

# TRANSLATION INTERNAL FEATURES OF LINGUISTIC UNITS DESCRIBING THE PORTRAIT

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**Abstract:** This article is devoted to describe the psychological portrait of the heroes, which the writer tries to hide the character of the hero through his appearance. In fiction, the image of a person, his working mental states, thoughts, tragic, sad, happy lifestyle is the first place. The personal conservancy strives to get rich and get rich, to approach a person in every way, to show his spiritual world with its bright and beautiful sides. The re-estimation of realistic factors, artistic researches made it possible for the world of expression of word art to be realized in a colorful way. The object of our research work is the analysis of linguistic units describing the portrait of an artistic hero, and the novel "Bygone days" by A. Qadiri and different versions of its translation into English were chosen as the research material. and the stylistic features of English as the translation language, we need to understand the similarities and differences between them.

**Key words:** portrait, description, artistic features, character, allomorphic and isomorphic features.

## 1. INTRODUCTION

In various literary dictionaries and other sources, there is also the issue of creating a psychological portrait that expresses the working world of a person, his character, through which the author tries to illuminate the working world of the hero of the novel.

"The character and functions of the portrait in art are diverse. However, the most important character of the portrait is that it is a more psychological portrait. It helps the writer of a psychological portrait to increase his spiritual world through the external image of the person<sup>1</sup>. It is necessary to use the art of portraiture in literature in such a way that the image of the characters is not only exaggerated, but its essence is revealed before the eyes of the reader. In some cases, live portraits are not created. The portrait of the heroes created in this way carries its own psychological "load", increases the spiritual image and spiritual world of the heroes, conveys the writer's unspoken thoughts to the reader.

In general, the description of a person's work world and character in fiction occurs through the description of a psychological portrait. Through this, the negative and positive characters of the heroes of the novel are described in the artistic text.

## 2. RESEARCH METHODOLOGY

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<sup>1</sup>Хотамов Н, Саримсоқов Б, Адабиётшунослик терминларининг Русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1983, - 252 б.



In literary translation, the full expression of such issues as the artistic-aesthetic coloring of the literary text, artistic-descriptive tools, the appearance and work world of the heroes of the novel, the reality of the present time in the translated text, it is necessary that the translator is aware of the unique and linguistic features of the literary text. From this point of view, we considered it necessary to talk about the linguistic and specific features of the portrait in A. Qadiri's novel "Bygone days" during the research. Studying the artistic and linguistic aspects of the description of the internal appearance and working world of the Uzbek hero in the novel "Bygone days" is in line with the purpose of paying attention to the scientific research devoted to the issues of portraiture in Uzbek literature, in particular, novels. We can see the issues of portraiture in fiction, the search for artistic and linguistic tools in the description of the hero's image in the scientific research works of scientists such as A. Boboniyozov<sup>2</sup>, T. Kurbanov<sup>3</sup>, and S. Akbarova<sup>4</sup>.

### 3. ANALYSIS OF LITERATURE ON THE SUBJECT

In order to solve the problems of re-representation of the portrait image in artistic translation, we should first of all pay special attention to the linguistic features of the hero's portrait in the literary text. In translations from Uzbek to English and from English to Uzbek, the translator faces a number of linguistic problems, which depend on the specific allomorphic and isomorphic features of these languages. Such characteristics are manifested in the fact that the Uzbek language belongs to the Altaic language family and the Turkic language group, and the English language belongs to the Indo-European language family and the Germanic language group. Also, according to the morphological classification, these two languages belong to different language groups, the Uzbek language belongs to the group of morphologically agglutinative languages, and the English language belongs to the group of inflectional languages. Naturally, due to the fact that these languages belong to two language groups according to both genetic and morphological classification, allomorphic features, i.e. differences in language levels in languages, represent a large amount. Such differences are naturally manifested in the artistic text and its linguistic features. The morphological features of the descriptive linguistic units in the novel "Bygone days" are of special importance. The writer actively used adjectives, nouns, verbs, verbs and verbs, as well as adverbs, when describing the appearance and work world of the characters of the novel.

