



## Problems of Artistic Recreation in Translated Works (As an Example of Translations of the Work of "The Alchemist")

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**Abstract:** The article talks about the problems of re-creating artistry in translated works. The topic is approached based on translations of the work "The Alchemist". Also, the position of linguopoetic analysis in artistic translation, its role in increasing the value of an artistic work is highlighted.

**Key words:** translation, art, artistic translation, linguopoetics, poetics, image.

At the present time, the world society cannot be imagined without socio-economic, political-cultural relations, and the role of language in the process of establishing such relations is directly important and in the first place. It functions as a means of transmitting, protecting and retrieving information and is the main means of communication between people.

With the development of socio-economic, political and cultural relations, the demand for skilled and fluent translators is increasing day by day. In order to prepare qualified translators suitable for the world market, it is necessary to organize training courses and open specializations in our country, because "the introduction of such courses in the higher educational institutions of the Republic will help to train specialists in this field. translation and translation and revival of translation studies" [1].

Translation is a complex mental process that linguistically reflects the culture, customs, traditions, different ways of thinking, understanding, the world of peoples and different histories and literatures of different peoples, as a result of which a new text is created in the world. translated language. One of the important factors of translation activity is the genre of the translated text, its characteristics are related to its content and linguistic means of expression. The field of translation studies, which studies the laws of translating texts depending on the genre, is a special theory of translation. "The special theory of translation is a part of the general theory of translation, which aims to study the features of the process of translation of different types of texts and the influence of speech forms on this process and the conditions for its implementation." [2].

When studying the peculiarities of translating texts or describing their translation, three main factors should be studied:

1. Determining the style of the original text, because the style of the text can affect the nature of the translation process and require the translator to use special methods and techniques.
2. Revealing the stylistic features of the original language that help to choose the right linguistic tools in the translation language when transferring the text from one language to another.
3. As a result of the interaction of these two factors, it will be possible to find suitable translation features related to the common and specific features between the original language and the linguistic features of the target language and provide favorable conditions for translation. process.

Thus, the special theory of translation is the effect of linguistic features a particular style in the original language and a similar style in the translated language; it also studies the interaction of these two categories of language phenomena in the translation process.

Each style has its own translation features: lexical and grammatical. In particular, the artistic style, that is, the translation of artistic works, also has its own translation characteristics. This chapter examines literary texts and their translation features.

Artistic style is related to art. The basis of this style is imaginary images, which are realized through various artistic arts, which are divided into spiritual and speech arts. This is how an artistic text is created.

Each work of art is the result of knowledge and visualization of the real truth by the creator. A work of art has the power to affect the reader mentally and emotionally due to the author's individual reflection and description of the world. When a writer describes reality, he inevitably expresses his point of view and his attitude to reality. For this purpose, he combines reality with literary imagination" [3]. This situation is embodied in the text of the work of art. "A specific artistic text," writes G.V. Stepanov, - "this idea of substance, in our opinion, cannot be expressed through synonymous speech. Artistic content cannot be expressed semantically, regardless of linguistic connotations of one or another kind".(4).

The unique aspect of the artistic text as a means of aesthetic influence is its anthropocentric (human-oriented) feature, that is, the knowledge and reflection of the world in the artistic work is primarily focused on human perception, and all other depicted artistic phenomena is a special feature. comprehensive means of rendering it. Even in genres such as stories and fairy tales, images are modeled on the laws of human life, that is, they become images and diagnoses, and in them the soul of the deep "I" - Humanity is present. Your vision of human values, as the central subject of the writer's artistic and cognitive activity, expresses itself in the form of images created on the basis of reality. The reader, as a subject performing mental and practical activities, accepts these images by absorbing the aesthetics of reality and enriches them with subjective essence depending on his personal attitude to reality. So, the writer-character-reader categories form the semantic center of the anthropocentric structure of the work of art.

It should be said that different readers get different content from this or that work of art depending on their spiritual and aesthetic capabilities. The understanding of artistic information, as well as the interpretation of an artistic text, is determined by the reader according to his qualities, personal tastes and interests. Reading a work of art is a creative process, which includes a vivid image of an individual character, an understanding of the things that contain the abstract and general aspects of humanity and determine their behavior, and knowledge of the laws of the social system. The same work is understood and interpreted differently in different periods.

