

FEATURES OF THE TRANSLATION OF EMOTIONALLY COLORED VOCABULARY

Shabnam Juraboevna Toliboeva

Chirchik State Pedagogical Institute of Tashkent region

ABSTRACT

The presented article examines one of the most important and topical features of translation today - the transmission of emotionally colored vocabulary. Translation as such can be viewed as a complex form of communication. Emotionally colored vocabulary, due to the fact that it manifests a person's attitude to a certain subject, expression, national thinking and perception of the world, itself is a rather complex system, which makes the process of its transmission into another language doubly complicated.

Keywords: expression, emotional coloring, metaphor, interpretation, equivalent, connotation.

INTRODUCTION

The main difficulties in the translation of emotionally-colored vocabulary are the following problems: Preservation of emotionally evaluative connotations, the method of emotionally evaluative vocabulary requires the involvement of a special complex translation technology. Translation of stylistically colored vocabulary is usually difficult, since the search for an equivalent for the original lexeme is complicated by the presence in it, in addition to the denotative, connotative meaning. The equivalent chosen in translation should reflect all the many functions of the lexical originals, including the development in expressive and emotional connotations. This explains the need for linguistic analysis of the work and its translation in a comparative aspect. The stylistic aspect of the translation is extremely important, it must be remembered that the translator could not get a high-quality literary translation without competent stylistic transfer of the original. The overall quality of the translation will depend on how stylistically it is correctly conveyed. Crucial in this light is the skill of the translator. Expression and emotional coloring of words in a work of fiction give great expressiveness to the text, and their competent stylistic transfer also affects the final result of the translation. It is natural that for literary scholars, linguists, and culturologists, the main and most interesting problems are associated with literary translation. Literary translation is real art and creativity. Translators consider literary translation to be one of the most difficult.

The art style is perhaps the most comprehensive described of the functional styles. At the same time, it is hardly possible to conclude from this that it is the most studied. This is due to the fact that the artistic style is the most mobile, creatively developed of all styles. The artistic style knows no obstacles on the way of its movement to the new, previously unknown. Moreover, the novelty and uncommonness of expression is a condition for successful communication in this functional mode. The versatile topics covered in literary texts (a person's life, his inner world), the means that are used to reveal them, are also quite diverse. At the same time, every true artist of the word does not strive to merge with his colleagues in the pen, but, on the contrary, to stand out, say something in a new way, and draw attention to the readership.

METHODOLOGY

They say that it is not the word that should be studied, but the context. However, in a work of fiction, not everything depends on the context. “Even before its realization in speech, a word has a lexical meaning recognized by native speakers and known to them. As a rule, no contextual shades can arise without relying on it. Secondly, in translation theory, a word is studied as a lexical unit realized in a context, in other words, it is usually considered in its one meaning with all the accompanying shades that depend on the context of any level and are determined by the artistic whole. Thirdly, the word needs “rehabilitation” [1, 5]. The language of fiction, despite its heterogeneity and author's individuality, still has a number of specific distinctive features. The language of fiction is characterized by a broad metaphor, the imagery of linguistic units of almost all levels, the use of synonyms of all types, polysemy, different stylistic layers of vocabulary. One of the stages of literary translation is the perception of the text and the assessment of the sign properties of the text. The perception of the text seems to be a rather complex sensory-thought process based on various types and forms of analytical and synthesizing work of the sense organs and the brain. The translator's emotional reaction to the original text is determined both by the text's own properties and by the need to establish an analogy between complex semiotic information systems. T.A. Kazakova identifies the following stages in the perception of a literary text and in the general translation assessment:

- a stable emotional impression from understanding the original sign;
- emotional state in the process of searching for matches;
- general emotional impression of the literary similarity to the original text created by the translator himself.

"The emotional coloring of the rational processes of mastering the source text and recreating it in the form of a similarity in the target language creates a favorable basis for imaginary symbolic configurations in the translator's inner speech" [3, 233].

The transfer of the language of fiction is sometimes a very difficult task. B. S. Vinogradov identifies two stages in the process of translating fiction: the first is associated with the interpretation of the text in a foreign language, the second with the reproduction of the text in the native language. "The translator is obliged not only to understand the text and comprehend it as an artistic whole, but also to perceive its emotional impact. The translator is usually required to have knowledge of a foreign language, the ability to use the richness of his native speech, and a relative familiarity with what is being said in the translated work. But this is not enough. A translator of fiction should be able to feel the emotions that can be aroused by reading the original. In other words, the translator needs to be a sensitive receptor. The question of a translator as a receptor capable of empathizing with the author and imbuing with the emotional mood of the translated work has no scientific substantiation in the theory of translation, although an adequate translation, as you know, largely depends not only on the rational perception of the work, on the understanding of the entire semantic content, but and from an accurate and fairly complete perception of the emotional and evaluative information contained in the original "[1, 24]. One way or another, the translator will include in the literary translation any elements of his own perception. "Having perceived the semantic and emotionally expressive information contained in the phrase to be translated, the translator recreates this information in the material units of the translated language, trying to preserve its full volume. He does not look for, as it is sometimes customary to think, to match every word and word combination of the original phrase, but "experiences" its meaning "[1, 28].

