

REFLECTION OF ETHNOPSYCHOLOGICAL AND PSYCHOESTHETIC FACTORS IN TRANSLATION FROM CLOSE TURKISH

Yarkinova Barchinoy Bargievnna

Head of the Department of "Uzbek language, Pedagogy and Physical Culture" of the Andijan Institute of Agriculture and Agrotechnology. Andijan, Uzbekistan

Abstract. The article analyzes the reflection of ethnopsychological and psycho-aesthetic factors in the translation from nearby Turkic languages and the features of the common features and peculiarities of the way of life of the Turkic peoples in the language of translation. It also discusses how words that reflect everyday concepts are presented in translation.

Key words. Ethnopsychology, psychoaesthetics, epic creation, historical commonality, artistic association, translation language, linguistic means.

Introduction. Although the laws of thinking are general, the psychology of each nation, each tribe, and nation formed during its long historical development and the national-aesthetic worldview on which it is based have been noted by many scholars.

"The essence of a language is its proverbs, parables, idioms and other portable meanings, which determine its peculiarities and nature, show its level of maturity, and are an important factor in determining its place among other languages. The fact that the translation of such compounds from one language to another is extremely complex and important makes this issue one of the main problems of the theory of literary translation," wrote G. Salomov in his famous work [G. Salomov, 18]. Indeed, the presentation of proverbs, parables and phraseologies in artistic translation, which provide imagery in a work of art, is one of the current topics of translation studies. After all, the artistic thinking of a nation, such units that reflect the national identity, with all its complexity, is a factor that complicates translation. The fact that phraseological units are not given by means of reliable alternatives is a defect of translation, leading to insufficient interpretation of the idea in the work in translation.

It is important to reflect the pragmatic potential of the original in translation. The translator is the receptor of authenticity in the first stage of the translation process (receiver) and completes the information in the text tries to get. To do this, the interpreter is a native speaker of the language should be aware of history, culture, customs, lifestyle. Elements specific to regional dialects in the original text are in translation not given. Dialect-specific forms are specific to a particular character in an artistic text used to display properties. In such cases, the interpreter translates language tries to convey meaning using word units. The translation is to convey the original information in a way that is understandable to the reader is the process by which the reader reads the text and becomes the recipient of the information and a certain attitude towards the information expressed in the text will be. This attitude is called a pragmatic attitude. Such a relationship may be different, i.e. not interesting to the reader or strong in it may consist of information that evokes emotional impact. At the same time, it would be a mistake to understand that these qualities are absolutely unique in each nation and in no way similar to the ethnopsychology and psychoaesthetic views of any other nation. Historical commonality, coexistence for a long time in a geographical environment, the same or similar lifestyle, the level of intensity of economic and social ties also have a great impact on their uniqueness. The degree of this effect, however, will vary depending on the extent to which the factors listed above are present in this joint and how long they last. We consider this in the example of the Uzbek translation of the novel "Broken Sword", a classic example of Kyrgyz historical prose, translated by Tursunboy Adashbaev. The study of the translation of the novel "Broken Sword" by the Kyrgyz writer Tolagan Kasymbekov is significant in many respects: first, the work is dedicated to the history of not only the Kyrgyz but also the Uzbek people - the conquest of Turkestan by Tsarism, the overthrow of the Kokand Khanate; second, the novel The Broken Sword, one of the most mature examples of Kyrgyz literature, has been translated into many languages; thirdly, in terms of depicting the period of the Kokand Khanate, the work is directly related to the life of the Uzbeks, in which the Uzbeks, along with the Kyrgyz, participate equally; fourthly, the novel is devoted to the history of the struggle for national liberation of the Kyrgyz and Uzbek peoples, which is of particular importance in the current conditions of independence. So, in the process of reading "Broken Sword" we get acquainted with one of the masterpieces of Kyrgyz word art, as well as with the recent days, the next "khan times" (A. Qodiri), which were the dirtiest, darkest days of our history.

Of course, our immediate task is to reveal the art of translation of this work, which has become a spiritual treasure of our people, a worthy place in our literature, the translation skills of Tursunboy Adashbaev, who translated it into Uzbek. But this, in itself, requires the study of the subject matter, the idea, the art. These problems are analyzed and highlighted by comparing the translation to the original.