### 4. ANALYSIS AND RESULTS

In his scientific research, I. Tokhtazinov also talks about common words expressing the working world (character) of a person in English and Uzbek languages. Common words used to express the character of a scholar in English are *bad-tempered*, *bitter-ender*, *bold-faced*, *sherry-merry*, *lean-fingered*, *sold-blooded*, *soul-headed*, *double-hearted*, *dough-faced*, *He described free-handed* words, such as *laganbardar*, *lo'ttibo*, *maishatbo*, *mayrarast*, *mominqobil*, *taribuzar*, *ustabuzarmon*, *hushtakalluf*, *xotinbo*, *chalamulla* in Uzbek language .

The group of common words in English expressing the character of a woman is lexical units such as *hard-bitted*, *kind-hearted*, *mild-tempered*, *milk-and-water*, *non-U*, *self-sonsonian*, in

<sup>2</sup> Бобониёзов А.Ю. Абдулла Қодирийнинг “Ўткан кунлар” романида тасвирий воситалар ва тил бадиияти. Фил.фан.ном.диссертацияси. – Тошкент, 1995. –135 б.

<sup>3</sup> Курбанов Т. Одил Ёқубовнинг портрет яратиш маҳорати. Фил.фан.ном.диссертацияси. – Тошкент, 1997. –159 б.

<sup>4</sup> Акбарова С.А. Лингвостилистические средства и когнитивно-прагматическая значимость художественного портрета (на материале английских художественного портрета). – Тошкент, 2005. – 145 б.



Uzbek *fisq-fasodshi, hushtabiat, kamfahm, hushqad*. Apart from this, the scientist also touched on common words from English and Uzbek languages that express human characteristics without gender, that is, used for both women and men. Such common words include *broad-minded, narrow-minded, bookworm, bull-headed, businesslike, cheesparing, clear-headed, close-fisted, close-minded, crackbrained* in English, and in Uzbek *soddadil, sofdil, shirinso 'z, shirinsuxan, o 'z bilarmon, izzattalab, kamsuxan, sovuqqon* <sup>5</sup>. So, English and Uzbek languages have different and similar features of linguistic units expressing human character, they are isomorphic from the structural point of view, and allomorphic from the lexical-semantic point of view. For example, the lexical unit "wild-tempered" in the English language is considered a compound word, formed by the combination of the adjective II form of the word "wild" and "tamper". This word is written in the model of quality + fired quality. In the Uzbek language, the lexical unit "disruptor" is derived from the combination of the noun "order" and the conjugated form of the verb "buzmoq". This word is written in the noun+verb model, that is, noun+verb+word. These aspects are considered to be isomorphic features in linguistic tools that express the human character of these two languages.

The lexical-semantic properties of the lexical units expressing human character in English and Uzbek languages are mutually allomorphic, and this is directly reflected in the linguocultural and linguocognitive properties of these tools. Through this, the linguistic-cultural features in the lexical-semantic meanings of these linguistic units, as well as the meanings expressed by these linguistic units in understanding the world, may differ in two languages. In general, there is a lexical unit "*narrow-minded*" in English, and the Uzbek equivalent of this lexical unit in dictionaries is the word "*kaltafahm*". In English explanatory dictionaries, this word has the meaning "not willing to assert ideas or ways of behaving that are different from your own." <sup>6</sup>Also, in the English-Uzbek dictionaries, such adjectives as one-sided, narrow understanding, narrow worldview, and narrow level of consciousness are also assigned to the word shorthand. In the explanatory dictionary of the Uzbek language, the word "*kaltafahm*" is defined as "one who cannot immediately understand and listen. This lexical unit, which expresses the character of a person, is accepted as a deficiency related to the human mind in English, while in Uzbek it is considered a deficiency in terms of understanding.

Different situations like this can cause difficulties for the translator in re-expressing the work world, character of the hero and choosing the right alternative in artistic translation. Below we will consider the issues of re-expressing the psychological character of the hero in the artistic text, the linguistic means that describe the work world in the artistic translation.

**Original text:** — *Xudo haqni nohaq qilmadi, bechora yosh yigitning haqsizga qoni to 'kilmadi. — Qutidordek qo 'ymizoj bir odamning bunday zo 'r ishka oralashqanlig 'iga aql ham bovar qilmas edi. (99)*<sup>7</sup>

**I. Tokhtazinov:** - "*God helred him and didn't let him be killed unfairly." It was unbelievable, that kind of a generous man like Kutidor did it.*"

<sup>5</sup>Тўхтасинов И.М. Гаржимон таёрлашда касбий компетенцияларни эквивалентлик ҳодисаси асосида ривожлантириш. пед. фан. доктори диссертация. – Тошкент, 2018. – В. 95-87.

