

TRANSLATION OF ARTISTIC IMAGES AND MEANS OF EXPRESSION IN OYBEK'S NOVEL "NAVOI" AND THE REFLECTION OF THE AUTHOR'S STYLE IN IT

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Abstract

In the science of translation studies, the issue of recreating the author's style in translation and evaluating translation has always been a topical issue and scientific innovation. In this article, for the first time, the similarities and differences between the original and the translation are studied on the example of one writer and the translation of his work.

During the analysis, the achievements and shortcomings of the Arabic translator were highlighted. Specific examples highlight the artistic techniques and means used by the artist in the process of translation.

Keywords: methods, author style, artistic image tools, adequacy, portrait, compositional construction, originality.

INTRODUCTION

When a writer creates a work, he perceives each event in his own way, looks at reality with his own eyes. Based on the idea of the work, he chooses a suitable detail and expresses his opinion through this chosen detail. For example, each creator gives an image of nature in a work of art in harmony with his mood and scope of the work. For example, if we take the image of rain, which is often used by artists, "soft, innocent, life-giving raindrops", "spring rain" reflects the positive aspects of the human psyche, the beauty, meaning and freshness of rain. life, "black cloud", "lightning", "cold raindrops", "heavy rain" indicate negative situations in the human psyche, fear, internal turmoil, danger or depression. In such images, the artist subordinates the rain, which is a natural phenomenon, to the will of the work, and through this image expresses the inner feelings of the characters, their attitude to reality. This testifies to the unique style of the artist. If the translator does not determine these aspects before starting the translation of the work, the author will not be able to convey the content of the translation to the reader.

THE MAIN PART

Creating a work, the writer looks at every event, natural landscape, reality as a whole from his own point of view. Based on the idea of the work, he chooses a suitable detail and through this chosen detail expresses an idea that occupies a significant place in the content of the work. The nature and beauty of the Herat region, where the poet from the novel "Navoi" lived, are masterfully reflected against the backdrop of the Gavharshad madrasah:

“The spring sun shines on the majestic dome of the Gavharshad Madrasah of Herat in pure turquoise azure, the patterns of the majestic pediments of the dome are bright in the rays, multi-colored lights flash like a fiery field, doves fly, gliding and landing, joyfully playing around the dome. On one side of the hall, on three sides of the madrasah, surrounded by small cells, the rain that had rushed yesterday rose into the air in the form of an invisible vapor. [1, 5.]

Unlike Arabic, thoughts in Uzbek are often expressed in long sentences. If a translator wants to translate a complex sentence into Uzbek in accordance with the style of the author, he must translate the sentence in the unity of form and content, without "sacrificing" a single word, freely use the possibilities of translating thoughts with the help of linguistic and stylistic means. , effectively use colorful artistic images and expressive means of the native language, must select words and phrases. If we return to the image of nature, then it is considered one of the important factors showing the artistic skill of the artist. Because the image of the natural landscape reveals the artist's vocabulary, the level of his application, his attitude to the space captured by the pencil.

In the passage above, the writer paints the beauty of the environment like an artist. Every detail in it is aimed at a specific goal. By reading it, the reader can clearly imagine the situation. The translator who translates it into another language also tries to fully recreate the style of the author, to translate the passage, preserving the tone of the original. He tries to use various adjectives, comparisons and various other tricks:

كانت شمس الربيع تتألق جذلي فوق القبة العظيمة لمدرسة «جوهرشاد». و كانت النقوش علي مدخلها الضخم تشع كزهرة ربيع حية بمختلف تلاوين النار. و كانت طيور الحمام تحوم مرحة فوق صخرة المباني العريقة تارة و هابطة أخرى في انقضاض منزلق. و كانت الأرض بعد المطر الذي هبط يوم أمس تزفر بخارا رقيقا لا تكاد العين تبصره.

The author widely uses adjectives and adverbs to describe the environment: "pure turquoise blue", "magnificent dome", "majestic slopes", "living, fiery color", "wide, flat, square stage" and others. It fully reflects the writer's ability to create an artistic image, beautiful nature is artistically described in accordance with the mood of the characters.

Animation in the work (rain rises into the air with an invisible steam), making animals move with the help of human characteristics (a dove flies and rests, glides and lands, plays merrily around the dome), likening (the light on the magnificent dome of the Gavharshad Madrasah, on the majestic pediments of the dome, the patterns are bright in salt, like a fiery field, flare up in different colors) tricks. It can be seen that the translator acted freely in the creative process when turning over the passage, which has a tone-rhythm that enhances the effect.

