

Problem of Recreating Individual Characteristics of the Characters in the Translation

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Abstract: The article discusses about the concept of literary translation, the peculiarities of translation, the problems of preserving and re-creating the individual characteristics of the characters in the translation of the work, the ways of revealing the image in the literary translation, the approaches, the adequacy of the translation, and the problems of preserving the style.

Keywords: artistic approach, literary translation, individual characteristics, imagery, originality, comparison, analysis, image.

It is an indestructible union of language and thought, a comparison, a sweet fruit, and a great blessing to be able to translate. Translation is a bridge between cultures and civilizations, allowing us to understand each other better and to gain knowledge from different perspectives. It is an invaluable tool for communication and exchange, and an essential tool for understanding the world. Over time, the requirements for translation are updated. But its creative character—the art of re-creation—does not change. Each country's educational level determines the extent and direction of translation, which in turn shapes the country's social conception. Imagination is a key component in literary translation. That is, one of the accomplishments of the translation task is the revelation of the original text's characters and their unique qualities during the translation process.

When translating an artwork, the primary focus need to be on elucidating the picture. Regarding the individual traits of the heroes in the artwork, it is appropriate to interpret these traits as representations of tangible objects drawn from the people's everyday lives.

For example, a physically strong person is compared to a lion or a lion, a cunning, sly person is a fox, and a sheep is a symbol of meekness and innocence. The first issue is to clarify such issues as what the original author meant by his style, what idea he decided to cover. The author expresses his opinion created by himself with the help of the heroes of the work and their characters and appearances. In other words, the author creates the characters himself, discovers their individual characteristics and gives them life. A full understanding of these features before translation brings the translated text closer to adequacy. Translation expert G. Salomov says as follows: "One of the primary features of literary translation is imagery, and it is regarded as a challenge for the translator to relay image by image instead of word by word, sentence by sentence."¹.

¹Саломов Ғ. Таржима назарияси асослари . Тошкент , Ўқитувчи нашриёти, 1983. 92-бет.

When it comes to the individual characteristics of the heroes of the work of art, it is appropriate to take the characteristics of the heroes as symbols of material things taken from the material life of the people. For example, a physically strong person is compared to a lion or a lion, a cunning, sly person is a fox, and a sheep is a symbol of meekness and innocence. Before starting to translate a work of art, it is necessary to thoroughly study the style of the author of the work.

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In other words, the author creates the characters himself, discovers their individual characteristics and gives them life. A full understanding of these features before translation brings the translated text closer to adequacy. For example, in the story "Fate of a man" by Mikhail Sholokhov, the author describes his hero as follows: *"Жена воспитывалась в детском доме. Сиротка. Хорошая попалась мне девка! Смирная, веселая, угодливая и умница. Не мне чета"*². (*"My wife was brought up in a children's home. Orphan. I got a good girl! Meek, funny, tidy and smart. Not to me even"*)

It's obvious the author makes it clear to the reader that his hero is an orphan without parents and was raised in an orphanage before characterizing him as neat, organized, and joyful. This tells the reader that his hero has no one to confide in or look up to as a man. By doing this, the reader took on the persona of a woman, or rather, a person who witnessed hardships firsthand and who was raised without understanding the difference between manhood and childish joy. It's evident that the author tried to paint a vivid picture of the work's hero while also revealing some of his unique traits through this particular image.

According to his style, the author was able to reveal the characters of his created hero. before describing his hero as orderly, gentle, and pleasant, the author emphasizes that he was brought up in an orphanage and is an orphan without parents, explaining to the reader that the hero has no one to lean on or to be a man to. With this, the reader embodied the image of a person who saw difficulties in front of his eyes, who grew up not knowing what manhood and childish joy are, or rather a woman.

It is clearly visible that the author of the work has described the hero of the work as vividly as possible, and through this image, his individual characteristics have been revealed. According to his style, the author was able to reveal the characters of his created hero. This figurative expression is expressed as follows in the translation of the work by Mirzakalon Ismaili: "My wife was brought up in an orphanage. Orphan. I got a very good wife! Faithful, cheerful, light-footed, easy-going - I didn't even look like her."³.

The protagonist of the work, as represented by the original author, is fully represented in the translated text. This is because the translator maintained the author's manner throughout the translation, revealing each of the hero's unique traits one at a time. In original text *"Сиротка, смирная, веселая, угодливая и умница"* (An orphan, meek, cheerful, obsequious and smart.) The author of the translation utilized words such "orphanish, capable, cheerful, light-footed, clever" while translating these descriptors. In addition to preserving the author's style, the translator adapted the descriptions given in the original to the Uzbek reader and used national words and phrases widely used among the people to make them understandable.

As a continuation of the above thoughts, we can say that if we are going to translate each work or analyze the translated work, first of all it is necessary to get acquainted with the unique style, taste, world of images of the author of the original text, in short, his creative activity.

