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## Preservation of Originality in the Translation of Emotional Sentences in the Speech of the Hero of the Work of Art (Based on the Translation of G. Gulam's Work "Shum Bola")

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### ANNOTATION

In this article, the preservation of originality in the translation of the emotional sentences of the hero of the artistic work, the style of artistic speech, the attitude to the language of the work, the manifestation of the plot in the artistic work, the means of artistic expression, the description of the words and phrases in the work are discussed. Also, the specific features of expressing the language of the artistic work and the expression of external feelings and images in the artistic text are shown. In researching the language of a work of art, the interdependence of the speech of the author of the work and the speech of the characters, the main problems and shortcomings of the method of artistic speech in translation are explained.

**KEYWORDS:** language of artistic work, emotional sentences, translation language, preservation of originality, style of artistic speech, genre and style.

### INTRODUCTION

The preservation of originality in the translation of the emotional sentences of the protagonist of the work of art, the attitude towards the language of the work of art, and the research of it from the artistic and stylistic point of view have been carried out since ancient times. However, serious attention to it increased in the 30s and 40s of the 20th century. This is evidenced by many scientific works carried out in world literary studies, and later in Uzbek literary studies. According to Academician V. Vinogradov: "The study of the language of fiction should be the object of investigation of a special philological science, close to linguistics and literary studies, but separate from both of them."

### LITERATURE ANALYSIS AND METHODOLOGY

In literary studies, it is considered one of the most difficult categories to preserve the originality in the translation of emotional sentences in the speech of the protagonist of a literary work. Therefore, the study of the affective nature of the language of an artistic work, the question of tone, represents the main part of the science of literary studies. Since the 19th century, the study of the language of the literary work and the emotional features of the speech of the protagonist of the literary work began. For example, the Italian linguist Benedetto Croce stated that linguistic categories related to the language of artistic works express individuality

just as aesthetic categories are individual. Because a work of art is an example of speech activity of an individual (writer, poet or dramatist). In a work of art, language preserves its characteristic as a means of communication between people, but loses its expressive character. Although literary language and artistic language are considered to be closely related to the language of the people, they also have different aspects.

The first element of literature is language, which is the main tool for creating an image. The use of language is considered important in the process of translation of a work of art, and the author's speech and the narrator's speech have their own characteristics. There are specific criteria and principles of typification and individualization of characters' speech in an artistic work. Lexical tools such as archaism, neologism, dialectism, homonyms, synonyms, antonyms, and paronyms have important methodological functions in artistic works. In general, famous and talented writers have a special place in the development of literary language. These problems are considered in the elective subject called "Issues of the Language and Style of the Artistic Work", and special attention is paid to inculcating the skills of independent analysis of the language features of the artistic work in philological students. This elective subject provides students with concise and reasonable information about the role of language tools in determining the ideological and aesthetic value of an artistic work and the methods of their study. Undoubtedly, composition in an artistic work is one of the main signs that organizes the sequence and logical continuity of this or that creative work. Composition is derived from the Latin language, *compositio* means creation, work. Composition is one of the main parts of any artistic work, it provides a single unity and commonality to the creative product, ensures that its elements are compatible with each other. The most common type of composition in classical literature is the composition of development (growth, growth), which consists of components that include several complex processes. Plot (French - *sujet* object, content) is a system of events representing the content of the action described in a literary work, a history of actions manifested in a series of specific events. The famous Russian writer M. Prishvin said that the words and phrases in the composition of the work of art are like magical and charming dancers. In order to correctly understand such a feature of words and expressions and to explain their aesthetic value, the elective subject "Issues of the language and style of a work of art" is included in the curriculum of the faculty of Uzbek philology of higher educational institutions. 3 Epistolary literature words and sentences are a unique dress and material for creating an image, a scene.

Under the spell of the pen of talented writers, words are a tool that clearly restores and embodies things and events in life in the human mind. Artistic speech is not only a text consisting of the use of figurative words, but figurative tools are a special auxiliary means of artistic speech. The role of lexical and phraseological tools in the work of art is to show the behavior of images and their relationship with other images. Artistic speech is a text consisting of the speech of the author, the speech of the characters and the narration of the narrator. The interaction of the author's speech and the characters' speech is one of the central problems of artistic speech methodology.

