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THE CONCEPT OF "CHARACTER'S SPEECH" IN TRANSLATION AND ITS THEORETICAL BASICS

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ABSTRACT

The study of character speech in fiction has long been a problem in science. There has been a lot of research in this area, especially in Uzbek and Russian translation, and major scientific works have been created. Just as the absence of some errors and inaccuracies in the translation does not mean that the quality of the translation is high, their presence does not mean that the translation is of poor quality and does not meet the requirements. The researcher who seeks to study a translation should focus on the power of influence inherent in the translation, and whether the original ideological and artistic value is fully preserved. It is much easier to translate phraseological units literally than to find an alternative to them in the language being translated, or to take a creative approach to the subject and create a new phrase that matches the original phrase and fully expresses its meaning. However, if a clear, artistic, and semantic alternative to the original phrase is in the language being translated, and the translator does not take this into account, it is a shortcoming. It's about finding an alternative to that phrase and using it in its place. The main purpose of the article is to analyze the phraseological units, focusing on the culture, history, philosophy and mythology

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of the studied language. The use of phraseology in character speech in translation has not been specifically studied in comparative linguistics or translation studies. This determines the relevance of this topic. Anthrocentric focus on phraseological units in Hindi and Uzbek languages, identification of national color and figurative features of phraseology and methods of their translation.

KEYWORDS

Phraseology, national color, linguocultural, translation, anthropocentric.

Translation can be compared to the sprout of a fruit tree. For example, a seedling growing in one land turns green and bears fruit when it is transplanted to another land.

Gaybulla Salomov

NTRODUCTION

Character is derived from the Latin word persona, which means person. A character is the total number of persons participating in a work of art and secondary persons participating in the work.

The emergence of the concept of character speech in translation studies is closely related to the science of translation theory. Translational scientist Gaybulla Salomov said: "The special features of the language of the characters, the portraits of the characters, their movements and characters, and the views expressed in the translation are particularly worthy of attention."

The literature of each nation has developed in contact with the literature of other nations. The culture of a nation has not developed without the influence of other cultures. The spirituality and literature of the Uzbek people have developed under the influence of Eastern and Western enlightenment during long historical periods. Even now, our national culture in Uzbekistan, on the one hand, is developing on the basis of our

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own rich, ancient values, and on the other hand, it is maturing under the influence of the universal values of world culture.

Uzbekistan has a lot of experience in translation. Translation used by our ancestors has been an important factor in the creation of national literature.

Attempts to create translation studies and theory of translation in Uzbekistan date back to the 1930s of the 20th century. Not literary or linguist scientists, but creators such as Mannon Roig, S. Ye. Palastrov, Sanjar Siddig, Sotti Husayn, M. Salve, who were actively engaged in the practice of translation, who enthusiastically began to establish the translation of the new era, learned and enlightened translators entered. In a series of treatises written in the 1930s, they drew the public's attention to the quality and adequacy of translations from Russian and world literature, the issues of literacy and responsibility in translation, and how these are observed in practice, and the very important social, political, considered it as a culturally important literary, scientific and educational event.

METHODS

A translation scholar, philological researcher, enthusiastic science organizer Gaybulla Salomov managed to find a preserved copy of Sanjar Siddig's work after a lot of research, and described it in detail in his research "Til va tarjima" (Language and Translation) (1966). gave his He touched on achievements and shortcomings. "Badiiy tarjima haqida" (About artistic translation), "Tarjima ijodiv ish" (Translation is a creative work), "Tilning sofligi va tarjimon" (Pureness of the language and the translator), "Tarjima sohalari va tarjimachilik shartlari" (Fields of translation and translation "Soʻz conditions), qurilishidagi farqlar" (Differences in word construction), "Uslub masalalari" (Style issues). "Yanglishlar" (Mistakes), "Matbuot tili" (The language of the press) Gaybulla Salomov extensively commented on the chapters. After the theoretical problems that Sanjar Siddig raised in the 1930s, he had the opportunity to get acquainted with this Ghaybulla Salomov only through his research.

In the 1940s and 1990s, a large group of translators worked effectively in Uzbekistan. The Gaybulla Salomov basic slogan school of translation studies was established. Among the scientists who carried out scientific activities in

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the research. L.Abdullayeva, spirit of E.Aznaurova. N.Vladimirova. G.Gafurova. N.Komilov, K.Musayev, Y.Polatov, M.Rasuliy, V.Rahmonov. S.Salomova, Z.Umarbekova. Z.Isomiddinov to some extent continued the work of Sanjar Siddig and focused on the quality of translations. Among the scientific studies published in this period, such scientifictheoretical books as "Tarjima nazariyasi asoslari" (Basics of Translation Theory) (1983), "Til va tarjima" (Til and Translation) (1966), "Tarjima tashvishlari" (Concerns of Translation) (1983), scientist, Poet, theoretician Jumanyoz Sharipov's works "O'zbekistonda tarjima tarixidan" (From the History of Translation in Uzbekistan) (1965), "Badiiv tarjimalar va mohir tarjimonlar" (Fictional Translations and Skilled Translators) (1972) based on rich and colorful material, the important problems of translation theory and history, ideas and thoughts in world translation studies, illuminated in harmony with views.

