

## THE IMPORTANCE OF NATIONAL COLOR AND REALITIES IN THE FORMATION OF AN ARTISTIC IMAGE

**Naima Sokhibova Kadirjonovna**

Renaissance University of Education

Teacher of the Department of Foreign Language and Literature.

Tel: +998-99-320-30-04 Email: [naimasokhibova@gmail.com](mailto:naimasokhibova@gmail.com)

**Kurbanova Kabira Erkinovna**

Tashkent state technical university

Senior teacher of the department Information Technology.

Tel: +998-99-855-57-99 [kabirakurbanova6@gmail.com](mailto:kabirakurbanova6@gmail.com)

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*This article presents research and conclusions on preserving national color in literary translation and using the most appropriate methods for translating nationally specific words.*

**Abstract.** *This article presents research on the preservation of national color in literary translation and the use of the most appropriate methods in the translation of national words and their conclusions.*

**Key words:** *nationality, local, realities, Mirtemir, Abdulla Kadiri, analogy, equivalence, transliteration.*

### INTRODUCTION

We all know that translation is a very delicate process, which requires the translator to use all his skills and conduct constant research to recreate it. A translator is a kind of bridge between two languages and two nations, through his ability to translate, the most delicate aspects of the people and nation are reflected. Especially when translating national words belonging to a particular nation, the translator's approach is of particular importance. Preserving national color brings out the national color of the translated work of art. For example: words and concepts found in a certain language may not be found in another language or may differ in content, form, and volume.

In the process of studying the issues of preserving national color in translation, conclusions were drawn using the methods and techniques of those who previously conducted research in the field of translation theory and practice, including E. Ochilov's "Translation

Theory and Practice" and "Issues of Artistic Translation", Kudrat Muasayev's "Fundamentals of Translation Theory", and I. Gofurov, O. Muminov, N. Kambarov's "Translation Theory".

The culture, lifestyle, traditions and worldview of an entire people are certainly reflected in its language. Therefore, the responsibility of the translator in this regard is very great. Especially in translating national words, that is, words that are characteristic of a particular people's language, the translator's approach is of particular importance. Because the reader perceives the work the same way the translator sees it and draws conclusions.

"It is known that in literary translation, the concept of "national color" is understood as the customs, lifestyle, and, in general, national characteristics of a people unknown to us.

Therefore, a translator who is able to translate using the most appropriate methods while preserving the national color can undoubtedly be called a master of his profession. For example, words and concepts found in the Uzbek language may not be found in other languages or may differ in content, form, or volume."

“**Colorit**” is derived from the Latin color, Italian colorito, and means color, paint, or landscape.

In fine arts, color is understood as the proportion of colors used to truthfully reflect real life. In literature, it is intended to express the specific character of a work of art: the expression of the specific aspects of nationality, era, and place. Color refers to the set of unique signs and characteristics of something.

**Nationality** is the specifics of the spiritual activity and material life of a particular nation.

Material life is customs, paintings, rituals, clothes, household utensils, musical instruments, cooking, names, etc. The set of these national characteristics reflected in a work of art is called national color in literary studies. Words and terms related to this national color are called realia, in other words, nationally specific words.

“**Realia**” is a Latin word that means belonging to an object, a thing. “Realities are an integral part of the work, with the help of which the author creates the image of the hero, describes the national character of the people. They express the national color of the work of art, perform various stylistic functions, and help to truthfully and accurately describe the nature of phenomena and objects.” That is why realities constitute the aspects of literary translation that trouble the translator, complicate the translation, and often confuse him.

“Realities include national dishes, clothes, national musical instruments, names, nicknames, city and village features, architecture, geographical names, natural landscapes, animal and plant names, words denoting rank, title, class and other divisions, institutions, organizations, religious ceremonies and other ethnographic signs.”

National identity is understood as the material conditions of the life of the people, their spiritual lifestyle, nature, forest, mountain, field, water, land, sky and myths, legends, history and religion, literature and art, and other special things described in a literary work.

