

Portraiture as the Main Way to Re-Represent Artistic Amber in Translation

Yuldosheva Mamura Bakhtiyarovna

*Associate professor, Foreign Language, Tashkent State Transport University,
Tashkent, Uzbekistan*

ABSTRACT

This article is intended as the main way to re-represent artistic amber in portrait translation, 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, a tragic, sad, happy lifestyle come first. Personal conservation seeks to be rich and rich, to approach a person in every possible way, to show his spiritual world with its bright and beautiful sides. Reevaluation of realistic factors, artistic studies have made it possible to realize the world of expression of the word art in a colorful way. The object of our research work is the analysis of linguistic units that characterize the portrait of an artistic hero, as a research material A. Various versions of Kadiri's novel "Days Gone" and its translation into English have been selected. and the stylistic features of English as a language of translation we must understand the similarities and differences between them.

ARTICLE INFO

Article history:

Received 21 Oct 2024

Received in revised form
20 Oct 2024

Accepted 22 Nov 2024

Keywords: portrait, description, artistic features, character, allomorphic and isomorphic features.

Hosting by Innovatus Publishing Co. All rights reserved. © 2024

Introduction. In order to adequately represent the image of the heroes of the work in an artistic translation, the translator is required to refer not only to linguistics and translation, but also to the laws of literary studies and the creation of some of its objects. The correct expression of the portrait of the characters expressed in the work in artistic isolation leads to the approximation of the reader of the work to the text of the original. At this point, it is advisable for a translator of a work of art to have sufficient knowledge and qualifications not only in terms of the laws of language and translation, but also in terms of the language of a work of art, its own laws.

Since our research work is devoted to the issues of linguistic units describing the portrait of a character in prose texts and their linguocultural and linguistic features, as well as the reflection of these features in the translation of a prose text, in this chapter of the dissertation, we aimed to talk about the specific rules of law and their role in translation.

At this point, let us dwell on the definitions and descriptions of the concept of portraiture given in explanatory dictionaries of linguistic, literary terms in English, Uzbek and Russian.

The Explanatory Dictionary of the Uzbek language gives two meanings of the concept of portraiture, which include: "portraiture [fr. portrait-image]:

1. An image of one or more people or an image of an artist's imagination or a photo made by a photographer that exists in Real life.
2. description of the image of characters, image in a portable literary work"¹.

¹Ўзбек тилининг изоҳли луғати . 3-жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, 2007. – В. 299.

A significant description of the portrait for us is the second meaning given in the Explanatory Dictionary, that is, the image of the image of the characters in the artistic text. D. Quronov's "Dictionary of Literary Studies" describes the description and characteristics of the portrait as follows: "the portrait (fr. *portraire*-describe) - 1) the appearance of the character, depicted in the means of speech (image, jussasi, dress, facial-autumn expressions, body position and movements, tricks), one of the means of creating a full-fledged human image that comes to life in the imagination of the reader and revealing his character. A portrait is a manifestation of a description that is a composite element of an epic work; 2) works of the type of document or memoir ocherk, which comprehensively illuminate the life and activities of any person, are also sometimes called Portraits on the basis of analogy.

Also, the genre of literary critical works that illuminate the life and work of a writer, which is common in criticism, is defined as a literary portrait, and in the practice of treatment is often referred to as a portrait. So, according to the description of the portrait given in this dictionary, the depiction of the external and internal experiences of the hero of works of art and, through it, the awakening of imagination in the reader about the appearance of the hero is carried out by drawing portraits. Given the double meaning of the portrait in this dictionary, our study mainly works on the first meaning of the portrait, that is, the appearance of a person and his character, that is, the reflection of his inner world and the units of language that apply in it.