The Uzbek translation of the novel "Broken Sword" has not been studied in Uzbek or Kyrgyz literature. Therefore, when talking about the study of the subject, it is expedient to consider the study of Uzbek-Kyrgyz literary relations, issues of translation from Kyrgyz to Uzbek. We will no doubt try to develop them in this work based on the research we have done so far. After all, each scientific work in this area is a unique link in the chain of Uzbek-Kyrgyz literary relations.

In the process of comparative study of the originality and translation of the novel "Broken Sword", some features of the translation from nearby Turkic languages, which have not yet been published, were analyzed and studied. In the example of the translation of the novel not only to reveal the peculiarities of translation from Kyrgyz to Uzbek, but also to continue discussions on the features of translation from fraternal Turkic languages in general, to identify the pros and cons, to check the reflection of ethnopsychological and psychoesthetic factors. The theoretical conclusions drawn from the study of the transmission of lifestyle commonalities in translation are among the scientific novelties of our article.

It is more difficult to translate a work on a historical subject than to turn a work on a modern subject, as it is more difficult to write a work on a historical subject than to write a work on a modern subject. This is because the problem of finding linguistic and methodological solutions that give the historical period, the national color, the speech of the heroes, as well as the spirit of the historical past, will be cross-cutting. Because it is impossible to achieve success without reflecting the spirit of the time in translation. This requires special work, special training from the translator. Now, in addition to knowing the original language and the style of the writer, the translator must also study in depth the historical period in which the work was written. After all, "the farther the picture of events goes, the more difficulties the translator will have to recreate the language, style and customs of that time"[8. -P.117]. Therefore, it is important not only to study the content, spirit, style of the writer, how his art was restored in another language, but also to study the landscape of the period, national color, speeches of the heroes, how local realities are reflected.

It should be noted that although the two stages of the translation process - the approach to the original and its reconstruction - are inseparable, constantly interchangeable, in most cases the same stage of reconstruction creates difficulties for the translator, that is, he can not translate the original. But at the same time, the stage of approach to reality itself requires special attention and attention. Indeed, historical novels such as *The Broken Sword* are relatively difficult to comprehend. It is not enough to analyze the work of art itself, it is necessary to study the process of its creation, in order to approach the translation of works on a historical theme, which is methodologically complex.

Uzbeks and Kyrgyz have lived side by side since ancient times. Their lifestyles and cultures are also closely intertwined.

The spiritual unity of our peoples, the common historical path and destiny, neighborliness, traditions, and even the similarity of our professions have often led to the fact that our writers in their works have touched on similar topics and raised common issues. Research on a historical topic also has similar problems, shared experiences, and similar challenges and concerns.

Because they live in the same place, based on common traditions, these two nations are close not only in terms of life, lifestyle, customs, but also in terms of spiritual and moral values, character, appearance, chastity, human relations.

The girl raised her eyebrows like a swallow's wing, stared at him silently, held herself up, and slowly reached for the bowl. The silver bracelets on her fluffy white wristband rang. Iron's heart pounded. He did not take his eyes off the girl's egg-white face. He grabbed the tip of one of the girl's fingers by adding it to the bowl as he took the cup. The girl's white face turned red, and she stared in amazement at the broad, dark-eyed young man standing in front of her. The iron girl slowly released her finger. Without a word, the girl took a sip from the girl and handed the cup to the boy. [T.Qosimbekov, 1980: 139].

The nomadic lifestyle is no stranger to Uzbeks either. Only a century ago, the customs of the Uzbek cattle-breeding tribes were almost indistinguishable from those described in the passage above. Therefore, the situation in the same picture for Uzbeks is exactly the same as for Kyrgyz. The commonality of the art association is not the main goal, yet. The point is that the more aspects of the same or similar association in the play, the greater the chance that the work will become a phenomenon of national literature, not a "translation".

The skill of the translator is that he was able to clearly portray the images of Ayzoda and Temir in the eyes of the Uzbek reader. Their pure feelings, moods, moods are skillfully turned.

The novel "Broken Sword" is imbued with a deep national color. Both in the character of the images, in the landscape image in the work and in the language of the work, the national color shines. In this sense, he is a shining example of a historical novel that, in Belinsky's words, speaks "not with images", but with pictures and images.