In particular, when studying and analyzing the language of an artistic work, it is important to note that the attitude of the writer or the author of the letter to the word, the choice of words, the skill in using words, his or her own style in using language tools, words, academician V. Vinogradov says that "analyzing the language of a work of art is to show the linguistic tools that express the emotional content related to the theme of the work", and he is right. In a work of art, the creation of the plot is guided by the ideological content, and a series of events is discovered in which the characters are revealed and the conflicts of life are summarized in accordance with the requirements of the ideological content. The series of events, in turn, artisticizes the idea of the work, revives it. Since the plot is the interaction of characters, contradictions, sympathies and

antipathies between them, it also invents, summarizes and discovers the contradictions of life. Life conflicts are transferred to the work in the form of a struggle of expressed ideas, depicted characters, and moods, and it is called a conflict. The language of a work of art is figurative language. In his work, the writer achieves the imagery and effectiveness of the language in a number of ways. One of them is to achieve the figurativeness of the language of the work by skillfully using special artistic visual tools, special lexical passages, poetic figures, word games. The poetry, figurativeness, imagery of the language of the work of art serves to reveal the idea of the work, as well as the character of the hero in an attractive way.

The language of a work of fiction is rich in many similes and figurative devices and is full of emotion, while the language of a scientific work is the opposite. The thought expressed in it is lively, simple, and does not use word images that would excite anyone. The main purpose of the language of a work of art is to develop the world according to the laws of beauty, to satisfy the aesthetic needs of both the author of the work of art and the reader, and to have an aesthetic effect on the reader with the help of artistic images. In general, the characteristics of the language of fiction are determined by several factors. It is characterized by wide metaphors, imagery of language units at almost all levels, use of all types of synonyms, polemical, different styles of vocabulary are observed. In the artistic style (compared to other functional styles) there are laws of word perception. The meaning of the word is determined to a certain extent by the purpose of the author, the genre and compositional characteristics of the literary work, firstly, in the context of a certain literary work, it can acquire artistic ambiguity that is not written in dictionaries, and secondly, it preserves this the relation of the work to the ideological and aesthetic system is judged by us as beautiful or ugly, sublime or foundational, tragic or funny.

## DISCUSSION AND RESULTS

The use of linguistic tools in fiction ultimately depends on the desire of the author, the content of the work, the creation of an image and the effect it has on the addressee. Writers in their works, first of all, come from the correct conveying of thoughts and feelings, the true revelation of the spiritual world of the hero, and the realistic restoration of language and image. Not only the normative evidence of the language, but also the deviation from the general literary norms depends on the intention of the author, the pursuit of artistic truth. Language has a unique position in literature, because it is a building material, perceptible by ear or sight, without which it is impossible to create a work. The best part of the language, its powerful abilities and unique beauty are found in the works of fiction, and all this is achieved through the artistic means of the language. The means of artistic expression are diverse and numerous. Expressive means of language include stylistic forms of speech or simply figures of speech: anaphora, antithesis, disjunction, gradation, inversion, multiple use, parallelism, rhetorical question, rhetorical appeal, silence, ellipsis, epiphora. Means of artistic expression include rhythm (poetry and prose), rhyme, intonation. As a rule, attention is paid to particular and random things that are usually and generally followed for the style of artistic speech. The artistic world is a "newly created world", the depicted reality is to some extent the author's fiction, which means that the subjective moment plays the main role in the artistic style of speech. All surrounding reality is reflected in the imagination of the author. But in the literary text, we see not only the writer's world, but also the writer in this world: his preferences, criticisms, admirations, rejections, etc. Emotionality and expressiveness, metaphorical and meaningful diversity of the style of artistic speech also depend on the artistic skill used by the writer.

In the artistic text, the external feeling and the clarity of the image are shown in the first place. Clearly defined abstract concepts in scientific speech, socially generalized concepts in newspaper and journalistic speech, and many words defined in artistic speech cover clear, emotional expressions. Thus, the styles complement each

other. For artistic speech, especially poetry, inversion is characteristic, that is, changing the usual order of words in a sentence in order to increase the semantic meaning of a word or to give a special stylistic color to the whole phrase. The syntactic structure of artistic speech reflects the author's image and emotional flow, so you can find various syntactic structures here. Each author provides linguistic means to realize their ideological and aesthetic tasks. Even the word used in the artistic speech in its correct sense is not equal to the same word in the dictionary and M.M. Yoldoshev rightly shows that it is possible to enter into a relationship not only grammatically, but also emotionally and aesthetically. A piece is clear and easy to read, using other styles is essential just to create color and authenticity. But when writing articles in an artistic style, you need to carefully monitor the language. In order to form the reader's attitude to the characters or events, the author conveys his feelings. In addition, his attitude can be both positive and negative.

