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THE PROBLEM OF THE INDIVIDUALITY OF THE LANGUAGE OF CHARACTERS IN WORLD TRANSLATION STUDIES

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ABSTRACT

Literary translation is one of the main means of increasing the cultural wealth of our people, further strengthening the bonds of friendship between the peoples of the world. The role of translators in acquainting our people with the rare works of world literature is enormous. The article discusses theoretical issues of literary translation that need to be analyzed more seriously.

KEYWORDS: *Literature, World Literature, Literary Translation, Translation Studies, Literary Character, The Problem Of Translation*

INTRODUCTION

Today the Uzbek reader tends to read works of world literature classics such as Bronte, M. Twain, I. Turgenev, A. Chekhov, R. Tagore, V. Shakespeare, G. Mopassan in his native language. These works have become an integral part of our literary wealth. However, our previous successes cannot satisfy our people, whose level and aesthetic taste are growing and their cultural needs are expanding day by day. Our people are waiting for the translation of hitherto untranslated examples of world literature. In order to fulfill this honorable and responsible task at a high level, we must first clearly define our positive traditions in the field of literary translation, and analyze our shortcomings in principle. In other words, the theoretical issues of literary translation need to be addressed more seriously.

Translation is a form of ideological and artistic expression of the original. It should be able to give the reader as much complete and in-depth knowledge of the original as possible. Let the reader read the translation and get a historically correct idea of the original. It is not enough to

translate the general content of the work and "in general" the art. The translator must be able to convey the originality of the work being translated, as well as the individual style of the author. For example, when translating Dickens's, if the translation does not preserve the deep ideological content of the works, the unique individuality of the characters, their artistic impact, the Dicken's style imbued with expressive phrases, such a translation will be difficult for the Uzbek reader and he cannot reveal the true character of this author. The reader does not see the writer's artistic skills and is not affected by the work. The main task of the translator is to preserve and convey to the reader the ideological richness of the original, the power of artistic influence and its unique features.

RESULTS AND DISCUSSION: Any artistic monument not only affects our minds, but also our senses and imagination. The translator must recreate his poetic tones for us in the process of translating the work of art. "The translator of classical works must be a poet himself," wrote Dobrolyubov [3, 122].

The distinctive features of the author's style are connected with the writer's way of thinking, literary aesthetic views. Adherence to these signs helps to convey the artistic and ideological content of the translation. The understanding of the author's individual style as an instrument of the artistic system is expressed in his worldview, which is necessary to maintain the unity of the work during the artistic translation. At this time, the task of the translator is not to recreate words in literary translation, but to recreate ideas and characters; not intonation, tone, in other words, stylistic forms and ways of another language, but in this stylistic category to express spiritual and poetic content [4, 40].

As a representative of a nation, a person has a certain character and specific psychological characteristics. Manifestations of national character, which embody the individual features that create the artistic image, are reflected in the psychological characters, his attitude to the environment, his actions, deeds, feelings, and so on. National character, like everything else in life, is created on a certain material basis and is a reflection of certain living conditions. Therefore, the national character of the hero can be correctly understood by studying the life, national history, identity, national, cultural and literary traditions of the nation.

The role of the translator in the recreating character is as follows:

- study the history, social and literary conditions of the nation in which the character was created;
- identify the main features of the character, the purpose for which it was created;
- analysis of the means and stylistic ways of the language in which the character is to be created;
- find the necessary means of expressing this character in the native language.

Just as there are no people in life who are completely different from each other, there are no people who speak only in the same pattern, express their thoughts in the same tone of voice, speak in the same style of speech. Even an actor who has mastered the art of imitating other people's style of speech very often does not notice that he utters words only in his own individual style. In fiction, in which the object of description is the human being, writers skillfully use this feature of human beings. Therefore, one of the most important issues in the creation of the

character is to determine their specific speech features. In the works of word artists, each character speaks in its own "language". In many cases a doctor can be distinguished from an engineer, and an engineer from a teacher, depending only on their speech characteristics. A book would not be a work of art if all the people, young and old, men and women, people of different professions, faiths and worldviews, described in the book spoke the same "language" and style. Some of our works of art are so boring and dry that the characters depicted in them, like trained parrots, speak in the same tone, on the same theme, chewing words. It is natural that people do not like such a fake language, because they do not speak such a "language" in real life [5, 212].

Each writer has his own individual way of defining the language of characters. Determining this is also important in studying the unique style of each writer. Defining the linguistic individuality of characters is an important issue not only in fiction but also in fiction translation literature. After all, the translator, who interprets the examples of classical literature, has to reflect the vocabulary and pronunciation norms of the language of the characters of the time.

The works of art depict people belonging to different social groups and strata within a particular nation. Although all of these are characters of children of the same nation, their speech differs significantly in style. Every farmer, landowner, soldier, nobleman, etc. speaks in his own "language". Some of them express their thoughts in an exaggerated way, some of them repeat soda, and some of them repeat rude or silent words. Undoubtedly, all this has to be reflected in the translation [5, 212].