The first stage of the translator's work in recreating an artistic image is to study the history, social and literary conditions of the nation in which the image is created. The next stage is to determine its content. After that, the means and stylistic methods of the original language in which the image is to be created are analyzed, and finally, the necessary linguistic means of expression in the native language are searched for. The general qualities of a literary work are manifested in the specific social lifestyle of the local people, their conditions, clothing, customs, streets and cities, etc. The sum of all this constitutes the national character of the work, and all of it is given in the original work through the means of speech. Their correct translation is very important.

According to translation experts, the most difficult thing in the translation of national words is to create a complete and clear idea in the reader's mind about this or that concept, thing and event. For example, Eastern poetry cannot be imagined without the images of spring, poppy, flowers, nightingales, and melons. Now think about how such a poem can be translated into the language of the peoples of the region where there is no spring at all. Even if we translate it, will the original meaning be preserved? It is necessary to emphasize nationality in the translation of proverbs, sayings, and expressions. For example, in Egypt, lightning strikes once every two hundred years. They may not be able to accept expressions such as lightning-like young man, lightning-fast, lightning-struck, which are typical of our life. Accordingly, a direct translation of Mirtemir's lines:

My eye fell on my eye,  
It was like a flash of lightning.

may not give the expected result.

Even colors have their place in nationality. For example: white is considered a symbol of purity in many nations, but in Japan, India, and China it is a symbol of mourning. While Americans see green as a symbol of security, in France it is a symbol of crime. There are many more such examples.

There are 3 ways to translate words.

- **Transliteration method** - giving the letters of one script with the letters of another script. In the translation, place and person names, various terms and national words are shown exactly with other language signs. Transliteration in translation is interpreted as the absence of equivalents corresponding to reality in the target language. However, one should not forget about the norm of using transliteration.

- **Analogy method** - giving an alternative concept by analogy, similarity to each other or to another. For example: in the Russian translation of Oybek's work "Navoiy" "sholcha" is translated as "palas". The analogy method is also called "Close translation". But the name itself suggests that it cannot reveal all aspects of the national character in the original.

- **The method of creating new words and new word combinations** - some translators translate national words and expressions, names and concepts in such a way that it is almost like raising an eyebrow and making a face. For example: M. Kenlabek in his translation of "Eugene Onegin" translates "troika" as "uchot", "kotlet" as "khima et", or if not, the ceremony of "kreshenskie vecheri" as "Hayit shomi". However, this is considered a special Christian holiday evening of washing idols. Such cases are unfortunately often observed in translations.

In the following sentence, we can see this example, which is translated from the English translation of Pirimkul Kadirov's "Yulduzli tunlar" by the transliteration method from "Starry nights Babur":

"Somebody knocked with the handle of kamchi at the gate".

"At that moment someone knocked on the door with the handle of a whip".

Often, subtitles and explanations are used to familiarize the reader with the meaning or concept of words that have been translated using the transliteration or transcription method. The following words are also translated in this way:

"He ate two pieces of handalak (small honey melon) and drank several pialas (a drinking bowl (as used in Central Asia)) of tea".

"I ate only two pieces of handalak and drank three or four cups of tea"

The reasons for the transliteration of such words can be given as follows:

1. The language treasury is enriched by transliteration: new words, terms, concepts are introduced.
2. A word that once entered through transliteration may later become part of the language.
3. There should also be a certain standard in transliteration: milord-my prince-prince, gospodin-janob, etc.

According to L.S. Barkhudarov's translation classification, another effective method of translation is calculus. Sometimes it is possible to preserve the original words even if they do not have an equivalent in the target language. This can be achieved by calculus. Calculus is a word-for-word translation. In our examples below, we have analyzed such words and word combinations that were translated using the calculus method of translation.



In the following example, we can see an example of the method of calque from the novel “Starry Nights” and its translation “Starry Nights Babur”:

“Call my father a lion-armed man”.

“Let them call my father a sherpanja”.

As is known, in literary translation, the concept of national coloration is understood as the customs, lifestyle, and, in general, national characteristics of a people known or unknown to us.

Therefore, a translator who can translate correctly using the most appropriate methods while preserving the national coloration can be called a master of his profession. A translator must perfectly study not only a foreign language, but also the grammar, lexicology, and stylistics of his own language. The issue of reflecting the original national identity in translation is a thoroughly studied area in translation studies. Accordingly, the process of translating literary works requires a sensitive approach, not a facile one, but a true expert approach.

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