There are different ways of creating an image of a character's speech, which is determined by the ideological and artistic direction of the work. These include adjectives that determine the character's compatibility appearance. or disproportion between his appearance and character, coloring of the character's image, and even the use of proverbs and savings as an element of external characteristics.

Literary translation, as an art, sets special creative tasks for the translator. Translation is not a onesize-fits-all calculation. It is not a mechanical redevelopment of a set of elements, but rather the ability to choose the appropriate one from the complex possibilities of expressing it with the means of the native language. These searches and choices will be creative in any case. Literary translation is an impossible task without spiritual forces, impressions, understanding, and rules necessary for creativity.

Any artistic monument affects not only our mind, but also our senses and imagination. In the process of translating a work of art, the translator should be able to awaken the spirit of the original work for us. When working on a literary translation, it is necessary to distinguish between the writer's language structure and style, the national language's general literary norms, and the author's individual style, which expresses the author's worldview. It is not necessary and impossible to reproduce the author's sentence structure in the translation as an expression of

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national language norms. Because every language develops on the basis of its internal laws.

Each language has methods and means of assigning certain grammatical, lexical and other language categories. However, the author's individual style, which is formed as a result of the creative use of visual means of his language wealth, should be presented as fully as possible in the literary translation. Because only in this way can the reader be introduced to the ideological and artistic meaning of the original work, the individual and national character of the author.

The speech of a character is a component of the language of an artistic work, which means the character's thoughts and feelings, his attitude to life events. The character's speech occurs in connection with the author's speech. Because the author controls the speech and actions of the characters. In a work of art, the characters do not speak on their own: the author connects the character's speech with his own speech, quoting fragments of their speech.

Professor B.A. Serebrennikov writes that "... language is used in the speech process. Language elements are involved in every speech activity. If the language has a systematic character, speech

will also have a systemic character after it is manifested on the basis of language elements".

The writer studies the lives of people belonging to different classes in the society, the character of people of various natures, and reflects their typical language features through the speeches of the characters. Usually, the individual language of the characters clearly characterizes their life experience, worldview, understanding, behavior, cultural level, psychology and profession. Through the speech of the characters, you can see what kind of person he is. Each character's language will have its own characteristics. The writer develops the speech of the character depending on his place in the events described in his work, and his individual character traits. Depending on the nature of the heroes of the work, the writer reveals the structure of speech, vocabulary and other features. In order to typify and individualize the hero, the writer also uses elements of artistic language lexicon - archaism, neologism, professionalism, dialectism.

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complex possibilities of expressing it with the means of the native language. These searches and choices will be creative in any case. Artistic translation is an impossible task without spiritual forces, impressions, understanding, and rules necessary for creativity in general.

Interfering with the author's text or not understanding the original well by the translator - often not knowing the original language well, not being able to read the work as deeply as the author, not thinking about its ideological direction, not noticing the unique artistic features of the work and as a result of not being able to analyze, it weakens the ideological and politicalsocial direction of useful works. The problem of giving the original original content is related to the problem of processing it in a unique artistic form. In literature, artistic images are created with the help of certain language and stylistic categories, in literature, the relationship between ideas, images and language is inextricably linked.

Naturally, as in any speech, the author's speech in a work of art is primarily informative. The informative speech of the author informs the reader not only about the work and situation of the characters, but also about the very important events or situations that happened in the life of

the characters and remained unknown to them. The author's speech describes the inner world of the characters, even the mental states that they themselves cannot express.

Conclusion. The speech of the character serves to reveal the inner world of the character, to individualize the character, to show the features that distinguish it. The writer's creativity, creation style and skill appear in connection with certain ideological functions. The speech of the character is important in revealing the character of the character, showing the psyche, emotions, thoughts. and attitude of the character. Translation is a fine art, which requires the translator to be fully aware of the fundamentals of real life translation and to work diligently and creatively on the translation. The pursuit of excellence in translation continues unabated. The theory of translation pays special attention to words with national color, i.e., words with specific characteristics, expressing them with the lexical units specific to each nation, terms specific to the area where the events took place. requires application.

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