Evidence shows that one of the characteristics of a literary text is the richness of its vocabulary. The vocabulary of a work of art is evident when analyzing lyrical works, which can be seen in the equality of words or self-equality. This can also be observed in the interpretation of miraculous texts. In a number of cases, the abundance of words in a work of art is the result of the author's creative thinking, leaving the importance of evaluation and conclusion to the discretion of the reader. However, any work of art with all its wealth of lexical features has its own invariable core, which provides favorable conditions for perfect and complete translation.

In many cases, a literary text has a multitasking nature. "In collected that can perform several tasks, such as aesthetic, philosophical and social" [5].

The artistic text is the result of the creative process and is the embodiment of the author's creative idea; a work of art is rich in different information such as real, emotional and cognitive information. Artistic texts represent the linguistic and national image of the world not only of the author, but also of the peoples who speak this language. The artistic text is distinguished by its richness, metaphor, artistry and impressiveness. "The main function of the artistic text, in addition to conveying information, is to have an aesthetic and emotional impact on the reader or listener" [6]. This idea was

expressed by V.V. Sodobnikov and O.V. Petrova, they noted: "The artistic text also differs depending on the nature of the transmitted information, because the artistic text usually contains intellectual, emotional and aesthetic information. It is natural that special methods of information transmission are required for this, and information is rational. , conveyed through emotional and aesthetic effects". 86, 356]. So, the main function of a logical text is to provide information, while the function of an artistic text, in addition to providing information, is to have an aesthetic effect on the reader and listener. Therefore, the author of a work of art should use more different means of expression in the text, their copying creates many problems for the translator. Abdurahmonova R.J. expressed the following opinion about the difficulty of translating a literary text: "When translating a literary text, the number of translation criteria increases significantly. In order to create a text that fully reflects the original text in a foreign culture, the translator must meet many requirements" [7]. In fact, translating a literary text is difficult and requires the translator not only to know the original language and translation, but also to have translation skills. The main difficulty of translating a literary text is that during translation, the translator must not only express its meaning in the translated language, but also try to translate it.

Fiction is an artistic perception of existence, a unique type of speech activity of mankind, and one of the modern directions of linguistics - linguopoetics - has a special place in the research and study of its language features. It is important to analyze the language of the work of art in the linguopoetic aspect. What is linguopoetics? Linguopoetics applies equally to literature and language, and is a part of philological research aimed at studying the artistic and aesthetic properties of the text. Linguopoetics is the language of an artistic work or a set of language tools used in an artistic work to express the purpose and idea of the creator. To put it more simply, the language of an artistic work is the subject of linguopoetics. The literary-aesthetic effect of any work of art depends not on what is being said in the text, but on how it is being expressed.

"The Alchemist" (port. O Alquimista) is Paulo Coelho's novel published in 1988 and became a worldwide bestseller. Published in over 117 countries, translated into 81 languages, including High Valyrian. The novel is included in the Guinness Book of Records as the best-selling book in the history of Brazil and the most translated book in the world.

The main plot is taken from European folklore: according to the classification of folklore plots by Aarne-Thompson-Uther - 1645 "House Treasure" plot. A typical representative is the English fairy tale "The Pedlar of Swaffham" ("The Peddler's Dream"), as well as one of the episodes of "One Thousand and One Nights". More than 145 thousand books were published.

Plot. The author began his research in the field of alchemy in the mid-seventies. But not seeing the results of his zeal and enthusiasm, in 1973 he stopped the search. In 1981, the author met a teacher who divided alchemists into three types: some who liked ambiguity because they did not know their subject; others know it and understand that "the language of alchemy is aimed at the heart, not the mind"; still others do not know about alchemy, "but managed to discover the Philosopher's Stone in their lifetime." About the second kind of alchemist and the story continues.

The main character of the book is the Andalusian shepherd Santiago. One day he has a dream that calls him to visit the pyramids of Egypt and find the treasure hidden in them.

A certain gypsy agrees to fulfill his dream in exchange for a tenth of the treasures found in the future. He meets the old man Melchizedek - King Salem, who convinces him to go to Egypt and in exchange for a tenth of his cattle, he gives Santiago two stones - Urim and Thummim - that will help him overcome trials.