<sup>6</sup><https://dictionary.cambridge.org/dictionary/english/narrow-minded>.

<sup>7</sup> А.Қодирий. Ўткан кунлар. – Тошкент: Шарқ, 2009. – В. 99.



**M.Riz:** “It is impossible to even fathom how such a docile lamb such as Qutidor could have a hand in such violence”. (188t)<sup>8</sup>

Qutidar's business character, that is, his business world, is described through the linguistic unit "qo'ymijoz" presented in this article. In the explanatory dictionary of the Uzbek language by qo'ymijoz, there are the meanings of "clean, gentle, faithful". This word is an adjective used in relation to a person who does not harm anyone, and it has the same meaning as such expressions as "washed like a sheep" and "a sheep does not take salt from its mouth".

I. Tokhtazinov translated the word "qo'ymijoz" like "generous" into English. The word "Generous" in English means open-handed. Therefore, I. Tokhtazinov's version of the translation seems to be far from the original text.

M. Riz gave this lexical unit in the form of "a docile lamb". This translation does not fully correspond to the original text. So this word has the meaning of "A creature or animal that is docile, quiet, not aggressive, and easily controlled", i.e. "quiet, gentle and easy-going person or sheep". In M. Riz's version of the translation, it means obedient lamb.

In the text of the article, the author refers to Qutidor by the use of the word "qo'ymijoz", which means that his character is gentle, capable, and does not harm others. In English, there is a phraseological unit "gentle as a lamb", which means "very kind and gentle".<sup>9</sup> In English dictionaries. The phraseological unit "Gentle as a lamb" means *gentle, gentle, able*. From this point of view, when this lexical unit is translated through cultural equivalence, both the lexical-semantic and stylistic meaning would be preserved. In the translation, the meanings of gentle, gentle, kind are translated into lexical-semantic meanings, and the metaphorical meaning of the unit "sheep" in the text of the translation is changed to "gentle as a lamb" in the translation, which is a stylistic difference. 'no' means stuck. Usually, one of the strategies of translating a metaphor is to translate it by changing the metaphor into a simile in the target language.

**Original text:** *Basharti, Musulmonqul chin inson bo'lsa, insondan vahshiy tug'ilganini hech kim eshitkan chiqmas.* (19)<sup>10</sup>

**I.To'xtasinov:** *It is hard to believe that Musulmonqul is such a subhuman and also a mother gave birth to him!* (20)<sup>11</sup>

**M.Reese:** *If Musulmanqul is truly a member of the human race—and I have my doubts—it is hard to imagine how a human can give birth to such a savage.* (60)<sup>12</sup>

The word "vahshiy" used to describe the character of Musulmonqul, one of the heroes mentioned in the speech, shows how bad a person Musulmonqul is. In the case of barbarism, it is a quality similar to an animal, which is not a human being but an animal, and by this means, considering the Musulmonqul as unworthy to be called a human being, he equates him with an animal.

I. In Tokhtazinov's version of the translation, the word "vahshiy" is given by the lexical unit "subhuman", and the word subhuman is used in relation to the worst person, but in this case, the word "vahshiy" is not equated to the Musulmonqul's person, so this translation is a partial

<sup>8</sup> A.Qodiriy. "Bygone Days" translated by Mark Reese. Library of Congress Control Number: Library of Congress Control Number:2019914747. – 188 p.

<sup>9</sup> <https://www.collinsdictionary.com/dictionary/english/gentle-as-a-lamb>.

<sup>10</sup> A.Қодирий. Ўткан кунлар. – Тошкент: Шарқ, 2009. – В. 19.

<sup>11</sup> Qodiriy, Abdulla. The Days Gone By: Novel. Translators: I.M. Tukhtasinov, O.M. Muminov, A.A. Khamidov. – Toshkent: Mashh ur-press, 2017. – 20 p.

<sup>12</sup> A.Qodiriy. "Bygone Days" translated by Mark Reese. Library of Congress Control Number: Library of Congress Control Number:2019914747. – 60 p.

variant. is considered true. In M. Riz's version, the word "vahshiy" is represented by the lexical unit "savage", and this word can give the exact meaning of "wild". In English, this word can be synonymous with lexical units such as savage, barbaris, barbarous, feral, ferine.