S. Ojegov and N. In Shvedova's Explanatory Dictionary of the Russian language, the following information about the portrait can be found: "portrait is an image of a person in painting, photography, sculpture. Half-length portrait. Portrait of a statue. Group portrait (several people). Oral portrait (in Forensic Medicine: description of a person's appearance according to a particular method). Portrait of a son-father (portable: in a very similar oral style). 2. portable. Artistic image, image of a literary hero. Artistic portraits.²

L. Timofeyev and S. The following information about the portrait can be found in the dictionary of the terms of literary studies of the Turayev. Portrait art depicts the image of the image of a hero, that is, his face, shape, clothes, manners. The nature of the portrait, as well as its role, can be varied in the work. The simplest portrait is a natural portrait copied from a real person. In literature, psychological portraiture is more common, in which the author seeks to reveal his inner world, character through the image of a hero. In such a portrait, the writer can also reveal common features that are close to a particular person through self-close features to a specific social environment, profession, population category. It can distract the reader if the portrait does not depict details related to the human figure. The human character may not be portrayed in appearance. In this, the portrait is given through the impressions that the hero has in others³.

In the Oxford Dictionary of Advanced Learner's dictionary, we have found that the following meanings of "portrait" exist: 1. a painting, drawing or photography of a person, especially of the head and shoulders. Ex: Portrait of somebody - a portrait of his wife, a full-length portrait, He had his portrait painted in uniform, a portrait painter; 2. a detailed description of somebody/something. Ex: the film paints a portrait of a man consumed with jealousy; 3. the way of printing a document in which the top of the page is one of the shorter sides. Ex: you can print landscape and portrait pages in the same document. So, OALD's dictionary contains the meanings of the word "portrait", the drawn face or picture of a person, a detailed description of someone or something, methods of copying, and the meaning of this word, which is significant for us, is considered the meaning of describing something or someone in detail, and is precisely related to depicting the portrait of a hero in fiction. During the study, we found that the meaning of this word does not exist from Dictionary sources such as Oxford Dictionary of Literary terms, the Concise Oxford Dictionary of Literary terms, The Routledge Dictionary of Literary terms, which specialize in terms of the literary field.

So, from studying the descriptions of the lexical unit "portrait" in explanatory and literary dictionaries in Uzbek, Russian and English, we came to the conclusion that portrait is a reflection of the appearance and inner world of heroes in a work of art.

² С. Ожегов, Н. Шведова. Талъковье словарь русского языка. – С. 1412.

³ Л. И. Тимофеев, С. В. Тураев. Словарь литературоведческих терминов. – М., Просвещение, 1974. 509 с.

In order to achieve effect on the portrait of the heroes of the work and their reflection in the artistic translation, the translator must also be bohabar, both of the characteristics of the portrait and its self-image.

The image of the hero of the work is one of the topical research topics of modern literary studies. From ancient times to the present day, the importance of the depicted image has reached to this day through examples of fiction. Portraiture is reflected in a variety of art forms, including literature.

In modern literary criticism, the diversity of literary portrait classifications determines the ambiguity of the study of its respective structural features. Attempts to systematically analyze character portraiture from the 20th century onwards have revealed its multifunctionality, the breadth of the semantic field, and associative semantic dependence. In this regard, scientific work on the analysis of the function of the literary portrait of a hero in works of art still remains relevant from studies on literary studies.

In the text, the description of the character of the work is carried out by various artistic methods, namely the behavior of the hero, the character of the author, self-description depicting the name of the hero, an internal monologue that reveals the characteristics of the hero, a worldview, dreams of the hero, etc. In the description of the hero of the work, not only his appearance, but also other aspects that are inherent in a person can be manifested through linguistic means. Thus, a. In Yesin's interpretation, artistic portraiture is usually understood as "the representation of the entire appearance of a person in a work of art, including his face, torso, clothes, behavior, gestures and facial expressions."⁴

In addition to the opinion of our scientists above, we note that in fiction the image of the hero's portrait occupies a special place, since the portrait plays an important role in creating an artistic image. In literary studies, the portrait of a hero is seen as a means of opening up the inner world in close connection with the perception of ideological content.

B. Galanov believes that the "portrait problem" is the source for the most interesting observations and conclusions related to the fundamental processes of creativity. So, the portrait of the hero of the work and the study of the processes associated with it have not lost its relevance at all times. O. Nechayeva concludes that the portrait of the hero of the work means "oral enumeration of the appearance of a person, his face, appearance, clothing, etc."⁵.