The hero sells his sheep, sails to Africa, loses all his money. He works as an assistant to a crystal merchant and still goes to the pyramids with the money he earns. On his journey, he meets an Englishman who reveals the knowledge of alchemy, and then finds the Alchemist in the oasis of Al-Fayyum.

The Alchemist teaches him to know the "Soul of the World", talks about Alchemy and helps him to follow the path of his Destiny. He falls in love with Fatima and eventually finds a treasure, but not in Egypt, but in his homeland - Spain, where fate has passed all the tests that fate has prepared for him.

Translation of a literary text is a type of complex and multifaceted human activity. In his translation, culture, personality, way of thinking, literature, historical periods, levels of development, traditions, and different attitudes are connected.

The translation of artistic texts affects the culture of different peoples and contributes to the enrichment of artistic works. As S.S. Kholboturova states: "Literary translation, as a special type of interlanguage communication, has been serving the interaction and enrichment of cultures of different peoples for a long time" [8].

Translation of literary texts is a type of translation, artistic translation. According to the point of view of V.N. Komissarov, "literary translation - translation of literary works"(2). Literary translation is a special field of translation activity, which includes the written translation of literary works from one language to another. The main problem of artistic translation is not only in expressing the meaning, but also in conveying the author's style, its beauty and means of expression used in the text. In other words,

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Some like Faust's philosophical motives. Someone sees himself in Cinderella waiting for the prince. There are many such images, and in each of them lives at least a small, but a particle, of ourselves.

Although the events of my life and my views may not correspond to many people, I think that I have an eternal Image. He is embodied in the image of modern writer Paulo Coelho, at first glance simple, but undoubtedly a multifaceted image of Santiago. He appears in front of the readers in "The Alchemist", which is now placed among the legendary "The Little Prince" and other great works by great literary critics.

The story is amazingly cryptic, not everyone can understand it, but I was fascinated by it.

What is the purpose of humanity? Is it possible to answer this question clearly? Of course, this is impossible at first glance.

Everyone considers what makes them happy as their goal. For some, it's a career, love, money, approval. Undoubtedly, we can say only one thing - everyone without exception encountered a search.

We don't think about it, but it's true. Having set the goal - the "lock", we try to open it as quickly as possible, that is, to find the "key". In "The Alchemist" the hero finds his way.

Artistic texts are rich in expressions and phraseological units, not all of which have their equivalent in the language. Therefore, the translator must explain them descriptively or try to find their equivalent in the translated language. If the meaning of phraseological units and national-cultural features is clear for native speakers, it is very difficult for a student who is familiar with the culture and civilization of native speakers to understand them. Therefore, the translation of phraseological units from one language to another poses important problems, and their solution is not insignificant.

Phraseological unit is a lexically inseparable unit of language in which words are connected with each other. The main function of a phraseological unit is evaluation, that is, a phraseological unit indicates the attitude of the speaker to a certain object or event, gives clarity and eloquence to the speech.

Trying to emphasize the events of the work would probably be inappropriate, because the plot itself requires attention to details, there are many of them, and each of them has a certain meaning. But one thing is clear: one of the morals of "The Alchemist" is to show the reader that he has everything to achieve his dream. Although at first glance this is a useless thing, and many people have a clear advantage in this matter, and it is not implemented. But if you want it with all your heart, the whole

universe will help you make it happen.

The main thing is to find the path, the true path, and most importantly, to follow the signs that fate sends.

Santiago had the same dream several times. I dreamed of the treasure he could reach. The young man did not know what it meant, but some force prompted him to act, and as the soothsayer said, sleep is the Lord's conversation with us, what He wants to tell us. There is common speech, but there is also speech that only he can understand.

Santiago decided to obey the signs that stood in his way, and later he reached the desert, the pyramids, where the treasure was supposed to be ...

He went there with a piece of gold given to him by the famous Alchemist. Santiago began to look for the treasure that was very close. And then the robbers appeared and brutally beat him.

After all, they traveled for years in search of treasure, but could not find it. Santiago then told the pirates that he had seen this land in a dream near the pyramids, to which one of the pirates replied mockingly, "that fool believes such nonsense." He said that he had once had such a dream, but that he was not careless and naive enough to believe it. The robber described what he saw in his dream.

