

COMPARATIVE ANALYSIS OF LEXICAL UNITS IN CHARACTERS' SPEECH

(based on translations of the novel "Navoi")

Shokhida Isakova

Candidate of Philological Sciences, Associate Professor

Kokand State Pedagogical Institute, Uzbekistan

Email: shohidaisakova2973@gmail.com, Mob.+998903605477

ANNOTATION

The article compares the speech culture of the characters of the work on the basis of the original novel "Navoi" published in 1944 by the famous Uzbek writer Musa Tashmuhammad Aibek and the English translation by I. Tokhtasinov and O.Mominov. Since the novel was translated into English from Russian, the Russian translations of M.Sale in 1945 and P.Slyotov in 1946 were also studied. The work was translated into French in 1948 by the French translator A.Oran. The French version is also studied in a comparative analysis.

Keywords: translation, character, historicity, national spirit, stylistic coloring, archaism, historicism, character, phraseology, dialectism.

I. INTRODUCTION

In works on historical subjects, historicity and nationality are closely related to each other. Misrepresentation of one of these concepts in translation leads to the violation of the other.

"The language of historical stories, dramas, epics has its own characteristics. If the writer makes the people of the 13th or 16th century speak in today's language, the reader's neck stiffens, - writes Mirkarim Asim. - That's why they should read the literature of the time described by the writer, the historical works of art written at that time, master the linguistic resources of that time, learn the difference between the language of the ruling class, the priest, and the common people... » [IV.2.1.p.132]

No matter what genre the artist uses, his dreams, hopes, thoughts, feelings, goals and ideas are expressed through images. Factors representing the character of the heroes of the work - their portraits, interaction between the characters of the work, proverbs, proverbs, phraseological units, internal monologue - all this ensures the full release of the image.

II. THE MAIN RESULTS AND FINDINGS

While describing the reality of the 15th century in the work "Navoi", Aibek tried to preserve the stylistic unity between the language of the author and the language of the characters. He does not express Navoi's views as a set of general ideas, but convincingly derives them from the logic of the hero's character and expresses them through his speech. The writer expressed Navoi's general ideas in the following passage:

"- It is necessary to create an era in Khorasan, - said Navoi enthusiastically, - so that other peoples can learn from it... Until, people will remain in the wilderness of terror! Man is the crown of all creation! He should live an honorable, pure, beautiful life. If the leaders of the state proclaim reason and justice, if they take care of the people, it is possible to turn the rust of life into gold." [IV.1.1. p.36]

Alisher Navoi's struggle to realize these ideas was an excellent source for Aibek in the creation of the image.

Through the speech, we can see both the writer's style and character traits. The writer set himself the goal of creating a fighting image to realize the idea of "Man is the crown of all creation" and expresses these views of the poet through his speech:

"Let's build such a library," continued Navoi enthusiastically, "let it be popular and respected by the whole nation." In total knowledge and fun, from time immemorial (note: from ancient times) until now, the thought of mankind is seventy precious creations and captured in the image of books - let all of them decorate the treasury of our library. Faqir's unbiased intention is that all the ulama, fuzalo, and shura books of Khorasan and other countries should be used here. Here, Socrates, Plato and Aristotle of philosophy, Phipogurs of wisdom and mathematics (note: ancient Greek scientist), Ulugbeks of science (note: astronomy), Firdaws and Nizami Ganjavi of poetry are all peacefully practicing in their fields... They If the suns of the discovered truth fill the sky of our country with light, we will have reached our goal... » [IV.1.1. p.36].

From Navoi's speech, the voice of a true statesman can be clearly heard. The construction of words and forms of expression indicate his extensive knowledge, complete mastery of the literary style, and perfect knowledge of the life and language of the people. The breath of the old age blows from the poet's dignified speech.

Navoi's character has tenacity and fighting spirit along with gentleness. He fights for the well-being of his people and country. Wherever there is public interest, the state speaks with pride for the benefit. Aibek emphasizes his sympathy for Navoi "with a voice that believes in his people", "in a firm tone", "said excitedly". Strict, sharp, sometimes sarcastic words exaggerate and clarify the image character. One of the characteristics of Navoi's character is that he was able to fully convey his thoughts wherever and with whomever he communicated with, to influence the environment, in a word, he had the art of eloquence.

