



Saving Peculiarities of the Author Style in Literary Translation

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Abstract: This article focuses on the methods of preserving the unique features of the author's style in literary translation. The article analyzes the translations of Uzbek and Russian writers from English. It was discussed what methods writers used in the process of translation and what achievements they achieved.

Key words: Literary translation, language, translation methods, culture, impression.

Introduction.

Translation is the interpretation of a text in the original language and the creation of a suitable equivalent in another language, that is, the expression of the meaning and content that was presented in one language through the stylistic and grammatical possibilities of another language. The emergence of translation occurred when the first multilingual groups of people formed in society. Thus, a translation is considered to be a linguistic mediation oriented towards the original in another language. The main criterion for evaluating a literary translation is not only the preservation of the semantic content of the original, but also the preservation of the overall style of the work.

Literary review and methodology.

In the individual style of the work, in accordance with the artistic intent of the writer, linguistic means are used that are combined, internally connected and aesthetically justified. The concept of an individual style as a peculiar, historically determined, complex, but unified in its structure and internally connected system of means and forms of stylistic expressions, is the initial and main one in fiction from the point of view of linguistic research. [1]

Any writer is presented not only as a carrier of a foreign language, but also as a creator of a national original culture. Using the language of modernity, in which he creates his works, he selects, combines and, in accordance with his creative ideas, combines various means of the lexical composition and grammatical features of his native language. With the help of style, the writer reproduces the content of the work through creativity. The plot acquires artistic originality in the individual style of the writer, as it passes through the personality of the artist. Therefore, the individual style of the writer, as well as the style of a literary work, must be perceived as a whole.

Any of the writers has his own creative arsenal, which allows him to masterfully use the speech features and opportunities of the society for which the author creates his works. It is quite obvious that when writing their novels, they do not take into account the possibility that they can be translated into other languages. When creating a literary work, the author focuses on a certain readership, its psychological perception, cultural level, historical and social factors and does not take into account how his work will be perceived in other cultural and social conditions, which are more likely to differ significantly. from those for whom this work was originally intended.

When translating works of art, deep knowledge of the characteristics of the two cultures is necessary. If in linguistics the main commandment is the translation of meaning, not words, then for a high-quality translation of the author's work, extralinguistic knowledge is required, which in terms of volume and value is much higher than linguistic skills.

There are several factors that cause certain difficulties in translating literary works:

- external factors: the difference in the grammatical constructions of the language, vocabulary features, different semantic meanings and shades of some words.
- internal factors: differences in the features of the transfer of meaning, which is due to the internal logic of the language.
- individual factors: the individual features of the author, his style and manner of presentation, personal attitude to the events and characters that he describes.

In the process of translation, it is not the translational and lexical harmony of the units of two languages that is important, but the functional and communicative compatibility in the text. If the translator gives the dictionary meaning of the original unit without paying attention to this functionality and communicativeness, the stylistic and communicative meaning expressed by the word in the translated language will be violated. The sentence is clumsy and dull, not conforming to the norms of the literary language of the Uzbek language, and sounds as if the thought has not been completed. Changing the original words and phrases with words that are not accepted in the international literary language has a negative effect on the impoverishment of the translated language and the level of artistic expression [5].

Discussion and results.

Let's consider to the translation of E. Hemingway's work "A Farewell to Arms" and a couple of other literary texts, we will think about the question of whether or not the language standards were followed. While thinking about the translation of the American writer E. Hemingway's work "A Farewell to Arms", we found it appropriate to give the Russian versions in the examples, because this work was translated into the Uzbek language indirectly, that is, through the Russian language. It is known that the language and speech culture of the characters in any work reflects the image and character of the heroes of the work. The language of the characters speaking in different speech situations is characterized only by that character's character. Such uniqueness is also reflected in his tone of voice, actions, and mannerisms. These actions, through lexical phraseological units in the author's statement, in the words of the characters, without receiving certain stylistic functions, are influenced by the units in the original, and are used in abnormal conditions, resulting in the formation of units that cannot be digested by the culture of the translated language. and sometimes it can lead to completely different interpretations of meaning and function.