And then Santiago realized that this is exactly what he started with. It was unbelievable, but this was his home, he had visited it often and therefore recognized it. So the treasure he was looking for was right where he was most, very close. In order to understand this, he had to experience and endure a lot.

And the result is worth it. And most importantly, we need to listen to the signs and tips that life generously gives us and that we often do not notice in the modern cycle of events. In desperation, after unsuccessful searches, we choose a "safe haven" ...

Phraseological units have a national character and stylistic and impressive tones. The translation of phraseological units causes special problems, because phraseological units are closely related to the specific characteristics of the culture of native speakers and their perception of the world.<sup>96, 236</sup>]. In phraseological units, one of the words included in the phraseological unit partially or completely loses its original meaning and is used figuratively, so the translator cannot find its equivalent or meaning based on the meaning of its components. . phraseological unit.

The translator selects the correct equivalent or synonym of the phraseological unit and transfers it to the translation language when translating phraseological units that have their compatibility (ratio) in the language. Equations, in turn, are divided into complete and incomplete (partial) equations, which will be analyzed in more detail with examples in the following chapters. In the absence of a complete or incomplete (partial) phraseological equivalent, the translator tries to find its equivalent in the translated language. Also, during the translation process, there are phraseological units that have neither equivalents nor synonyms in the translated language. In the science of translation, such phraseological units are as common as unequal phraseological units, and when transferring them to the target language, the translator uses the method of figurative translation.

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words,

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The distinguishing feature of artistic translation from other types of translation is that this type of translation is aimed at translating works with artistic and moral characteristics. Such as. Lilova states: "The literary text differs from the scientific text not only in terms of form, but also in terms of content, and defines different methods of their reproduction in translation". Art (beauty) is an integral part of the art of words, artistic reality is created precisely because of this, in which the word is the main part of literature, its main element is one with the word in general use. not the same. , that is, every day. Art (beauty) is a characteristic of human thinking, and the need to transfer it arises when translating any text, even a scientific text. The concept of "creative personality of the translator" is of primary importance for literary translation, i.e. for translating a literary work into another language. The creative individuality of the translator really exists, and no matter how much it is removed from the theory, its existence cannot be denied. Therefore, it is necessary to determine its laws. "Determining the laws of the translator's creative personality(7).

Since this subsection is devoted to the analysis of literary texts and the features of their translation, we decided to briefly explain the purpose of translating literary works before considering this issue. Reading a work of art helps to strengthen a person's spiritual and intellectual thoughts. Therefore, the reader of literary works tries to read not only the works of local, but also foreign writers. Therefore, the purpose of the works of art is to introduce the reader to the writer's work, the culture and civilization of the original language speakers, their lifestyle and history. V.V.Sdobnikov and O.V. Petrova indicated three main goals of translating literary texts:

1. Introducing the reader to the work of a writer who cannot read his works because he does not know the language of the work.
2. To acquaint the student with the specific features of the culture of other nations, to show the uniqueness of this culture.
3. Introducing the reader to the content of the work(7).

To achieve the above-mentioned goals, the translator of the literary text should translate the text in such a way that the reader will have a literary impression when reading the original text.

Artistic texts have their own lexical properties. The lexical composition of the literary text has its own characteristics. Artistic texts are characterized by a wealth of lexical resources, therefore, in the process of translating artistic texts, lexical features are one of the most important aspects of translation. The existence of special templates is not unique to literary texts. The availability of ready-made patterns of phrases and sentences in the original language, and in other types of translation, the translation language facilitates the work of the translator, which the literary translator is deprived of, because there are no ready-made patterns of phrases. and sentences in fiction. Another feature of the translation of a literary text is the use of words in their figurative sense, which makes the work of the translator difficult. In literary texts there are words with a wide scope of use. The choice of words in a literary text plays an important meaningful and effective role. It is necessary for the translator to understand the main meaning between the literal and figurative meanings of the word, to find the correct equivalent in the translation language. As Y.I. Retsker notes: "The correct choice of words in translation depends, first of all, on its semantic and stylistic compatibility with the original language. Compatibility it is necessary to make it suitable not only for the given translated word, but also for the context. In addition, the word chosen by the translator should correspond to the entire situation of expression.

