



"Teaching, Pedagogical and Modern Tendencies"

The Analysis of Concept of “Hospitality” and its Peculiarities in Literary Translation

Mamarizaeva Farangiz Zohidjon qizi

Teacher of the Foreign Languages Chair Jizzakh Polytechnic Institute

Sharofova Diyora Furkatovna

Teacher of Department of English philology and translation Samarkand State Institute of Foreign languages

Kholmuradova Leyla Eshkuvatovna

Scientific supervisor

Abstract. Among all the types of translation, literary translation is considered as one of the demanding type. The reasons why the literary translation is difficult for translators is precisely to preserve the author's style in translation. The following article provides information on what the author's style is, the need to take it into account in the process of translating literary works, and how to preserve the author's style in the translation process.

Key words: Author's style, literary work, style, the lessons of translation, figurative means, synonymous means, stylistic features.

Introduction. We believe that only a correct and beautiful translation can be considered as a perfect and ideal work. Creating such translation is a real art. This art requires a translator to master beautiful translation in the context of accurate translation and to master the art of accurate translation in the context of beautiful translation. So, the following differences occur in translation practice [1; 53]

1. Unlikeness resulting from significant differences in the experience, qualifications, and beliefs of translators.
2. Differences resulting from different interpretations of the translation principles by translators.
3. Differences that occur naturally as a result of the translator's style influencing the author's style.

According to the mentioned three reasons, it will be considered that we can get so many translation works as many translators translate the same work into the same language.

In literary translation, each translator's attempt to recreate the author's style in his or her own way leads to these differences in translation practice.

If the author's style is not correct in the translation, it is impossible to be sure that such a

translation corresponds to the original. In it, the translator puts himself in the place of the involuntary author. The translator's fluency in both languages, his life experience, his artistic skills, and his mastery of the writer's style clearly show how important it is to be able to recreate it in translation.

When the concept of "style" is interpreted in a narrow sense, it means the specific style of speech of the characters depicted in the novel. Each word has its own style, and we cannot determine the stylistic features of a word by looking it up in a spelling dictionary. The stylistic features of words are revealed in the literary text when it is combined with other words. For example, the meaning of the word "guest" can be understood by other words and word combinations such as "caller, visitor, voyager, tripper, vacationer, tourist, caravan, car pool" has a distinctive stylistic meaning. It is very important to use each of these stylistic options in their place in speech, as they can lead to serious mistakes if used incorrectly.

Results and discussion. To translate a literary work, one must have the knowledge on the vocabulary of the target language, including synonyms and homonyms, professional terms, dialectal, obsolete and vulgar words, suffixes, proverbs and idioms, as well as the pitch and melody, stress of words, the norms of pronunciation of the language, the features of expression and diminutive, forms of humor.

Translator G. Salomov describes the three stages that take place in the translation process [4; 43]:

1. How the translator perceives (understands) the original.
2. How to interpret the work realistically, saving the purpose of the author and his unique style.
3. Be able to find an alternative way to reproduce a sample of literary work in their native language.

It is clear that students who are interested in literature and read a lot are also more interested in literary translation. They translate complex texts easily, have stylistical errors, make extensive use of synonyms, and try to use words in their proper place, in accordance with the content of the text. Working with them is both easy and fun.

In order to correctly understand and analyze the content of the text, the translator must first be familiar with the lexicology and stylistics of the language he is translating. The translation of the text, especially with a focus on comparative stylistics, will be unique. The student's understanding of the meaning of the words is also important in text analysis. The level of ambiguity of the words should be given in a literal and figurative sense, and the text should be approached in accordance with the rules of interrelation of words. The lexical, stylistic methods used in the text, such as analogies, metaphors, metonymy, irony, phraseological combinations, including proverbs, idioms, and so on, require a more careful translation. Polysemantic words cause a number of problems in understanding the meaning of the text. Such words need to be translated according to the context, otherwise the translation will be unnatural. For example, the first meaning of the word "host" is "someone who has guests", besides that this word is used to mean "a parasite animal/plant", "a holy bread", "introducer" and so on. Or: 1) It is a fox. "Bu tulki" (in the sense of an animal); 2) He is a fox - He is cunning man. (in the sense of a person). 3) She will fox him - She will cheat on him (speak falsely).