The portrait image is a colloquial representation of the image of a hero in the text of a work of art, which contains the concept and assessment of the individual author about the hero.

Portrait means to describe the appearance of a person, his face, figure, clothes, gestures and character. The portrait directly reflects the aspects of the nature of the hero of the work that are important to the author. The writer strives to emphasize or lose various signs of appearance, clothing, equipment, touch the reader, excite him, laugh, inspire love, provoke hatred, fear, anger.

The portrait gives not only an external, but also an internal expression of the inner experiences, Essence, psyche of a person. The personality of the hero reveals the spiritual essence of his character, that is, he creates the image of a real concrete person. By revealing the structure of the thoughts and feelings of the hero through his portrait, we understand not only the person depicted, but also the world around him.

Detailed analysis of the literary portrait led to the emergence of a wide variety of types and functions of the portrait of the hero of the work. Exposure to types of portrait and dynamic L. Yu. Yurkin, centralized and decentralized I. A. Bikova, adjectival and functional Y. A. Goncharova, portrait-shturm, appraisal portrait, situational and pictorial portraits a. N. Besspalov, portrait image, portrait-comparison, portrait-impression, psychological and characteristic portraits a. B. Yesin, O. A. The entry of Maletina et al has been recognized by various scholars.

Among the variety of portrait types, descriptive portrait is considered from the main types and is often found in artistic text. Descriptive portraiture as an artistic tool for portraying a character becomes part of a

⁴ Есин, А. Б. Принципы и приемы анализа литературного произведения [Текст] / А. Б. Есин. – М.: Флинта, Наука, 2000. – С. 50.

⁵ Нечаева О. А. Функционально-смысловые типы речи (описание, повествование, рассуждение). - Улан-Удэ, 1974. – С. 71.

certain writer's system of not only fiction, but also worldview.

K. According to Sizova, the descriptive portrait image includes such elements of the characteristics of the hero of the work as clothing, facial features, color features of the hero's appearance and sound features (character voice)⁶.

A. Yesin believes that despite the simple definition of a portrait, it conditionally contains details of a portrait with a general conclusion, or an author's commentary (portrait-assessment) on a character's character. Thus, the portrait-description is multi-component, which performs various functions due to the individual style of the writer, and can usually include additional components. By the main components we mean the main features that create the appearance of a person, facial expressions, gestures, etc. of the heroes of the work on the basis of additional components.

Therefore, there are several types of portrait painting in literary studies, among which the descriptive portrait is the most common type and is mainly the information given by the writer regarding the appearance of the heroes of the work. In it, the characteristics of a descriptive portrait, not only from the point of view of each nation, but also from the point of view of each author's own worldview, can be different.

In addition, the conditionally static and dynamic types of portrait are also distinguished. The reason for being called Static is that in this type of portrait, the character's appearance is drawn much more detailed, with the plot event interrupted. Usually, such portraits are given in the circuit in which the character first entered the reality of the work, and in the image of dialogues, that is, certain details are implied in relation to the appearance of the character, which is given during the action. Such portrait details (facial expressions, body posture and movement, gestures) take up more space in the footnotes and serve to represent the character's state of mind at the moment.

In describing the artistic portrait of Otabek, one of the main characters of the work in Abdullah Qadiri's novel "Days Gone By", the writer used both static and dynamic types of portraiture, using the descriptive portrait in general.

A young man with a heavy nature, a great vulgarity, a showy and white face, handsome, black eyesight, proportionate black eyebrows and just murti carrots. So this cell has gained attention both from the oil of the building and equipment and in terms of possession. The son of the great Yusufbek Hajji, one of the famous noblemen of Tashkent - Otabek⁷.

In this example given to the portrait image, the descriptive portrait is seen in the general representation of the appearance of the Otabek, while the static portrait is represented in the image of the Otabek, that is, the appearance of the great vulgarity, the ugly – figure, the White hundred – The Color of his skin, the handsome – torso, the black eyesight – the color of his eye, the proportional black

In this novel, A. The aspects that draw our attention to the approach of portraiture of the Almighty are the images of the portraits of Thank you and Homer, another of the heroes of the work.

