Peculiarities of rendering the national coloring words from uzbek into english

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Here I'll try to give more samples of the rendered national words especially from Uzbek into English. As we know, in a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In this regard, translating is not dogmatic process. Vice versa, masterpieces in Uzbek literature is getting popular in the world day by day.

Linguistic translatology, one side of this complexity, disputes on the principles of preserving meaning adequacy when rendering the meanings of linguistic phenomena, and it is a leading one among the branches of translation.

Regardless of the manner, the purpose of translation, what and in which branch we are translating, there are two elements in the basics of translation — the meaning and content. Translators and translatologists differ in which of those two elements they prioritize — meaning or content. However, prioritizing one of them does not always give the expected results. For example, in the cases when coming across with the units that are impossible to translate — realia, idiomatic constructions, it is required to prioritize the content, the artistry and expressiveness are subordinated be the target language means. For example, when rendering into another, unrelated language such Russian lexemes as *okroshka, bulochka, pechka*, Uzbek lexemes as chuchvara*, manti, sandal, suri, mahsi, to'n,* and English lexemes as *dozen, mile, football, machine, meter, pound, sterling, pudding, dressing* will definitely lead to a certain degree of the content loss. But it is such cases that require language skills and knowledge from the translator. The same thing is observed in grammatical phenomena as well. This is true because grammatical rules and meanings, peculiarities and qualities provide specificity of every single language. For example such Uzbek language units as *mahsi, go'ja, sumalak*, can be rendered into another language using explanation.

"No one could write the best and the most as him" the owner of such honorable words Alisher Navoi's works were translate into the decent languages. One of the firstly translated composition was "Sabba'i sayyor". The composition "Majolis-u nafois" was translated by translators in XVI century. The book, which left an indelible mark in history of language " Muhokamat ul-lug'atayin" was translated into Turkish and Tatar language in the late IXX and XX centuries. Alisher Navoi's books spread in Europe XVI-XVII in fast pace. Recently, in honor of Navoi' French national library complimented Uzbekistan national library with Alisher Navoi's books translated into French. In our country translation scientists are still working on translating Alisher Navoi's works.

Xolbekov.M, G'afurov.I, Abduazizov.A, Odilova.G.K, Rixsieva.G, Hamidov.X and etc. are known by their translation works. There were some misconceptions about translating Uzbek classic literature, because of its complicated structure in national spirit. Aesthetic values or poetic truths in a poem are conveyed in word order and sounds, as well as in cognitive sense or logic. In addition, these aesthetic values have no independent meaning, but they are correlative with the various types of meaning in the text. Hence, if the translator destroys the word choice, word order, and the sounds, he impairs and distorts the beauty of the original poem.

Anyway, translation scientists in Uzbekistan succeeded in this duty. There is a fragment of translation

Navoi's rubai by translator K.Ma'murov:

Jondin seni ko'p sevarmen, ey umri aziz,

Sondin seni ko'p sevarmen, ey umri aziz,

Har neniki sevmak andin ortiq bo'lmas,

Andin seni ko'p sevarmen, ey umri aziz.

Then we can see translating:

I love you more than my soul, oh, my dear,

I love you more than all numbers, oh, my dear,

Loving anything cannot be more than that,

I love you much more than that, oh, my dear.

It is obvious that national picture of the poem is more expressive and emotive rather than original one. Translator did his work perfectly.

So, the requirements of equivalence in the translation of emotive prose differ considerably from these in other styles where form merely serves to convey the content of the utterance and do not fulfill any expressive and aesthetic function (publicist style in all its genres being to a certain extent an exception). In these styles, stylistic means and devices are merely used as their indispensable markers.

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