It is known that words that express objects, concepts and events specific to a nation allow to express the national-spiritual life of the characters in a real, national form, in other words, these words are one of the main means of determining the national character of a work of art. "Adequate interpretation of such words, which mean the concepts of life of peoples, in translation is one of the most responsible and extremely difficult issues of such a complex problem as the restoration of the national character of the original in another language. Because in this case, the translator is faced with the task of fully conveying to readers, objects, concepts and events that are unknown to his people, and therefore their names do not exist in the native language" [Musaev, 1976: 131].

There is no consensus in the existing scientific literature on how lexical units representing national life concepts should be interpreted in a tried and tested way. Since translation is a creative process, it is natural that such an idea would not occur. However, the stated scientific-critical considerations and conclusions enrich the translator's general idea of how to behave in a particular situation and help him to overcome various random obstacles that may occur in practice, in which he develops the ability to skillfully overcome practical difficulties.

We consider below how words that reflect everyday concepts are given in translation.

It is well known that a skilled translator often pays special attention to reconstructing the functions of words that represent everyday concepts. This saves the artist from the danger of over-nationalizing the original by unjustifiably copying the original units into the text of the translation himself or, if this is not possible, replacing them with words that reflect the perceptions of the people to whom the translation belongs. In the process of interpreting words that mean practical concepts in another language, it is necessary to choose the linguistic means that are suitable for them in all respects, while digesting the norms and culture of the language, while identifying their methodological functions in a particular context.

In addition to the language of origin, some of the words that reflect national concepts can be found in the languages of a number of peoples, including the language of translation, more precisely, the language of translation can also be an integral part of the vocabulary. Such words are more common in the languages of the same peoples whose religious beliefs are closely related to each other in terms of language, territory or life, circumstances, and who are in constant or frequent communication. The many nationally colored words common to Uzbeks and Kyrgyz in *The Broken Sword* are proof of our point. For example, the Uzbek and Kyrgyz peoples use the word "taqsir" in the same way. It is appropriate to give the following examples of this word, which is used in the sense of respect or contempt for a nobleman.

- *Ошондойго, тақсыр, букапырдыною! - дедиақырын*

[T.Qasimbekov, 1980: 179].

In translation:

"That's what this disbeliever thinks, taqsir!" - said

[T.Qosimbekov, 1980: 10].

Also, due to the fact that most of the words used to express national concepts do not have language tools that can accurately cover such meanings in other languages, but there is a need to use them in other languages, a number of languages become part of the dictionary and acquire international character.

There are a number of lexical-grammatical factors that facilitate translation from Turkish languages, such as the fact that there are commonalities and similarities in the pronunciation of words derived from the same root, which greatly alleviates the problem. However, in many cases, such great differences are hidden behind the general linguistic phenomenon that seem to be common to all Turkish languages, a translator who copies a work may be in a difficult position. Such subtitles between the adjacent languages are not uncommon for a talented bilingual translator like T.Adashbaev "moving away" from the original text serves to "bring" the translation closer to the original. For example, in Kyrgyz "ushkur" means to sigh. But in the translation it has become ... "screaming", the meaning is almost opposite.

The play also uses the words «акербашы» and «аксарбашыл». In fact, «аксарбашыл» means slaughtering and sacrificing an animal (sheep, goat, etc.). People were also sacrificed during the period mentioned in the play. The term "sacrifice" is used in this sense. So, sacrifice- meant a human sacrifice (for example, a young man named Ashir is sacrificed at the coronation of Sherali). The translator who translated these words based on their external similarity was mistaken. It is not easy to compare the Turkish languages with each other, to accumulate their immense richness. Very important information about this is given in V.V.Radlov's dictionary "Experience of the dictionary of Turkish dialects". The book is common to most Turkic languages in terms of their historical origins, and the words, which later underwent changes in meaning, are very well represented [1,968]. For example, consider the word "relative".

While the word in Uzbek means kinship in general, in Kyrgyz it basically means a certain closeness:

- 1) A female cousin who is younger than her uncle on the father's side.
- 2) sister to brother, but not sister.