Only when the style of the original author and the style of the translator match each other, the work will be resurrected in the translated language, it will appear in another language with all its

²Шолохов Михаил. Судьба человека, Советская писатель Москва 1957, стр.13.(Russian)

³Шолохов М. Инсон такдири, Мирзакалон Исмоилий таржимаси, Тошкент, 1959, 13-бет.

beauty and colorfulness. Here the translator works as a real creator. M. We would like to draw your attention to an example from Sholokhov's story "Human Fate": "Парень я был тогда здоровый и сильный, как дьявол, выпить мог много, а до дому всегда добирался на своих ногах"⁴. (*"I could drink a lot, I was a healthy, strong guy like the devil, and I always got me home on my own two feet."*)

The author of the work described his hero as "healthy and strong, like a devil" and compared his hero's strength to a "giant". Here, the word "giant" does not mean a creature, but an image. That is, it is an image of strength. The translator of the work translated this image as follows: "I was a big, strong guy back then, I could drink a lot when it came to drinking, but I always walked home on my own two feet."⁵ As it can be seen from the text of the translation, the adjectives "здоровый и сильный, как дьявол" in the original were translated as "strong as a giant, hookah". In fact, the Russian word "как дьявол" translates literally into Uzbek as "devil". But in Uzbeks, "devil, shaytan" is not a symbol of strength, on the contrary, it is a word used in a negative sense. In order to express the figurativeness of the original in the translation as impressively and figuratively as it is, the translator made it figurative without losing the author's style and used the simile "strong as a giant" instead of "strong as a devil" to make it understandable to his reader.

The description of "strong as a giant" is understandable for the reader of the translation, and he can easily imagine that the hero of the work is not an ordinary strong person, but very strong by nature and, at the same time, big. At first glance, the work of translation seems simple and straightforward, but here the translator translated the work word by word, not sentence by sentence, image by image. There is another important aspect in the translation of a work of art, which cannot be done without taking this aspect into account. That is, a work of art can be written in different styles, but a lot depends on the period depicted in the work, the chosen subject and the character of the events represented. If we pay attention to the examples taken for the above analysis, the work is dedicated to the description of the historical period, events related to the war. In describing the events of that time, the author of the work embodied his characters in accordance with the events being described and described them figuratively. The translator, who understood this correctly, was able to recreate the work in another language by showing skill in translating the work. For instance: "Я же голодный как волк, отвык от человеческой пищи, а тут столько добра перед тобою ... Кое-как задавил тошноту, но глаза оторвал от стола через великую силу"⁶. (*I'm hungry like a wolf, I'm unaccustomed to human food, and here there's so much goodness in front of you... Somehow I suppressed the nausea, but through great force I tore my eyes away from the table*)

The author compared the starving hero of the work to a "wolf" with adjectives such as "голодный как волк", "отвык от человеческой пищи"

A well-known and popular expression among people used the expression "hungry as a wolf". Usually, the wolf is a predator among animals, and lives mainly by hunting. Шу боис кўп пайтларда оч юргани боис қиёсда оч қолганликни қиёс қилинганда бўрига ўхшатилади. Бу ерда ҳам бўри оддий оддий йиртқич ҳайвон сифатида қўлланилмаган, аксинча образ бўлиб келган. Яъни, асар қаҳрамонини қиёсланган образ сифатида қўлланилган. Яна бир қиёслаш – "отвык от человеческой пищи" дейиш билан асар муаллифи қаҳрамонни "одамдай овқатланиш" яъни одатдагидай, кишиларни тинч ҳаётдаги одатий овқатланишига қиёс қилган.

That's why he is often compared to a wolf when he is hungry. Here, too, the wolf was not used as an ordinary monster, but rather as an image. That is, the hero of the work is used as a

⁴Шолохов Михаил. Судьба человека, Советская писатель Москва, 1957, стр.16.(Russian)

⁵Шолохов М. Инсон тақдири, Мирзакалон Исмоилий таржимаси, Тошкент, 1959, 14-бет.

⁶Шолохов Михаил. Судьба человека, Советская писатель Москва, 1957, стр.40.

comparative image. Another comparison - by saying “отвык от человеческой пищи” (*Weaned off human food.*) the author of the work compared the hero to "eating like a man", that is, to the normal eating of people in peaceful life.

It should be acknowledged that the reader can plainly see the historical era, its challenges, and its turmoil when reading the text. Translation as an art is a universe unto itself. Translation, or the process of translating a work or text from one language to another, may appear easy at first. However, this particular shift is predicated on a number of ideas, and as an alternative to the original, these theories and principles serve to elevate the caliber of translation work. One of the key things is to consider the author's style and point of view. In order to convey to his reader, the idea of the work, characterize the setting, and capture the essence of the era, the author develops relatable characters.

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