

EXPLORING THE AUTHOR'S INDIVIDUAL WORLD IMAGE: A SCHOLARLY ANALYSIS OF TEXTUAL CONTENT, STYLE, AND PERSPECTIVE IN TRANSLATED WORKS FROM ENGLISH TO UZBEK

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ABSTRACT:

With an emphasis on maintaining and understanding each author's unique worldview, this article provides a thorough study of the steps involved and the results of translating literary works from English to Uzbek. This research sheds light on the difficulties translators encounter in capturing the spirit of the source material while navigating language and cultural barriers. It does this by carefully analyzing the text's style, perspective, and subject and providing examples from literature.

Key words: text unit analysis, cultural references, text linguistics, coherence, cohesion, textual structure, textual organization, textual function, textual interpretation.

Introduction:

Reading stories, novels from many cultures may be accessed by readers through the transforming act of translation, which breaks down linguistic boundaries. Nonetheless, translating literary works calls for a profound comprehension of the author's distinct voice, storytelling devices, and cultural background in addition to language translation. This study uses literary examples to highlight important ideas as it examines how translators negotiate the complex terrain of language and culture to communicate the author's unique worldview in translated works from English to Uzbek.

Methodology:

This research uses an interdisciplinary approach, using ideas and techniques from literary analysis, cultural studies, and translation studies. A body of translated literature is analyzed textually to assess translation accuracy, stylistic element adaption, and representation of various viewpoints. Furthermore, qualitative research techniques like as reader and translator surveys and interviews shed light on the varying subjective experiences of translation and reception.

Analyzing textual content:

Finding Cultural References: Carefully examine the book for any allusions to

other cultures, colloquial language, or historical circumstances that would need to be modified in order for Uzbek readers to understand it: in translating Shakespeare's "Romeo and Juliet" into Uzbek, the phrase "star-crossed lovers" can be rendered as "destined lovers" to convey the same meaning within the Uzbek cultural context.

Evaluating Plot Details: To guarantee consistency and authenticity, evaluate how thematic ideas, character development, and intricate story details have been adapted.

As an illustration, while translating the magical aspects of J.K. Rowling's "Harry Potter" books, linguistic creativity is necessary competence to convey the same feeling of amazement to Uzbek readers.

Rhythm and Tone: Assessing how well the author has adapted the rhythm, tone, and register to capture the desired stylistic impact while adhering to the target language's linguistic conventions.

Example: It is crucial to preserve the language's compact yet expressive quality while translating Ernest Hemingway's terse prose style into Uzbek in order to preserve the author's unique voice.

Literary techniques: Examining how well literary techniques like metaphor, simile, and symbolism translate into the target language by analyzing their transposition

Interpreting Different Points of View:

Cultural Sensitivity: to appropriately represent a range of viewpoints in the story, take into account the sociocultural background of both the source and target languages. For instance, in order to accurately portray the complexities of Igbo society, consideration for Nigerian cultural norms and customs is crucial while translating Chinua Achebe's "Things Fall Apart" into Uzbek.

Ideological Undercurrents: Consider how existential themes and ideological undercurrents could be modified to better speak to the target audience's sociopolitical awareness.

For instance, when translating George Orwell's "1984," the depiction of repression and dictatorship may strike a different chord with Uzbek readers, necessitating a careful adjustment to elicit the same degree of critical thought.

Another example, Jane Austen demonstrates a sophisticated awareness of cultural conventions, individual agency, and the complexities of human conduct in her representation of the individual world image, especially in her novels. Despite having to live in a society influenced by gender norms, class divisions, and familial responsibilities, Austen's characters manage to express their uniqueness.

Austen's portrayal of social hierarchy is a crucial component of her investigation of the individual world picture. Characters that defy social expectations include Emma Woodhouse in "Emma" and Elizabeth Bennet in "Pride and Prejudice" because they fight against being forced to fit into predetermined roles because of their class. Austen

emphasizes the conflict between human ambitions and society expectations via their choices and behaviors, highlighting the intricacy of a person's identity within a strict social framework. Specific examples from Jane Austen's texts to illustrate her exploration of individual world image:

These excerpts from Austen's books show her subtle examination of the personal worldview, with people balancing the demands of family responsibilities, personal goals, and society norms. Austen asks readers to consider their own sense of identity and agency within the limitations of their environment by using their experiences as a starting point. An excerpt from Jane Austen's "Pride and Prejudice":

Original English Text: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife. However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters. 'My dear Mr. Bennet,' said his lady to him one day, 'have you heard that Netherfield Park is let at last?'"

Target text: "Qo'lida puli bor balog'atga yetgan har bir yigit o'ziga qalliq topishi kerakligi hammaga ma'lum. Agar shunday odam yangi joyga ko'chib keladigan bo'lsa, hali hech kim uning rejalaridan xabardor bo'lmay turiboq, yuqoridagi haqiqat uning yaqin-atrofida yashaydigan qo'shnilarning es-hushini shunchalik egallab oladiki, unga shu zahotiy oq atrofda birorta qo'shning qizi uchun qonuniy o'lja, deb qaray boshlashadi. – Azizim mister Bennet, – dedi bir kuni missis Bennet eriga, – Nezerfild park endi axiri bo'sh turmasligini eshitdingizmi?"

Analysis

Textual Content: By highlighting the cultural expectation that a wealthy man will look for a bride, the translated version of the text seems to preserve its essential points. The passage presents the notion that a man's financial standing leads the community to immediately presume that he wants a marriage, regardless of his true intentions or sentiments.

Style: The style of the translation may vary slightly from the original, as it reflects the linguistic and literary conventions of Uzbek. The translator likely aimed to preserve the formal tone and narrative flow of Austen's writing while adapting it to the target language.

Perspective: Interpreting "Pride and Prejudice" from an early 19th-century English point of view requires successfully communicating to an Uzbek audience the social mores and mindset that characterized the period. To help readers grasp the intricacies of the characters' relationships and interactions, the translated text should accurately capture the cultural background and societal expectations that are portrayed in the original work.

The analysis shows how literary text, style, and viewpoint interact dynamically

when translated from English to Uzbek. We see how translators deal with language and cultural barriers to maintain the author's original meaning while taking into account the sociocultural background of the target audience through literary examples. Translations of textual content are done very carefully, paying close regard to idioms and cultural allusions. The author's unique voice and storytelling flare are preserved but stylistic components are modified to conform to the linguistic conventions of the target language. Viewpoints are depicted with tact, taking into account the sociocultural quirks of the target and source languages.

Conclusion

An analysis of translated works from English to Uzbek involves a multifaceted exploration of textual content, style, and perspective. By meticulously examining cultural nuances, linguistic nuances, and narrative techniques, translators strive to convey the author's individual world image while honoring the integrity of the original work. Through creative interpretation and cultural sensitivity, translators bridge linguistic barriers to foster cross-cultural dialogue and enrich literary traditions, ensuring that the essence of the author's vision transcends linguistic and cultural boundaries.

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