It is important to preserve the originality in the translation of emotional sentences in the speech of the protagonist of the work of art. As an example, in Ghulam's "Shum Bola" translation of the characters' speech into English, many emotionally charged sentences can be found.

For example,

“-Hoy, hoy, nima deyapsan, jinni? – debso‘rab qoldi. Ingliz tiliga tarjima qilinganda: “-Hey, hey, why do you shout like that, you idiot?” shunday tarjima qilinadi.

“Bolalar javobga oshiqib chuvvos bilan:

- Kalxat! –deyishadi.
- Yo`q, topolmading.
- Zarg`aldoq.
- Yo`q, topolmading.
- Ukki.
- Topding, topding! – deb tan berishadi onaboshilar.”

“-Eagle! –they cried.

- No, you couldn` t find it.
- A hen?
- No.
- A small owl?
- Yes, you are right! –the had mothers admitted.”
- “-Voy, ablah-ey, pochchangning qumrisini nima qilding?
- Nima qilibman?
- Lo`lilarga sotgan ekansan-ku!
- Sotmaganman. Molga ayirbosh qilganman.
- Mollaring shumi, boy bo`lib qolibsani, ey lo`livachcha.”

“-Hey, you, silly, what did you do to your brother-in-law’s bird?”

- What did I do?
- You had sold it to a gypsy!
- I did not sell it, I exchanged it for something.”

“-Ur, sheshangdi!..

- Kissabir, kissabir!
- Bozorga o`g`ri aralabdi!

“Chur-chur” hushtakbozlik.”

“-“Hit him!”

- “A thief, thief!”

The scandal started.”

“-Ha, taqsir, bir yetimni hadeb ura berishmi, xizmatga tuhmatmi, taqsir? – deb yig`lab yubordim.

- Ha, xizmatning boshingni yesin! –dedi domla. –Eshakni so`yib qo`yibsanku, padarlar nat! Men bu eshakni Buxoroyi sharifdan uch tilloga olgan edim. O`zi ham qanday eshak edi-ya, bay-bay...eshagim...”
- “Why do you hit an orphan like me? Is that your gratitude towards me?” –I shouted and cried out.
- You are a big idiot!” –said the teacher. –You have slaughtered the donkey instead, stupid! I used to buy that donkey for three sums in Bukhara. It was a very good donkey, oh my God!.. Oh...”

“-Xo`sh, sen kimsa?

Men ham xuddi shu gapni takror qildim.

- Sen o`zing kimsan?
- Sendan so`rayapman!
- O`zingdan so`rayapman!
- Joningdan umiding bormi, hoy yigit?
- O`zingni joningdan umiding bormi?
- Tavba!
- Astag`furillo!”
- -“Well, who are you?”

I also repeated his words.

- “And who are you?”
- “I’m asking you!”
- “And I’m asking you!”

- “Do you want to live, hey guy?”
- “And do you want to live?”
- “Oh my God!”
- “Oh my God!”

One of the unique features of language expression in the translation of a work of art is the color image. G. In Ghulam's work "Shum bola" the writer uses color to show the atmosphere and describe the characters. In this work, the palette of tones helps to go deeper into the work, to understand the development of events expressed by the writer and the hero more deeply. Also, the artistic world is the world seen by the author: his admiration, preference, rejection. This leads to the feeling and versatility of the style of the book. Artistic style is the building material for creating a work. Only the author can find the right words to express the idea, find the plot and characters. Only the writer is able to make the readers enter the special world created by him and instill love for the characters.

## CONCLUSION

Thus, the above points show that the preservation of originality in the translation of emotional sentences in the speech of the protagonist of a work of art, the attitude towards the language of the work of art, and the interpretation of the features of its deep analysis have always been the focus of attention of scientists. The reason is that when analyzing and translating fiction, without knowing its linguistic features, it is impossible to deeply understand the main idea and content of the literary work in a general form. It can be mentioned that many scientific researches have been carried out in English and Uzbek linguistics, as well as in world linguistics.

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