There is no word "relative" in Tatar. In this sense, the lexeme "brother" is used. Like father, sister, brother in Turkish along with commonalities in the words denoting kinship relations and the semantic aggregation properties of these words, there are also large differences. Or the word ota in Uzbek - dada, doda, ada; and there are places where the mother is used as *aya, ena, mother, aunt, grandmother, acha. Ake / aka /* is a father in Kyrgyz and a brother in the southern regions of the republic gives meanings. When this word is abbreviated to the word *ke*, very interesting things happen: *eneke - mother, atake - father, ejeke (firstborn) opajon, avake - cousin, kizike - girl, balake-bolajon, son; KuskeHusanjon, Tuke-Tugalboyjon.*

We can cite many more examples of such cases. Consequently, for the translator, of course, the linguistic interpretation of the words given in the translation dictionaries is of great relief. However, not all work can be solved with a dictionary. Because one in Turkish languages acknowledging the abundance of words from the common core, the abundance of the same grammatical forms, the existence of many similar phrases, the complexity of the problems of translation from sister languages is greater than the difficulty of translation from non-sister languages, but not less it should be noted. Because where there is common ground, there is diversity, there is contradiction, there is difference, there is diversity. Phonetics, orthography, orthoepy, morphology, syntax, stylistics are full of such existence, diversity and differences [2,137]. In Uzbek there are *tepdim[kick]-tepkiladim, turtdim[push]-turtkiladim*. When these words are used separately in the form of kicked, tickled, pushed, they indicate that the action was performed once, clearly, and when used in pairs, the same indicates that the action was performed repeatedly – *kiladim* by adding to the verb cores of this grammatical suffix, the scope of the new meaning is limited. The word *o'pkaladim* is an exception because it has an idiomatic meaning (the singular form is not used). This linguistic phenomenon is unique in Uzbek and Kyrgyz. For example, in Kyrgyz the suffix *қулоо* is added to the verb *оп, опқулоо* forms the word and indicates that the action is repeated (kissed several times). However, in Uzbek this word cannot be given in the above form:

...*Эшим жене деп, алтыгыпкелип, капырақучактапжалыны бар оозу мене наймалапопқулоду [3,403].*

At this point, the translator expressed the word in a different way, but the meaning was given correctly:

Eshim, full of youthful zeal, hugged and kissed him tightly [4,191].

This means that the translator not only uses dictionaries, but also creates a dictionary, searches for words that fit the same artistic purpose, discovers new stylistic aspects of them. In addition, the features of the work turn white, creating in the reader a different mood - sadness, fatigue, mental freshness, new creates a work of art.

It is well known that any work of art is primarily in the language in which it is written will be intended for a mass of speaking readers. That's why it's in it events related to the socio-political, cultural lifestyle, clothing, food, etc. belonging to this nation. Translators as they begin to translate such a work, in the language of originality and translation taking into account such inconsistencies, changes in appropriate places and have to add attachments. Of pragmatic competence in translation how accurately it is reflected is the power of the work of art to influence the reader, its artistic value, as it can attract many

readers determined. The pragmatic function of such text translation is the language of translation in the text, as in the original, it evokes an artistic and aesthetic effect on the reader is to create text that you can. So it is important that the translation reflects the pragmatic potential. This is more relevant lexicon where the translator needs it depends on its ability to use syntactic units. From the above considerations, it can be concluded that in the original text from the translator to achieve pragmatic harmony in translation to know every situation and thing well, that is, deep *extralinguistic* knowledge is required, zero *extralinguistic* taking into account the factors is a guarantee of achieving the original translation.

References:

1. Kasymbekov T. Selected works in two volumes. - Frunze, 1998. - P.665.
2. Qosimbekov T. Broken sword. - T.: Literature and Art, 1980. - P.382.
3. Musaev S. Literary translation and speech culture. - T.: 1976. - P. 131.
4. Aitmatov Ch. Translations that are far from the original // Sov. Kyrgyzstan, 1953.
5. Actual problems of the theory of literary translation. - M.: Nauka, 1967. P. 369.
6. Alimov P. Problems of character in the modern Uzbek historical novel: Abstract of the thesis. dis. ... cand. philol. Sciences. - T.: 1970. - P.25
7. Antokolsky P.G. Black bread of mastery // Mastery of translation. -M., 1964. - P. 58.
8. Nu'monova D. Expressing the spirit of the period in translation // Problems of translation: 3 p. K. 2. -T. -Samarkand, 1991. -P. 117.
9. Newmark P. About Translation: Multilingual Matters. Clevedon, Philadelphia, – Adelaide: Multilingual Matters Ltd, 1991. – P.184.
10. Susan Bassnet. Translation studies. 3rd edition. – London and New York. Taylor & Francis e-Library, 2005. – P.176.
11. Gofurov I., Muminov O., Kambarov N. Translation theory.–T.: Tafakkur-Bo'ston, 2012. – P.216.