Let's see how the translators were able to convey the writer's purpose to their readers:

P. Slyotov:

«- Mi postorim takoe knigohranilishche, - s uslecheniem prodoljal Navoi, - chto ego budet uvajat i pochitat ves narod. All pearls of human thought and science and art, sozdannye s drevneyshikh vremen do nashikh dney i voploshchennye v knigax, doljny stat ukrasheniem nashey biblioteki. Ya, nedostoinyy, iskrenno jelal by, chtoby all uchennyye, obrazovannyye lyudi, poety Herata and drugih stran Islama polzovalis ee knigami. Pure philosophy, detailed Socrates, Plato and Aristotle mathematicians, even Pythagoras, Ulugbek and astronomers, Firdousi and Nizami and poetry are calmly interested in them. Esli vnov otkrytye etimi trujenikami svetochny ozaryat svoim bleskom nebo nashey strany, esli nash narod vospolzuetysya etim, to moya tsel budet adzhutta» [IV.1.2.p.38]

Translated by A.Oran:

«- Nous édifierons une bibliothèque digne du respect et de la vénération du peuple entier. Toutes les perles de la pensée humaine dans le domaine des sciences et des art, créées depuis les temps les plus reculés jusqu'à nos jours, et consignées dans les livres, doivent devenir l'ornement du trésor de notre bibliothèque. Moi-même, indigne que je suis, je désire sincèrement que tous les savants, les hommes instruits, les poètes d'Herat, et des autres pays de l'islam, se servent de ses livres. Que les philosophes pareils à Socrate, Aflotoun et Aristote, les mathématiciens égaux à Pythagore, les nouveaux Ouloug-beg en astronomie, les Firdouse et les Nizami en poésie, travaillent paisiblement chez nous. Si les

flambeaux de vérité, découverts par ces travailleurs, illuminent de leur éclat le firmement de notre pays ; si notre peuple peut en jouir, alors, mon but aura été atteint...» [IV.2.3.p 44]

Translation by I.M. Tokhtasinov and O.M. Mominov:

« -We must create such a library which will be approved and respected by the entire nation, - said Navai with a great enthusiasm. There must be books belonging to every sphere of life whether it deals with science or art, ancient and modern. The library must include various books where modern Aristotle in the sphere of philosophy, mathematics like Avicenna, astronomers who like Ulugbek and modern poets who like Firdavsi and Nizami Ganjavi could study here. They will develop science and invent new treasures of idea there. If their inventions enrich our world of science, in that case we will get our point» [IV.2.4.p.40]

If we compare the translations side by side, they are similar. But if you look closely, you will see differences in the translations. For example, one of the shortcomings allowed in the translation of the work is that the translators translated the words and dialectisms used in the speech of the characters with modern, bookish words in the translation. This is very damaging to the spinner. The use of words such as "creativity is seventy", "retired", "resign" and similar words clearly indicate that the work was written from the past. It is quite difficult to translate this form of the verb.

Navoi's sentences are long, meaningful, and use a lot of historical biblical words. These are explained below the text because they are unfamiliar to the reader. The achievement of the translators, in this case those who tried to reveal the meaning of the words in the text without the need for explanation, the sonorous expressiveness corresponds to the style of Aibek.

Aibek brought many words - archaisms - into the speech. First of all, these make the language of the work beautiful, and secondly, they make translators comfortable. Archaisms can be familiar not only to translators, but also to the reader of the original. The translators expressed the archaisms in the text in the context without needing an explanation. The opinion of the reader, who is reading the work with enthusiasm, is not divided.

At this point, we want to dwell on M. Sale's translation. The translator, who had a solid theoretical knowledge of the national culture, history and literature of the Uzbek people, was also familiar with the Arabic language.

