

THE APPEARANCE OF VISUAL EXPRESSIONS' TRANSLATION INTO ENGLISH IN THE WORK "THE DAYS GONE BY" BY ABDULLA QODIRIY

Teshaboyeva Ziyodakhon Qodirovna

Doctor of Philological Science, Associate Professor Tashkent State
University of Uzbek Language and Literature named after Alisher Navoi,

Qodiriy Mahzuna Shavkataliyevna

Teacher of the Integrated English Course N3,
Uzbekistan State World Languages University

Abstract

This work is devoted to the issue of artistic translation on the words noting visual imagery. It will be analyzed Abdulla Qodiriy's "O'tkan kunlar " with English " Bygone days " translated by Mark Reese. The research touches on various methods of adequate translation of copyright intentions of a work of artistic words in the host language and reconstruction stylistic effect of the original through figurative means in the process translation. The object of our research is linguistic figurative meaning that the translator uses to create the imagery.

The subject of the study focuses on the stylistic features of translation of figurative language in Abdulla Qodiriy's "O'tkan kunlar". The relevance of the topic is thus determined by the need for comprehensive studying stylistic techniques when translating from one language into another. Scientific novelty of the article is due to the need to study various means of expressiveness, which in each specific case, in addition to the aesthetic function help the author fully reveals the meaning of the work.

As a result, here found that the transfer of stylistic means of expression pose certain difficulties for the translator in connection with their polysemy. Various means of expression give emotional-expressive assessment, characterize objects and phenomena, decodes author's intentions.

Keywords: Translation, language of fiction, phraseology, fiction translation, metaphor, epithet, comparison, stylistic figures of speech, lexical means of expression, translation of means of expression.

INTRODUCTION

The author creates a literary text in order to embody his creative plan to share knowledge and ideas about the world and people, make these ideas beyond the boundaries of one's consciousness and make them available to readers.

Colorfulness and expressiveness are the hallmarks of a literary text and the main methods of influence. For analysis, we chose the novel by Abdulla Qodiriy " Bygone days".

Abdulla Qodiriy uses complex systems of stylistic devices to create desired effect and describes what is happening, however in order to the reader felt the plot concept and saw the vivid images of the characters. He tries to use a variety of literal techniques as visual means of linguistic context. Here we should differentiate phraseology and visual means of linguistics.

Phraseology is a figurative language unit that shows the history, culture and uniqueness of the people [1].

The research of the English language by English and American linguists the main phraseological problems and words that make up relatively small percentage in phraseology are interrelation, variation of phraseological units, methods of studying phraseology. The theoretical problems of the development of phraseology as a science are solved mainly by Russian linguists and developed by A. V. Kunin, V.V.Vinogradov, N.M.Shansky, T.N.Fedulenkova.

The linguistic nature of lexical and grammatical features of phraseology in Uzbek, as well as the translation of phraseology in works of fiction, a number of scientific studies have been conducted on the problems of interlanguage translation. In this regard, Sh.Rakhmatullaev, B.Yuldashev, A.Mamatov, S.Mirzakulov, Sh.Abdullaev, Z.Teshabayeva conducted the number of studies by them.

Phraseologisms mainly reflect the customs and traditions of a nation. They live well in our culture, but they cannot be translated word for word into other languages and for a foreigner such a translation will sound strange and incomprehensible. The peculiarity of phraseology is that its meaning literally impossible to understand exactly, but at its "core" it is important to understand the meaning of the word "lying down." For this reason, the phraseological unit is impossible accurately translate from a language into a second language.

The means that make the language of a work of art bright, lively, and imaginative are called visual means in linguistics. Using visual means and using it in the context is only the writer's talent. Here writer sees and creates the imagery himself individually. To give the reader an idea of each thing or situation, the writer uses something from the subject of his image, illustrates a feature.

As for discussion:

Uning qora zulfi par yostiqling turlik tomonig'a tartibsiz suratda to'z'g'ib, **quyuq jingila kiprak** ostidag'i tim qora ko'zlari bir nuqtag'a tikilgan-da , nimadir bir narsani ko'rgan kabi... **qop-qora kamon** , **o'tib ketgan nafis, qiyig' qoshlari** chimirilganda, nimadir bir narsadan cho'chigan kabi... **to'lg'an oydek g'uborsiz oq yuzi** bir oz qizilliqg'a aylangan-da, kimdandir uyalg'an kabi. Shu vaqt ko'rpani qayirib ushlagan oq nozik qo'llari bilan latif burnining o'ng tomonida, **tabi'atning nihoyatda usta qo'li bilan qo'ndirilg'an qora xolini** qashidi va boshini yostiqdand olib o'lturdi. Bu qiz suratida ko'ringan malak qutidorning qizi – Kumushbibi edi [5].