When translating fiction, the issue of the adequacy of translation has always been very acute. The quality of literary translation is viewed in a slightly different way. "In fiction, images are used in the broad sense of the word, for art is thinking in images. The imagery is created by the writer by a wide variety of linguistic means, and for this he uses all the wealth of the language "[7, 15]. When translating, the transmission of the original should be based not only on lexical and syntactic correspondences. More important in this light is the task of preserving the tropes and figures of speech, in order to convey the artistic stylistics of the work. "The main task of literary translation is to generate a speech work on the PL that is capable of exerting an artistic and aesthetic impact on the PR. Analysis of translations of literary works shows that in connection with this task, they are typically deviated from the maximum possible semantic accuracy in order to ensure the literary translation "[5, 253]. T.A. Kazakova in her

works compares literary translation with a semblance of literary and creative play, in which, unlike literary creativity, the translator is limited by the conditions for the formation and implementation of an artistic conception. “Between the original work of art and the literary translation of this work, the translator establishes an unstable and, apparently, relative balance based on his personal linguistic and cultural experience, individual vision of the world and to the best of his creative potential. Thanks to this balance, literary translation can be recognized as a substitute for the original text in a foreign-language cultural environment” [3, 21–25]. The translator creates not so much the equivalent of the original as a foreign language analogue of the original literary text, in the form of a secondary sign system that meets the literary and communicative requirements and linguistic habits of society at a certain historical stage.

RESULTS

The translation technique does not recognize the modernization of the text, based on the simple logic of equality of impressions: the perception of the work by the modern reader of the original should be similar to the modern reader of the translation. This is not a philologically accurate copy of the target language at the time the original was written. The search for an adequate equivalent and competent transfer of the author's literary intention while preserving the time era of the original remain an urgent issue to this day. Despite the fact that a lot of works have been devoted to the study of the language of fiction, and the basic principles that a translator should follow are already known, the issue of translation quality is still very acute, both in the translation of classical works and in the translation of modern literature. Although the very concept of "quality translation" is rather vague, many published translations of fiction can be given a very good assessment. You can endlessly “improve” the translation, but in the end you still won't achieve a 100% transmission of the original. Accordingly, the dispute about how exactly, with what coloring, the author wanted to express and convey this or that phrase, can last for a very long time. In many cases, having two or more translations of a work of art, it is possible, through comparative analysis, to determine a better and more accurate translation, but often this becomes an overwhelming task, since in many cases each translation of a certain work has its own strengths and weaknesses. “The author of the original work is a master of one language, and the translator is a master of two languages. Provided that he is a good connoisseur of the original language and at the same time is fluent in his native language, the problem of linguistic correspondences practically does not exist for him, with the exception of some cases, similar to which can be found in the original work” [2, 83–84]. Among the well-known works, mention should be made of V. Koptilov's informal

article "Stages of a translator's work", in which the author divided the whole process into three main stages:

- analysis of the original, consideration of its content, its semantics and style,
- searches in the target language and in the tradition of literature, existing in this language equivalent means of recreation of the most important features of the original;
- synthesis into a new artistic whole of features, highlighted in the original and transformed in accordance with the characteristics of the literary language of the period and many other specific conditions [6, 148–166]. A literary work is often rewarded with translation into another language. This can happen immediately after its creation, decades later, or hundreds of years later.

DISCUSSION

The temporal distance that separates the translation from the original affects the creative goals of the translator and the linguistic characteristics of the translated text. Based on the definition given by V. N. Komissarov, a certain type of activity is considered to be literary translation. Its main task is the generation of a work of speech in the target language, which tends to have some artistic and aesthetic impact on the target language. And it is precisely because of this definition that many critics defend the opinion that literary translation is, first of all, art subject to the artists of the word, which is based on the criteria of aesthetics. Summing up the above, we can conclude that it is literary translation of texts that is both a linguistic fact and a literary fact. And only in literary translation the maximum deviations from the translated language are permissible, this is allowed with one single purpose - to ensure the maximum artistic quality of the translation [4, 120]. Close to modern approaches to the study of the problem of literary translation is the concept of three unities and the concept of "interpretation" proposed by I. Lev: "In general, speaking about the process of the emergence of translation, one can call the central point of translation problems an agreement of three unities: the objective content of a work and its two concretization - in the mind of the reader of the original and in the mind of the reader of the translation. These three structures will inevitably differ somewhat from one another, mainly depending on the extent to which both differentiating factors were manifested during their creation: the difference between the two languages and the difference in the amount of knowledge between the two circles of readers "[8, 59]. I. Levyi noted that due to the incommensurability of the linguistic material of the original and the translated text, there is no semantic identity between them, in connection with which a linguistically correct translation is impossible, and only interpretation is possible. On

its basis, I. Levy uses the concept of "creative translation", the concept of which consists of three factors:

- establishing the objective meaning of the work; - interpreter's position;
- interpretation of the objective essence of the work [8, 66–68].

CONCLUSION

So, literary translation for us is a certain type of creativity and intellectual activity, in the process of which the translator must stylistically accurately draw a parallel between the language units of the original and the target language. Many linguists and translators have dealt with the problem of translating emotionally-colored vocabulary. Each of them offered their recommendations on the best ways to translate them, but they all agree that in addition to the need for a deep knowledge of the language of emotions and vocabulary with an emotional connotation, the translator needs to accurately convey all the colors of the original while preserving the originality of the era, without omitting the information indicated in the original text. Only in this case it will be possible to achieve the greatest equivalence in the transfer of the emotional charge of one or another unit of the original in the translated text.

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