pustules popping in and out all the time." "I sympathize and always



sympathized with poor Chaffee, what is it like for him to endure the company of these two malignant pimples that constantly jump up on his doorstep."

In Uzbek, the epithet malignant refers to a very specific disease and has an extremely negative emotional connotation, its combination with such a word as "xusnbuzar" misleads the reader, since the English word "pustule" has a fairly wide range of meanings from the most harmless - a small pimple to abscess. The manner of writing and style inherent in a writer is largely determined by the ratio of linguistic means, in particular linguistic images that he chooses and includes in the text of his work.

RESULTS AND DISCUSSION

Means of figurative expressiveness have a large specific weight in Woodhouse's artistic system. He widely and freely uses metaphors in revealing the psychological state of the characters. The speech of most of the characters of P. G. Wodehouse is replete with clichéd phrases, from which their words acquire a pronounced ironic sound. These clichés present the reader with vivid images of the world of the works of this author. [11, p. 200]

Most researchers believe that the possibility of achieving a full-fledged translation of figurative vocabulary depends mainly on the relationship between the units of the source language and the target language: a unit can have an exact correspondence in the TL (in form and content), it can be transferred to the TL by one correspondence or another, or it has no equivalents in the TL. Most researchers V.N. Komissarov [5, p. 250], S.E. Kuntsevich, Ya.I. Rektser [8, p. 36], I.A.Vezner [9, p. 309] and others identify four main ways of translating figurative vocabulary:

1) with full preservation of the foreign language image;

"You're a public menace. For weeks, it appears, you have been making life a hell for all your neighbors with some hideous musical instrument "

"Siz jamiyat uchun tahlikasiz. Qandaydir dahshatli musiqiy asbob orqali, ma'lum bo'lishicha, siz barcha qo'shnilaringizning hayotini bir xil jahannamga aylantirdingiz."

The translation of the word "hell" - "hell" is an excellent example of the preservation of the author's imagery in the translation text, this lexical unit creates in the reader's imagination an image of an unbearable life.

Follow the green line.

"Даю тебе зелёную улицу"

When translating the expression "to follow the green line" (get permission / do something with permission), the color image was saved: green light of a traffic light = permission, but in Russian there is a persistent expression "to give a green line", which was ignored by the translator.

2) with a partial change in imagery;

"The man must have the crust of a rhinoceros" (in relation to a person).

«Надо же быть таким толстокожим! Настоящий бегемот».

Apparently, the translator considered that the hippopotamus would serve as a brighter image of restraint and resilience for the Russian-speaking reader, while the author chose for this purpose the image of a rhinoceros - "rhinoceros". [7, p. 48] In the far corner, some vague shadow was leading a wrestling match with a standing clock." [4, p. 400] Form was in the far corner, wrestling with the grandfather clock." With the author's inherent sense of humor, the



situation of damage to the grandfather clock is presented, this unequal duel between a person and an inanimate object acquires the image of a fight in wrestling, or in the text of the translation of a "wrestling match".

3) with a complete replacement of imagery;

"How dare you play that thing in a respectable block of flats? Infernal din". "How dare you make such sounds in such a respectable house? A real cat concert! "Here the translator's goal was to convey the figurative phraseological unit "Infernal din" (hellish noise), it was achieved by using the phraseological unit with a similar figurative content in the text (something very unpleasant to listen to) - "cat's concert".

Here, the translator's goal was to convey the figurative phraseological unit "Infernal din" (hellish noise), it was achieved by using the phraseological unit with a similar figurative content in the text (something very unpleasant to listen to) - "cat's concert". "He just got drunk like a pig." "He's simply as tight as an owl."

In English, there is a phraseological unit with a component for a figurative description of alcoholic and intoxication: "as drunk / tight as an owl." - the translator decided not to deviate from using the image of an animal in the translation text, but the image was partially replaced: the owl turned into a pig.

4) with the removal of imagery. "... heaps of people have hearts of gold ..." "... not a few people with a heart of gold ..." Translation of the figurative lexical unit "heaps" (heap / pile), the translator decided to make it neutral - "not a little", and the author's imagery.

"You are brutally and callously scheming to oil out, leaving this lovely girl to break her heart - deserted, abandoned, flung aside like a ... like a ... I shall forget my own name next ... like a soiled glove".

"You want to run away meanly, heartlessly, break the heart of this amazing creature, you want to leave her, leave her, leave her, like ... how ... damn, I'll soon forget my own name ... how worn out.

The situation of a silent and imperceptible disappearance of a person is described using the English phrasal verb "oil out" (to merge like oil), but in the translation text this figurative combination was neutralized "to escape".

CONCLUSION

The choice of translation solutions depends in each specific case on the context of the use of figurative lexicon, on the presence or absence of correlative means in the target language. The translator may or may not preserve figurativeness in translation, using literal translation, looking for matches in the target language, creating new figurative elements, using descriptive translation or using other means to convey a figurative unit.

However, at first glance, the decisions of the translators, risky at first glance, do not interfere with the understanding of the source text and retain a humorous effect, giving the reader a better understanding of the hero, his relationship with other characters and his attitude to what is happening.

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