In such cases, if the translator understands not only the original meaning of the word, but also its various aspects of meaning, and translates accordingly, the content of the text, the translation will reach the reader correctly and meaningfully.

Since it is impossible to translate a literary text lexically and grammatically in special translation lessons, it is necessary to translate a work in accordance with the rules of the language being translated, because each language has its own characteristics, its own internal laws. It emphasizes that not only the correct sentence structure, the correct translation of words and phrases, but also each punctuation mark plays a major role. It is not enough to know two languages to create a good translation. A translator must first of all have a sense of art, love of literature, read a lot and be rich in words.

Knowledgeable translators of their mother tongue often recreate the aesthetic nature of the literary text, while paying more attention to functional coherence than to lexical equivalence. This is especially true of dialogic speech translations. This is especially evident in the translation of the speech of the characters, who differ in level of culture and level of knowledge.

Thus, the translator is not only a figurative or emotionally-charged linguistic medium used for the expression of a particular stylistical task, but also a word or phrase in this or that free sense, which is usually imagined to be practically unobtrusive. A skillful translator always wonders which word or phrase can express the content of that medium more accurately and completely in the target language, and which of the available options is more appropriate to the spirit of the original, he must always ask himself the question of how to articulate the intended idea more fluently.

The Russian man inviting the guest to dinner says "Proshu, k stolu! (Прошу, к столу)" and this is translated into Uzbek as " (Stolga marhamat qiling) Welcome to the table!" However, the translator, who is able to use the richness of his language, says to the guest, "Dasturxon (Tablecloth)ga marhamat!" despite the fact that the food is on the table or anywhere else.

Conclusion. In conclusion, it should be noted that, first of all, every artistic work and every element that makes it up forms a dialectical unit of form and content, and its translation must be fully preserved. This does not mean that it should be literally translated into the language of translation through word-for-word type, but that it is necessary to choose a form and content unit that is functionally appropriate to the stylistic and figurative means of translation in the target language. Secondly, the writer's deliberate individualization of the characters' speech effects, as well as the stylistic and artistic-visual functions that form the artistic-expressive basis of the work, are reflected in the translation in appropriate language and alternative means of form and content. Thirdly, due to the fact that each unit is used in a certain form, for the expression of a certain meaning and stylistic function, the deformation of the unit form in the translation causes it to fail. Fourth, for stylistic purposes, that is, to deliberately deviate from the norms of literary language in order to increase the imagery and emotionality of art, in fact, creates new linguistic units. Ignoring these features of the original in the translation process, the use of traditional forms undermines the stylistic goals of the author and undermines the unity of form and content.

References:

1. Raximov G'. X. Theory and practice of translation. Tashkent: National Encyclopedia of Uzbekistan, 2016 - 116p
2. Salomov G'. Introduction to translation theory. T: Teacher. 1978.
3. Прошина З.Г.П 78 ТЕОРИЯ ПЕРЕВОДА (с английского языка на русский и с русского языка на английский): Уч. на англ. яз. – Владивосток: Изд-во Дальневост. ун-та, 2008 (3-е изд., перераб.),
4. Askoldov, S.A. Concept and word / S.A. Askoldov // Russian literature. From the theory

Teaching, Pedagogical and Modern Tendencies

- of literature to the structure of the text. Anthology / Ed. prof. V.P. Unsigned. M., 1980 .-- S. 276-379.
5. Arutyunova, N.D. The language and the world of man / N.D. Arutyunov. M. : Languages of Russian culture, 1999 .-- 896 p.
 6. Afanasyev, A.N. Folk holidays / A.N. Afanasyev // Tree of Life. M., 1982.-S. 163-180.