When re-creating the work into Russian, the translator relies on the tools of the modern Russian literary language lexicon. In many places, he was able to successfully convey the riches of the Eastern literary language in Russian. All this allows Sale to penetrate into the spirit of the time, to give the spirit of that time, and the reader of the translation can fully and correctly perceive the historical events described in the novel.

Aibek often uses archaisms and dialectics in the characters' speech. Unfortunately, both translators of "Navoi" could not use the archaic and bookish lexicon to give the spirit of the period described in the historical novel. In their translations, the book lexicon was replaced by the lexicon of living speech, and the lexicon of the ancient language was replaced by the lexicon of the modern language. For example, young scholars have just heard that Sultan Murad and Zaynuddin Alisher Navoi will come to Herat.

In Uzbek: "It is necessary to rise to their prospects," Sultanmurad got up from his seat.

Russian: "Nado poyti ego vstrechat, - progovoril Sultanmurad, tut je vskochiv s mesta".

French: "Il faut se porter à sa rencontre".

English: "We should meet with him, - Sultanmurad stood up".

In the novel, Sultanmurad Navoi is spoken with respect and admiration in the third person plural. Aibek does not say "We need to wait," he says "We need to reach out to our prospects." "Nado poyti ego vstrechat" by Sultanmurad in the Russian translation sounds completely different when translated into English: "We should meet with him". Here it is translated in English as "We must meet him". When translated into French, it sounds like the original: "Il faut se porter à sa rencontre". Here, the French idiom "se porter à sa rencontre" gives the exact Uzbek meaning of "coming out to welcome, coming to the prospect of". Compare: « à la rencontre de ... en se trouvant face à face avec qu'on rencontre, et mod. En allant vers qqn, au devant de lui" - "To greet someone as a leader".

"The translator must first hear the speech, and then translate it," writes N. Vladimirova, "how to listen to the hero's speech?" In order for the translation to be authentic, it is important to determine the tone of the character's speech. .

Each character should be spoken in their own language, with words appropriate to their character, even in the translation. Elements of oral speech in the language are first of all reflected in the speech of the characters. This ensures a lively, natural speech. In the translation, there should be liveliness in the speech of the heroes, "literaryizing" it, trying to polish it, making it bookish where it is not necessary, leads to the blurring of not only the speech of the hero, but the entire representation in the translation. This, in turn, destroys the content of the entire work.

At first glance, the translation is as expected. However, if you look closely, you can see that many places have been abandoned. In particular, both translations did not reflect the passage between Binai and Navoi, which confuses Turkish and Persian. Without this piece of art, a student of another nationality cannot imagine Navoi's devotion to the honoring of his native language.

Navoi's devotion to the Motherland is felt more strongly, especially in his conversation with Khoja Afzal.

But the Russian and English texts of the work do not show the sense of homeland burning in the eyes of the poet.

The author's style can be correctly restored by abbreviating one or another part of a certain work, but if certain passages or sentences are shortened or omitted, the reader cannot get a correct idea of the original style of the work, its nationality.

Our teacher Ghaybulla al-Salomov said, "The translation is "true to the original", but if the juice is drained, such a translation is hopelessly painful, and it is necessary to overturn the work. On the contrary, the general spirit of the translation is healthy, and if there are some bumps in the body, it can be "treated" easily. Half a century has passed since the novel "Navoi" was published. During this period, the work was reprinted again and again, and each time significant changes were made: the defects were filled in, the gadhar - that is, "healed".

III. CONCLUSION

The originality of Aibek's novel "Navoi" (1944), M. Sale (1945), P. Slyotov (1946), A. Oran (1948) in French and I.M.Tokhtasinov and O.M.Mominov (1948). by comparing the English translations made by, we came to the following conclusion regarding the speech description of the characters and the dialogue:

- Original version created in the spirit of historical and national traditions
- Description of characters' speech is simple and neutral literary in translation normalized;
- The translators could not use the archaic and bookish lexicon to convey the spirit of the time. The book lexicon was replaced by the lexicon of living speech, the lexicon of the ancient language was replaced by the modern lexicon;
- The stylistic originality of the original is not preserved.
- Logical contradictions are found in many places.

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