A large number of words complicates the translation process. The main problem of their translation is their correct understanding by the author and finding the appropriate equivalent. If they are transmitted incorrectly, the content of the text will be reduced. As N.V. Kuznetsov notes: "Multiple meanings are a phenomenon that makes the process of translation very difficult. In addition, the wrong translation of a word can spoil the original meaning of the sentence and even the entire text.

Therefore, in order to correctly translate meaningful words, the translator must know the semantic features of the native and foreign languages well. Contextual characteristics must also be taken into account. Taking these features into account makes it possible to choose the most correct word and avoid serious semantic errors.

Indeed, context plays a key role in the process of translating works of art, which will be discussed in the second section of this chapter.

The language embodies the national culture, traditions, customs, history and thinking of the native speakers, and each artistic text is created within a certain culture. Most linguists, for example, M.M. Luck, A.D. Deikina, N.S. Bolotnova, T.K. Donskaya, N.N. Fattahova and others emphasize the need to research and study the text as a unit of culture. Z.F. Yusupova states: "It is known that national and cultural characteristics are clearly manifested in artistic texts. They are a source of culture and culture and contain not only lexical and grammatical materials, but also rich cultural information". Linguists V.V. Sdobnikov, K.E. Kalinin, O.V. Petrova also mention this point of view They are on it from the opinion that it is "one of the distinguishing features of artistic texts" from a scientific and technical point of view, artistic texts have national, cultural and modern features". From the analysis of the opinions of linguists, it can be concluded that in fact, artistic texts reflect the culture and culture of the people, the reality in which native speakers live is a means of communication, which is expressed through the subjective understanding of the author in the text. Therefore, when translating a literary text, the translator is required not only to know the language, but also to understand the culture, lifestyle, moral standards and religious beliefs of the native speakers. should also be aware of their beliefs, because "without knowing the characteristics of the culture, without knowing his mother tongue, without knowing his mother tongue, without knowing his mother tongue, without knowing his mother tongue, without knowing his mother tongue without knowing the native language, he should be aware of the culture, lifestyle, moral standards and religious beliefs of the people who speak his native language. beliefs, religion, both sides cannot be properly and adequately understood" [8]. When creating an artistic text, the writer uses various language tools that contain the characteristics of this or that national culture. The translation of such language tools to present this work in another cultural environment poses certain difficulties. Naturally, there is a big cultural and national difference between the original language and the translated language of the literary text, which leads to the use of lexical units in the literary text related to the specific features of the native language's thinking and social life. . speakers and have no equivalent in the translated language. Differences in language representation of the world, culture and way of life lead to the emergence of special units in the language that do not have either full or partial equivalents among the lexical units of another language. Such lexical units in the language are called unequal lexical units. Regardless of the presence of unequal lexical units in the target language, they can be moved.

The concept of "equivalence" does not mean "untranslatability". There are different ways of translating unequal lexical units in translation. In fact, translating unequal lexical units is very difficult and forces the translator to use special translation methods. The issue of unequal lexical units was discussed by a number of linguists, for example, F.M. Tursunov, T.M. Hamidova, D.M. Sharifova, T.N. Studied by Nagzibekova et al. On the issue of unequal lexical units and their translation, L.S. Barkhudarov expressed the opinion that "of course, translating words that do not correspond to the language of translation creates a certain problem, but this problem can be overcome" [7]. One of the lexical features of the translation of artistic texts is the translation of unbalanced lexical units, which are more common in artistic texts than in other types of texts, and the translation of such lexical units requires high translation skills from the translator. The issue of unequal lexical units and the problems of their translation will be considered in detail in the following chapters.

Artistic texts are rich in expressions and phraseological units, not all of which have their equivalent in the language. Therefore, the translator must explain them descriptively or try to find their equivalent in the translated language. If the meaning of phraseological units and national-cultural features is clear for native speakers, it is very difficult for a student who is familiar with the culture and civilization of native speakers to understand them. Therefore, the translation of phraseological

units from one language to another poses important problems, and their solution is not insignificant.