The content of the original was not affected, but given the presence of clear alternatives to many words and phrases in Arabic, of course, some shortcomings of the translator are noticeable. Therefore, let us pay attention to some controversial points of translation.

For example, the phrase "in pure turquoise blue" in the original text could have been translated into Arabic in the form "في السماء الزرقاء", but the translator omitted this artistically colored phrase (as well as the word "Gerota") in the translated text. If you pay attention to the image of the courtyard of the madrasah in the passage, then the text of the Arabic translation loses the complex combination of "a wide, flat, square square of the madrasah, surrounded by rooms on one side and squares on three sides."

However, this combination can be translated in this form

من المرسح المربعالمهد الواسع للمدرسة عبارة من الغرف الصغيرة الواقعة في ثلاثة جوانبها و الغرفة الكبرى

In addition, some words are used excessively and in some cases incorrectly when describing nature. For example, instead of the complex "طيور الحمام", it would be enough to put "الحمامات", the translation of "فوق صخرة المباني العريقة" in the form "around the dome" could also be called "حول القبة". The combination given in Arabic translation can be understood in Uzbek as "on the stone of ancient buildings."

However, in the original sentence, there is no such combination. The translator himself added. Also, it would be better to translate the original "slide off" as "في منزلق". But it translates as "في انقضاض منزلق" (literally: in the ripple of sliding).

The word "yesterday", which can be rendered by the original word "أمس", is translated in two words "يوم أمس" ("yesterday"). However, it should be borne in mind that "yesterday" and "yesterday" are somewhat different in style.

The Uzbek phrase “attracts attention” is translated as “تكاد العين تبصره” (literally: the eye is about to see). But even in this case, the expression “قد تكاد العين تبصره” would be the same, it could completely cover the expression “perhaps visible to the eye”, meaning “visible to the eye”. In the translation of the passage, the original content is mainly given, although the translator tried to approach the work creatively, it is felt that a slight negligence was made in reversing the analyzed compounds.

Artistic language, which is considered the only means of realizing the content of a work of art, is perfect only if it reaches the writer's intention when writing a work. “Only when the artistic language fully realizes the creative and artistic goal of the creator, the language of the work is considered artistically mature,” says the Russian-Uzbek Explanatory Dictionary of Literary Terms. [6, 353.] Here, the artistic language means the direct artistic style, and the translation of the features of the artistic language means the reproduction of the writer's style in translation. Any work is distinguished by its style, simple or complex poetic syntax and other aspects. The essence of artistry is in the perfect reflection of the reality deeply experienced by the writer through images.

For example, the author writes: “The main purpose of showing an image of nature before the onset of an important event or event is to help the reader experience in advance the depicted event in his imagination. And the translator will have to work with such a scene, taking into account the language of translation and the image of the nature of the country where the reader lives, without harming the content and form of the translated work,” [5, 10.] writes G.Salomov.

In the process of translation, the replacement of the words of the original with variants of the target language, without deviating from the rules of syntax and without avoiding formalism, moving to the path of free translation, without paying special attention to the author's style and artistic intent of the work, leads to a reliable, complete re-expression of the work of art. “Which word or sentence is acceptable in each case in translation is decided not by “lexical equivalence”, but by natural compatibility, i.e. contextual compatibility with the “customer” of the depicted character in meaning, style and tone”. [4, 86]

In general, translators divide the process of translation into three stages: perception of the original, interpretation of the original, and re-expression of the original. Therefore, a good translator must first of all be a good reader and fully understand the source text in order to translate the work into their native language. At the first stage, the text is perceived verbatim. At this stage, translation errors may occur, such as mixing a word from another language with a similar-sounding word, sometimes falling into the trap of false equivalents, misappropriation of context, misunderstanding the meaning of some specific words, misunderstanding of the meaning. author's intention. At the second stage, attention is paid to methodological factors.