Now we face to English version by Mark Reese " Bygone days":

Her dusky locks, arrayed carelessly over the pillow, **her jet-black eyes under thick curly eyelashes**, fixed on one spot as if having a vision**black brows... two thin brows arched**, quivering... **her face like a full moon, pearly white**, slightly blushing, as if embarrassed by someone's presence.... recounting the moment, considering at all.. At the very moment when her delicate hands twist the blanket, **she touches her beauty mark** , then takes her head from the pillow and sits up.[6]

If we analyze the English translation of the work the description given to her beauty mark in the origin described as the mark created by the extremely masterful hand of nature to our point of view, it demerits to the full meaning of the sentence.

Naturally, brightness and clarity are characteristic not only of the image of people, but also of all life events reflected in the work of art. While the writer paints the external and internal faces, actions and experiences of his characters, what is around them at the time when they live, that is, also clearly describes the environment. "When studying the material, I pay attention to even the smallest things (details)," says Abdulla Qodiriy. "For example, how many trees are in the place I want to study, how many of them are old, and how many are bright new, in the area where I visited "What birds sit on those

trees where they nest and so on, down to very small things. Even if these things seem insignificant at first glance, they may come in handy later." To our mind every artist and writer leaves the good and bad content of the context to the reader and encourages him to think through visual means.[7]

As a result "qualification" comes to the field. The writer tells the reader about the subject of the image (usually known to the reader) to give an idea something similar. By analogy, authors often like to use auxiliary suffixes. In Uzbek language they are : **kabi, -dek, -simon, -namo** and in English they turn to words: **as, like, just as** and etc.

Ariqning musaffo tiniq **suvi yovoshg'ina oqib kelar**, Kumushbibining qarshisig'a yetkanda **go'yoki uning ta'zimi uchun sekingina bir charx urib qo'yar**, o'z ustida o'ltirgan sohiraning sixriga musaxxar bo'lg'an kabi tag'i bir kattaroq doirada aylangach, **ohistag'ina ko'priki ostig'a oqib ketar edi**. Ariq suvining nihoyatsiz bu harakatini uzoq ko'zdan kechirib o'lturg'ach, qo'l uzatib suvdan oldi va yuzini yuvdi. Uning yuzini o'pib tushkan suv tomchilari bilan ariq harakatga kelib chayqaldi, **go'yoki suv ichida bir fitna yuz bergan edi**. Ikkinchi , uchunchi qaytalab yuz yuvishda bu fitna tag'i ham kuchaydi....

Nozik oyoqlar toldilar shekillik, sadaf kabi oq tishlarini bir- ikki qaytalab chaydi, ariq bo'yini va uning suvlarini tashlab ketdi [5].

"Bygone days" Mark Reese :

The stream flowed under a workshop, with part of it twisting three or four steps through the yard into the open air before again disappearing under the bridge house. Kumushbibi found a pleasant spot near the exposed stream, jumped to the other bank, and sat down. Her eyes gazed wistfully at the water's surface. **The exuberant stream purred past as the small waves lapped upward**, reaching out to her **as if demonstrating their reverence**, worshipping her. The water slowly whirled around in circles, spellbound by her enchantments, then rippled farther out into larger rings – where her reflection only made her charms more apparent to her devotee- then slowly passed under the bridge. She stared at the endless flow of water, finally reaching out, cupping her hands, and wetting her face. A couple of drops kissed her, dripping back into the whirling pools below. **As they fell it seemed as if the water held a mystical vitality, a whole life of its own.**

The stream's ardor reached a crescendo as she passed the water over her face two or three more times. The depths took on a life of their own, **as if portending an evil conspiracy hatching deep within**, brooding in a cold blackness, a plot to destroy the beauty of her reflection, a harbinger of peril and doom. She washed water cupped in her hands over her pearly white teeth, rinsing them two or three times, then abruptly left the stream bank [6].

In this translated passage we can observe added visual meaning words enriched by the translator creating a wider picture in described scene.

They are conditionally be called "private author interchanging". This is a specific artistic-aesthetic deviation of the writer at the semantic level made in pursuit of the intension. As a result, it is about writer's skills in artistic language when we glance, we should first take into account such interchanging. Moreover, when using visual means in linguistics allows avoiding repetition and repeating in the speech process, to make the speaker eloquent, and the listener to philosophical observation encourages.

Conclusion

In addition, visual expression is only attractiveness and imagery, enrichment, not only to enhance its content, but also for the development of society, exposing the vice that prevents it from taking a step forward, also used for laughter and a call to fight it.

Therefore, the descriptive expression of the subject through the proper name of the event is describing, exaggerating, interpreting is an important speech tool when filling in. The descriptive expression belongs more to the category of nouns and adjectives. Often one pictorial expression for two subjects (mental gymnastics-mathematics, chess) or the application of two descriptive expressions to the same subject (blue screen, mirror world-television) is possible.

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