As soon as the familiar cell was shown to us, they walked in this direction. One of these two men was a small, full-face, thin-bearded young man, a young man of twenty-five, and a thankful horseman of the rich of Margilan, and the other was: tall, black-cheeked hundred, curly-eyed, chubby-bearded, a blind-eyed man who was thirty-five years old⁸.

In this passage, as noted above, we draw our attention to the image in the work of Rahmat and Homid, one of the heroes of the work. The appearance of rajmat is represented here by the form of a small figure in the body, a full face, a thin beard – an apostasy – a jaw part of the face, a chameleon of twenty – five – a general appearance, while the portrait of Homer is represented by the form of a long stature – a height of the body, a black brush – face, a purple eye – eye, a The writer also used a type of static portrait here in his portrayal of the two characters.

⁶ Сизова, К. Л. Типология портрета героя (на материале художественной прозы И. С. Тургенева) [Текст] : дис. ... канд. филол. наук: 10.02.01 / К. Л. Сизова. – Воронеж, 1995. – С. 18.

⁷ А.Қодирий. Ўткан кунлар. – Тошкент: Шарқ, 2009. – Б. 4.

⁸ А.Қодирий. Ўткан кунлар. – Тошкент: Шарқ, 2009. – Б. 5.

The great vulgar combination used in the image of Otabek, calculated from the main characters of the novel, is syntactic, ugly - lexical, white – facial – syntactic, handsome – morphological, Black – Eyed – syntactic, proportionate black eyebrow and just murti sabz hit–phraseological, heavy-natured-stylistic, candygo-stylistic aspects of the translation in a fantasy and the features of the translation of these linguistic units, the correct choice of translation methods it is also of great importance in carrying. In addition heavy naturalness as a stylistic tool of metaphor applied to the linguistic units self xos is of a national-cultural nature, and in English it is usually required to refer to the linguocultural aspect of translation with what unity to represent the units of language that represent the character of a person.

In his portrait of Silver, another of the main characters in the novel, The author expresses the beauty of Silver through the linguistic combination of “epic in tongues” among the Phargahans. It is in the translation of this compound that it is in English that the focus on which linguistic unit is used in accordance with the goal. Usually in English, such definitions use the phraseological unit” to be on everyone's lips“, i.e. literally” translation-to be in everyone's language“. In Uzbek, the lexical unit “language” means human organ is used in this case, while in English the lexical Unit E .a “lip (lab)” is used. This esa demonstrates the linguocultural characteristics of artistic translati

Conclusions and suggestions.In conclusion, in artistic translation, when moving units of portrait-changing language into a translation language in a state of equal influence as in the original text, in combination with special attention to the issues of general properties of portrait, descriptive portrait, as well as static and dynamic portrait, it is required to attach special importance to the syntactic, lexical-semantic, stylistic and linguistic.

REFERENCES

1. Ўзбек тилининг изоҳли луғати . 3-жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, 2007. – В. 299.
2. С.Ожегов, Н.Шведова. Тальковые словарь русского языка. – С. 1412.
3. Л.И.Тимофеев, С.В.Тураев. Словарь литературоведческих терминов. – М., Просвещение, 1974. 509 с.
4. Акбарова С.А. Лингвостилистические средства и когнитивно-прагматическая значимость художественного портрета (на материале английских художественного портрета). – Тошкент, 2005. – 145 б.
5. Тўхтасинов И.М. Таржимон тайёрлашда касбий компетенцияларни эквивалентлик ходисаси асосида ривожлантириш. пед. фан. доктори диссертация. – Тошкент, 2018. – В. 95-87.
6. A.Qodiriy. “Bygone Days” translated by Mark Reese. Library of Congress Control Number: Library of Congress Control Number:2019914747. – 188 p.
7. <https://dictionary.cambridge.org/dictionary/english/narrow-minded>
<https://www.collinsdictionary.com/dictionary/english/gentle-as-a-lamb>.