A reader who has read the text correctly also understands the stylistic factors of the language expression, i.e. mood, pitch or other meaning, tone or tendency to dry description of the story, etc. The formal reader does not need to understand all the qualities, but the translator needs to determine and investigate how the author achieves the corresponding result. Translation requires a conscious attitude to the book with a much greater demand than ordinary reading. The third stage - from understanding the style and meaning of some language means, the translator proceeds to understanding the artistic integrity of the work, artistic reality, characters, and the author's ideological

This way of understanding the text is more complex and difficult - in order to fully perceive the artistic reality created by the author, the translator must have the ability to broadly observe. To fully grasp and understand the original, the translator must have the same imagination as, say, the director. Here it is necessary to recall the words of the famous Russian translator K. Chukovsky: “Literary translation is obliged to recreate not only the images and expressions used by the original author, but also his literary manner, creative individuality, style.” Although this requirement is not satisfied, the translation costs nothing. [3, 6]

The novel makes extensive use of overt and covert comparisons (metaphors):

“Sometimes the original topic-argument disappears, gives way to new points that have arisen in the course of the discussion, and tries to return to the original question, having tried hard in fields full of acute problems. [1,7.] This Uzbek sentence has been translated into Arabic

الشائكة العويصة و لا المجادلون ينحرفون عن الموضوع الرئيسي من حين لآخر و يتيهون في دغل الكلمات و المحفوف بالمسائل يعودون إلي بداية المسألة الا بعد أن يشقوا طريقهم خلال هذا الدغل بصعوبة

On the basis of a hidden comparison in the sentence, the compound “In thorny fields full of thorny troubles” is correctly translated. At the same time, it should be noted that the word "in the margins" is missing from the text of the translation. In addition, it would be appropriate to translate the sentence:

المحفوف بالمسائل... في المجالات لدغل الكلمات

Another example: “Disputants sometimes forgot themselves in the heat of an argument and spoke rude phrases to each other, sometimes they flew like an eagle and for a moment got stuck in an interesting situation, as if they were going to dust each other. An Arabic translation of an Uzbek sentence that uses open and closed comparisons is as follows:

الكلامية و يمطر بعضهم بعضا بغليظ العبارة. و احيانا أخرى يتوفزون و للحظة واحدة و أحيانا ينسون انفسهم في غبار المعركة (مضحكة و كان الواحد منهم يتهياً لينشب أظفاره بمحدثه. يجمدون في أوضاع

The phrase "flame of discussion" in translation is translated as "غبار" (dust, soil) in the meaning of "عز" (peak, hot moment).

The language of the Navoi era is clearly visible in the following sentence, which clearly shows the style of Oybek and uses Arabic and Persian borrowings: “His ancestors, who served sultans and even beks, the state, ikbal, and a high pedigree that did not suffer from the creation of the sun, are “a joy the magic of the kingdom, etc., but the blinding one knows how to praise with brilliant words. Arabic translation of the phrase:

(و كان يطري أباه و أجداده الذين ماتوا عساكر بسطاء خالعا عليهم الألقاب من مثل «العالي المقام» و «الكوكب المنير في مؤكدا أن «سعودهم لا تعرف له نهاية منذ أن أشرقت الشمس

«سماء الحكم»

It can be seen that the Arabic translator used the metaphorical combination "the joy of the magic of the kingdom", meaning "الكوكب المنير في سماء الحكم", in the style of "bright star of the sky of the kingdom" in the Arabic translator.

Or: “Whoever he is angry with, at this hour he will smear his “enemy” in verbal dirt so that the reader smells the worst. [1, 6.] Let's pay attention to the Arabic translation of the sentence, which uses a metaphorical expression. Arabic translation of the sentence:

(و اذا تكدرت نفسه هرع إلي قلمه ليصب جام غضبه علي عدوه ويمرغه بشعره القارص في الرغام).

The translation omits the word “from whom” (the compound is translated as “he himself is offended”), and the compound “humorously” is given as “بشعر القارص” (in the sense of “tormentor with a poem”). The phrase "Words are stained with mud", which has an important metaphorical meaning, was not reflected in the translation. The Arabic translator has given it in the form "hurries to his pen" (هرع إلي قلمه). The simple phrase "He smells the worst" translates to "makes him one with the earth" (يمرغه في الغام).

In the examples given, the fact that historical words, high-style combinations, colorful words and obsolete forms are not ignored in translation indicates the translator's skill in choosing words. It should not be forgotten that revealing the meaning of a word in context is one of the delicate issues of literary translation.

CONCLUSION

The artistic language, which is considered the only means of realizing the content of a work of art, is perfect only if it reaches the writer's intention when writing the work. In the process of translation, the replacement of source words with variants of the translated language, without deviating from the rules of syntax and without avoiding formalism, and moving along the path of free translation, without paying special attention to the author's style and artistic intent of the translation. the work is a reliable, complete reproduction of an artistic sample, causes its inexpressiveness.

In literary translation, in addition to the images and plot of the work created by the author, it is also necessary to recreate the creative personality of the writer, his style, literary manner. The translator's talent is manifested in his ability to creatively embody the style of the original author. A translator with such skills is considered a true creator.

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