1. Phraseological unit is a lexically inseparable unit of language in which words are connected with each other. The main function of a phraseological unit is evaluation, that is, a phraseological unit indicates the attitude of the speaker to a certain object or event, gives clarity and eloquence to the speech.
2. Phraseological units have a national character and stylistic and impressive tones. The translation of phraseological units causes special problems, because phraseological units are closely related to the specific characteristics of the culture of native speakers and their perception of the world. [96, 236]. In phraseological units, one of the words included in the phraseological unit partially or completely loses its original meaning and is used figuratively, so the translator cannot find its equivalent or meaning based on the meaning of its components. . phraseological unit.
3. The translator selects the correct equivalent or synonym of the phraseological unit and transfers it to the translation language when translating phraseological units that have their compatibility (ratio) in the language. Equations, in turn, are divided into complete and incomplete (partial) equations, which will be analyzed in more detail with examples in the following chapters. In the absence of a complete or incomplete (partial) phraseological equivalent, the translator tries to find its equivalent in the translated language. Also, during the translation process, there are phraseological units that have neither equivalents nor synonyms in the translated language. In the science of translation, such phraseological units are as common as unequal phraseological units, and when transferring them to the target language, the translator uses the method of figurative translation.
4. It creates great difficulties in translating phraseological units from one language to another. In the process of translation, the task of the translator is not only to express the meaning of the phraseological unit in the translated language, but also to embody eloquence and eloquence, and the methodological task and its contextual features are also of great importance. V.L. Arkhangelsky attributes the following features to difficulties in translating phraseological units:
5. the inequality of the system of phraseological units of the two languages;
6. meaningfulness of phraseological units;
- inconsistency between stylistic and expressive elements and units, phraseologisms that have the same structure and meaning in different languages;
- their idiomaticity.

In addition, V.L. Arkhangelsky, the following factors should be taken into account when translating phraseological units:

- ✓ characteristics of national tones of phraseological units;
- ✓ figurative use of phraseological units;
- ✓ specific socio-historical characteristics and ideas that determine the understanding and use of certain phraseological units [1].

The analysis shows that working with phraseological units requires the translator not only to have good knowledge of the original and translated languages, but also to analyze the stylistic, cultural and historical aspects of the original text, and to understand the meaning of phraseological units. good , taking into account the peculiarities of the translation of a phraseological unit, transfer it correctly to the translated language.

A literary text expresses the experience of a social group or the author's own material and spiritual life and reflects the author's view of the surrounding environment, people's life and historical period. Consequently, the artistic text is rich in lexical units representing customs, traditions, rituals, idioms, phraseological units, and the like. When translating a literary text, the translator must translate the text into the target language, taking into account the lexical features of its translation.



When translating texts from English to Tajik or vice versa, there are many problems with choosing the right meaning of words, and the solution to this problem is context and choice.

The correct value of the content of words plays an important role. That is why, the number of words plays a big role in the formation of a sentence and is considered important. Under this concept, a combination of a number of words that are close in form and different in meaning is understood.

A word, especially a polysemous word, has a complex meaning. Every word is actually created to express a meaning. Later, over time, it acquired different meanings, words with such meanings are often used for artistic expression in literary texts. Translating ambiguous words is one of the most common problems in the translation process. It should be noted that the plural is more characteristic of the English language. However, this does not mean that there are no meaningful words in the Tajik language, and literary translators do not have such a problem when translating a Tajik work into English. The Tajik language also has many words, and the translator needs to understand the meaning from the context and find the correct equivalent in the translated language. Then translate the word from one language to another. For example, the Tajik word Lali appears in the following sentence.

We don't take risks to make our dreams come true, we don't dare to overcome obstacles and still find something worth living for.

We admit to ourselves, do we dare to walk the difficult path with trials without guarantees of success? The only guarantor is ourselves, our feelings, our strength and courage, our ability to listen to the language of the world, the language of God. After all, everything is the fate of humanity and the fate of each of us is written by one hand, everything is connected to each other, everything is a whole.

And until we understand this, we cannot fully feel the possibilities that have appeared before us and we cannot be sure of it.

Are these opportunities worth pursuing? I think that after reading "The Alchemist", you will be convinced: in this image, each of us, and at the same time, all modern humanity, trying to find its own way.

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