In the works of world writers, the following methods are often used to determine the linguistic individuality of characters:

1. To attribute something in the language of heroes, to bring out their individual linguistic features by combining semantically incompatible words.
2. Distorting some foreign words that are difficult to pronounce in the language of the characters.
3. Create a special grammatical structure and tone feature for each character's speech.
4. Characters' speech in their own dialect.
5. Officials and aristocrats sometimes speak in a foreign language or use foreign words in their speech.
6. Use of any physical defect (for example, holding or stuttering) mentioned in the character, and giving examples from the speech of speakers who deliberately distort the language.
7. Pay attention to the lexicon of the language of heroes: wide use of professional terms, obsolete words and vulgarisms in their speech, taking into account their age, occupation, behavior and profession.
8. Reading and using some words and phrases in the language of characters.
9. The use of lexical tools specific to the age and gender of characters.

It is necessary to dwell on some of the methods, means and features of the creation of linguistic individuality of the characters observed in the practice of translation. Depending on whether the character is described as positive or negative, the writer chooses the appropriate words and phrases in his language. Accordingly, it is not from the lengthy descriptions and comments in

the language of the writer, but from the words used in the languages of the characters and characters he describes that they can be identified [7,124].

One of the most difficult issues in translation theory is to convey dealictisms in translation and to reflect the distortions of a particular language by people of other nationalities described in the literary work. In order to create a local color in the work, to create the linguistic individuality of the characters, to increase the artistic effect of the work, to ensure the authenticity of the details and to achieve simplicity and fluency of style, the "language" of his heros uses words and phrases typical of district dialects [5, 216].

The individualization of the "language" of characters, depending on their gender and age, is also an important issue. Of course, men do not speak another language, women do not speak another language, and children do not speak the whole language with the elderly. The fact is that their speech differs only lexically and, in some cases, grammatically. For example, words and phrases that are used more often in women's language are not used by children, or words that are specific to children's language are not used by adults, and so on. This feature of language is also widely used in fiction, so it is important to reflect this feature in translation [6, 1647].

In our opinion, the most appropriate is the term "national color". Each nation has its own national characteristics: language, culture, customs, religion, clothing, food, etc. Proverbs, idioms, word games, similes, allegories and other artistic styles of the writer have their own national character. These features complicate the work of the translator [1, 42].

According to professor A.V. Fyodorov [2, 181-182], words denoting the concepts of peoples' life are interpreted in three different ways in other languages:

- 1) by transliteration;
- 2) creation of a new word based on the richness of the translated language;
- 3) by the choice of means close to the original in the language of translation .

The problem of interpretation of words that mean the concepts of life of peoples in translation should always be analyzed in a practical way in the existing scientific and critical work. A skilled translator is often concerned with restoring the function of words used in certain contexts to represent the concepts of people's life. In this case, the translator should not confuse the original nationality - the nationality of another people with another concept that belongs to the language of translation. The national spirit that is originally given - say, if it is a word about the way of life of the American people - should not be given in terms of the culture of the Asian peoples - that is, the original should not be nationalized.

In the process of translating words that express the way of life of peoples, it is necessary to choose in the language of translation the means that are most suitable for them, as well as the means of digesting the norms and culture of this language. Such notions can be reflected in the thinking of a number of peoples in the same way. For example, many peoples, culturally and economically close to each other, such as Uzbeks and Tajiks, Russians-Ukrainians-Belarusians, Germans-British-Dutch or Caucasian peoples. They have many words, concepts, views, dreams which are similar. There is a harmony of hopes, joys and worries. The combination of national colors in the translations from these languages is of particular interest to the translator.

Also, many of the words used to express national concepts can give the same meaning to another language. In particular, many of the words and concepts in the national spirit used by the American people are becoming nationwide as a result of the globalization of the peoples of the world. These words and phrases already have a strong place in the dictionary of the peoples of the world. The role of television, radio, cinema and the press in popularizing the way of life is invaluable. These circumstances naturally give the translator a number of reliefs.

In addition, the meanings and functions of many words and phrases that express the national concepts of a nation are the result of various cultural, political, economic, and trade relations between countries, as well as to a number of peoples, including translators. Translators do not have to search for words in their own language for such words and actions - they also transliterate them [10,215].

Transliteration is the most effective way of interpreting words that reflect the concepts of life of peoples, and in a compact way restores 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. [8,8162] **Conclusion:** In short, the problems of literary translation in Uzbekistan have been and are being studied in depth in the historical, theoretical and critical areas. Many educational materials on the theory of translation have been created, in which opinions on various areas of translation studies are expressed. In particular, the specificity of the language of characters is deeply considered. Defining the linguistic individuality of characters is one of the important issues not only in fiction but also in fiction translation literature. The translator, who translates the examples of classical literature, is forced to reflect the norms of the language and pronunciation of the language of the characters and characters of his time. Both moving away from and approaching the original should be aimed at only one goal - to fully preserve the richness of the original. After all, the translator, who translates the samples of classical literature, is forced to reflect the norms of the language and pronunciation of the characters of the time. Each nation creates its own national image based on its historical development and national character. The character of another nation must be accepted as it is and expressed in the language of translation.

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