**Original text:** *Zaynab loppos va o'nta so'zga arang bitta javob qaytaradig'an edi. Singlisi bo'lsa birav bilan betma-bet kelib so'zlashqanida ham ko'zini hamisha bir nuqtadan uzmas edi. Zaynab egachisining aksicha o'z yaqinlaridan "pismiq" deb ism olg'an, onasi bo'lsa achchig'i chiqq'anida "ming'aymas o'lgur" deb uni qarg'ar edi. (357)<sup>13</sup>*

**I. To'xtazinov:** *Zaynab was bulky, so slow that answered questions one in ten. Zaynab always fixed her eyes on the ground even when she had a face to face talk. On the contrary Zaynab was stuck a nickname of "clandestine", at times getting angry her mother would curse her: "damn you, silent". (356)<sup>14</sup>*

**M. Riz:** *As for Zainab, she was petite, but a tad pudgy, with fair skin. As for Zainab, she seemed timorous, speaking one word to everyone else's ten. As for her sister, when she spoke to people, she fixated her eyes at some distant point. Diametrically opposed to her sister, Zainab earned the nickname "Keeper of Secrets" from those close to her; even her own mother would berate her when she became angry with the invective "you damned secret keeper."*

Zainab, one of the heroines of the novel, is used to express the work life of Zainab, who "loppos, o'nta so'zga arang bitta javob qaytaradig'an, birav bilan betma-bet kelib so'zlashqanida ham ko'zini hamisha bir nuqtadan uzmas, pismiq" uses lexical units such as rhyme. through which the character of the hero is expressed. Through the combination that o'nta so'zga arang bitta javob qaytaradig'an, the character's heavy restraint and poorness, , "birav bilan betma-bet kelib so'zlashqanida ham ko'zini hamisha bir nuqtadan uzmas" shows her thoughtfulness, that is, himself. says that he cannot express his opinion. Through the lexical unit of "pismiq", it means that she deals with blind situations not for herself but for him. The reason why Zainab's mother considered her incommunicative can also be seen from the content, and from the fact that she cried about her pain after passing through the scales of blind deeds.

I. In Tokhtazinov's version of the translation, o'nta so'zga arang bitta javob qaytaradig'an birikmasi is given in the form "so low that answered questions one in ten". In M. Riz's version of the translation, it is expressed in the style of "speaking one word to everyone else's ten". In the version of the translation of I. Tokhtazinov, the meaning is "he moves slowly to the extent that he answers one question out of ten", and in the version of M. Riz, the meaning is "when others are ten, he is one." Both translation options could not fully increase the content of the text. In fact, it would be appropriate if it was given as "he rarely gives one answer to ten words". In the translation version of I. Tokhtazinov, the expression "birav bilan betma-bet kelib so'zlashqanida ham ko'zini hamisha bir nuqtadan uzmas" is expressed like "Zaynab always fixed her eyes on the ground even when she had a face to face talk". M. Reese's story was given in the form of "when she spoke to people, she fixated her eyes at some distant point". In the text, this combination is evaluated as Zainab's negative character. According to the analysis of two translation options, in I. Tokhtazinov's version this meaning means positiveness. That's why the Uzbek people have a wise saying: "Look down when communicating with adults."

<sup>13</sup> А.Қодирий. Ўткан кунлар. – Тошкент: Шарқ, 2009. – В. 357.

<sup>14</sup> Qodiriy, Abdulla. The Days Gone By: Novel. Translators: I.M. Tukhtasinov, O.M. Muminov, A.A. Khamidov. - Toshkent: Mashh ur-press, 2017. – 356 p.



The same negative character elements are visible in the translation of M. Riz. In this sense, its translation is considered closer to the truth.

## CONCLUSIONS AND SUGGESTIONS

The following conclusions can be drawn from the above:

The psychological world of Uzbek heroes in portraiture, that is, the language units expressing their character, have their own lexical-semantic, stylistic, as well as national-cultural meaning, and the translators use these meanings of the English and Uzbek peoples. We can see that the differences in the linguistic views of the world caused some misunderstandings and errors in the translation.

When the lexical units used to describe the inner and outer worlds of the portrait are translated through cultural equivalence, interpretation of meaning, descriptive equivalence, and changing metaphor to analogy, both the actual lexical-semantic and stylistic meaning are preserved.

## Literature

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