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**TIMES IN LITERARY TRANSLATION**

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**ABSTRACT**

*Fiction is a product of the human mind and emotions. At the heart of fiction is the so-called miracle of human nature, the most intelligent, the most perfect being on earth, so we are not mistaken in calling this kind of art anthropology. Fiction reflects the human spiritual world, his thoughts and experiences. These experiences are embodied through vivid images.*

**KEYWORDS:** Dictionary, Literature, Development, Language, Subject.

**INTRODUCTION**

When we talk about the concept of temporality in a literary text, the first question that arises is what the literary text itself is. There are several tariffs for text. The term "text" is interpreted differently in the scientific literature. The Uzbek Explanatory Dictionary points out that the word text is borrowed from Arabic, is an outdated biblical word, and is equivalent to the meaning of the word text. Exactly

The dictionary defines the word text as follows:

- 1 A written, copied, or printed work of art, scientific work, speech, document, etc., or part thereof, is text. For example: the text of the article.
- 2 A poem or word that is the basis of a piece of music, such as a song, opera, romance, and so on.
- 3 The name of one of the large fonts in polygraphy.

This means that only the written form should be considered when referring to the text. The annotated dictionary in the new edition also contains the following emphasis: text [Arabic - shoulder; written expression of speech, text].

- 1 An author's work or document formed in writing or in print.

2 The main part of the printed edition without pictures, drawings and comments.

L. Loseva, one of the textual scholars, points out the following three features of the text:

1 Text is information in written form;

2 The text is semantically and structurally complete;

3 The text reflects the author's attitude to the information provided (the author's approach).

A text is a unit with linguistic communicative, semantic features. The text has features of completeness and integrity. It is coherence, communicative, which provides logical-semantic relations

It is based on categorical indicators such as goal statement and informativeness (importance of information or level of novelty). Text is a unit of information exchange and it mainly serves to perform this function. In addition, the term "dikurs" is often used in many works on the study of textual problems in world linguistics. Although the term is widely used in text linguistics as well as in the fields of literature, sociology, political science, philosophy, logic, and psychology, it is also used in text linguistics.

Nor is there a single, widely accepted interpretation, meaningless. Initially, the terms "discourse" and "text" were used for the same concept, then "text" was used for written communication and "discourse" was used for oral communication. The word means "discours" in French.

In short, a text is a unit at the highest level of the syntactic level of a language, a structural, semantic, and communicative whole that occurs orally and in writing on the basis of the connection of a sequence of sentences.

According to the functional methodological essence of the text is a scientific text (thesis, article, lecture, reviews), literary text (prose, poetry), official text (reference, decision, order, description, recommendations), popular text (article, conversation, greeting, and speech texts).

It is necessary to distinguish between two opposing types of texts, the literary text and the non-fictional text, based on which of the two important functions of language, the communicative function or the aesthetic function, leads in the purpose of the text. It is better to call a text that is led by a communicative task in the main purpose as a non-fiction text, and a text that is led by an aesthetic task in the main purpose and essence. "The literary text reflects the diversity of all genres of fiction. It is dominated by emotion and aesthetic taste, and the form of expression is of great importance. In literature, artistic and emotional perceptions are stronger than logical perceptions of reality. Depending on the form and manner in which the content is presented, the emotional impact and aesthetic value of the work will be high. "

[30] In a literary text, the author conveys artistic pleasure to the reader through a variety of linguistic means. In a literary text, the writer chooses words and phrases depending on the theme, content and character of the work, makes effective use of syntactic construction, lexical, grammatical and semantic methods. In the text, along with the norms of literary language, the possibilities of live (spoken) language are used equally. Even slang phrases are used to individualize the language of the character.

The text is multifaceted and complex. Like any whole, a text is made up of the elements that make it up, the specific units.

In linguistics, which units form a text or which units are divided into parts of a text?

There is a lot of debate about the calculation. At first glance, defining text units does not seem to be such a complicated problem. But this is not the case, which is why there are so many different and controversial views among textual linguists. For example, I. R. Galperin states that a sentence cannot be a unit of text. According to the linguist, a large whole that combines several sentences - a whole larger than a phrase - can be a unit of text. The phrase, which is an integral part of the whole, says that a text cannot be a unit at the same time.

Most linguists, on the other hand, argue that the sentence is the main formative element of the text.

In fact, it is difficult to imagine the content of the text, its relation to the objective world, and, consequently, its correct understanding. Therefore, the place of the sentence in the text system, especially its ability to form text, cannot be denied. In the text, sentences are connected by various syntactic means. These include various lexical and grammatical units, such as repetitive parts, rhymes, xiasmatic constructions, units representing time and space, tense forms of cuts, and modal words.

Real life dominates the world around us. To the reader who reads a work of art, the work of art is taken from human life and is an objective, real-time expression, born of such observation. Yes, a work of art depicts human life, but when one studies the theoretical nature of the artistic age in which one lives, one realizes how wrong the above observation is. Below we will try to explore the difference between real and artistic times.

The relationship between the units of time and space in any text is inextricably linked, because any event takes place in a specific time and space.

The logical relationship between events in time and space can be divided into the following types:

- 1) Temporal semantic group;
- 2) Local semantic group.

Temporal relations have been studied in linguistics at different levels of lexical, morphological, and syntactic units. The semantic temporal relationship between the two sentences is interrelated.

Local relationships are also divided into the following types:

- a) The relation of action, the place of origin of the property:

She had stopped at a shop, over which was written, Krook, Rag and Warehouse [21; 57];

- b) The relation of action, the place of origin of the property;

- d) The relationship of the direction of motion, the direction of the property:

Jack went to his corner walking that funny jerky way and we got him down through the ropes and through the reporters' tables and out down the aisle [27; 145b].

The category of temporality plays an important role in shaping the content of a literary text. One of the most important parts of text referential modality is temporal semantics. The problem of analyzing the content and structure of the text, of course, requires the discussion of the question of determining the place of the category of temporality or time in the content of the text. Researchers have already focused on this issue, noting that temporal integrity is one of the most important indicators of text structure. However, information on the temporal structure of the text is currently scarce and they are not sufficient to fully comprehend the role of time indicators in the formation of the textual content. The formation of the text and the connection of its components with the help of units representing time and space stems from the temporal properties and functions of the text. Integrity of time is one of the indicators of the text, because the content of the text requires the manifestation of temporal indicators, and without these indicators it is impossible to imagine a clear expression of any communicative purpose. In this regard, the category of time should be recognized as one of the main categories that shape the communicative content of communication units. Events in a work of art take place over a period of time. Only the time in a work of art differs from the regularity of time in real life. "Time lexemes are used to connect distant (distance, indirect) and contact (remote, indirect) parts of text. Some temporal words serve as lexical grammatical connectors, reflecting the chronological sequence in the text [9; 24b] ". L. A. Nozdrina discusses the concept of "text actualizers". According to the linguist, the main actualizers of the text are the motives for the interaction of the literary text with the reality behind the text: temporality, localism, personality, referentiality, and so on. At the heart of these categories are the interrelationships of morphological, lexical, syntactic, and word-formers, which are the means of language that serve to construct the typological characteristics of a text. These basic actualizers of the text are the text.

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