For example, The translator used the word "sanamrasta", which is unfamiliar to many people, as the Uzbek literary language contains the expressions "quite tall" or "novchadan kelgan" and it is very similar to the original expression "quite tall". as if to bring some confusion to the reader. We can see this situation in the translation of the following sentence: "We sat down on a bench and I looked at her", «Biz eshakka o'tirdik va men unga qaradim» In this place, the original word "a bench" in Russian "скамейка" does not perform any stylistic function. It would have happened even if the translator simply translated it with the words "o'tirgich" and "o'rindiq" and did not use the word "eshak" which is used in the language of the people. Because in the spoken Uzbek language, the word "eshak" (a bench) is used in a mobile sense, in the form of "eshak", but the word "a bench" is not mobile in English. We do not see that it is represented by the word zero. Perhaps the events took place outside the city, and perhaps the translator wants to draw attention to the fact that the characters came from an ordinary village. Let's pay attention to the use of the word "baby" in relation to an adult in the passage below. As we know, in English, the word baby is used to refer to a small child, a seagull. In a figurative sense, it represents gentleness and kindness. In the work, the author draws attention to the need to be kind to a wounded, helpless patient. That is, it is as if he wants to convey to the mind of the reader that those patients are in need of care, just like children. We know

that any patient who is admitted to the hospital looks up to the doctors and hopes that they will get well soon. Just as children are the devils of good treatment, patients also need the courtesy of doctors and nurses. Unfortunately, this situation is not preserved in the translation. Without translating the word *Bebi*, it is simply transliterated in the form of "baby".

Another example, the style of presentation by Diana Setterfield in her work "The Thirteenth Tale" fully corresponds to the artistic and romantic style of her writing. It can not be called light, but it is quite beautiful. There are complex and intricate constructions in the novel, however, the construction of phrases is quite elegant and unambiguous. It should be noted that in his novel, D. Setterfield very skillfully uses the techniques of forcing anxiety and fear to maintain the plot mystery until the very last pages of the work. The translator managed to achieve exactly the same effect, who delicately conveyed all the nuances of a foreign-language novel. After reviewing the two versions, we can say that they evoke the same emotions, feelings and experiences. Consider ways to preserve the individual style of the author in translation:[3]

Silence is not a natural environment for stories. They need words. Without them they grow pale, sicken and die. And then they haunt you.

Молчание не является естественной средой для историй. Историям нужны слова. Без них они блекнут, болят и умирают, а потом их призраки начинают нас преследовать, не давая покоя.

Setterfield's presentation features characterize short sentences. When translating, they could not be completely preserved, the last two sentences of the original were combined into one, since the presence of short sentences is not common in Russian-language fiction.

It is in this style that the translation is as understandable as possible for the reader, and the individual style of the author is not only preserved, but also more clearly expressed in the target language with the help of "gloomy" epithets. For the Russian reader, emotional content is very important, which is why lexemes are added in the translation and thus the effect of forcing is preserved. In this example, the translation also shows the combination of two original sentences into one.

However, the most difficult thing when conveying style is what needs to be felt and cannot be described in words. Sometimes, in order to fully convey the atmosphere of the author's text, one has to deviate somewhat from verbatim. It is this atmosphere that is the main value of a work of art, and to convey it is the most important task of a translator. [2]

In order to correctly capture this atmosphere of the original work:

- before you start translating, it is advisable to read the work in its entirety in order to understand the key points on which attention is focused, as well as to get the wholeness of perception.
- when translating, first of all, emotions and intuition are necessary, which are necessary for the correct perception of the work.
- If you feel understatement and misunderstanding of a particular passage, you need to look for ambiguity, that is, additional meanings of words and phrases, since there is a possibility of perceiving only a superficial meaning without going into depth.
- it is always necessary to compare the text of the translation with the main idea of the work, which guarantees an integral perception and high-quality translation.

However, in any translation, all the nuances and details cannot be reproduced with maximum accuracy because:

1. Part of the material cannot be recreated.
2. Part of the material is given in transformations of various types, and not in its own form.
3. Material is brought in that is not in the original.

The main difficulties of translation are that very often it is supposed to choose one option out of several, when transmitting the same stylistic device and thought that was used by the writer in the

original work. With this choice, the translator in any case focuses on his understanding of the meaning and atmosphere.[4]

Conclusion.

From the foregoing, we can conclude that the translation of a foreign language work is closely related to the preservation of the individual author's style, as well as the general style of the literary work itself. The stylistic techniques used by the author himself create a system of images that have an emotional impact on the reader. Thus, high-quality translation is possible only if the translator is a creative person himself. In this case, the translation is based on a deep penetration into the system of cultural views and artistic methods of the author, using all available methods for transforming images from the original language into the target language.

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