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Zebo Rustam kizi Salimova

Tashkent State institute of oriental Studies
teacher, Republic of Uzbekistan

WORDS DESCRIBING HUMAN CHARACTERISTICS-PECULIARITIES AND THEIR TRANSLATION ISSUES

Abstract: In this article has been investigated some words which is describing human characteristics-peculiarities and their translation issues as well.

Key words: words, humanity, translation, intellectual, morality, quality, stubborn, arrogant, selfish.

Language: English

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Introduction

Character traits are words that are often used to describe the character of a person, his or her moral, intellectual, social, personal characteristics, characteristics of things and beings. These qualities can be positive and negative or neutral:

a) Positive qualities that are characteristic of a person: gentle, well-mannered, good-natured, quick-tempered, good-tempered, good-hearted, good-hearted, good-hearted, courtesy, truthful, kind, and more.

b) Adjective traits are often antagonistic to positive traits: cruel, impure, cruel, cruel, cunning, stubborn, arrogant, selfish and so on.

The negative and positive characteristics of a person are also expressed by the quality of their speech, intentions, or body parts. Although Haji-grandfather was an eloquent man who always wrote an article, his hand was quite open, especially the man who was not very good at calculation (G. Gulam)

There are also traits that do not appear to be positive or negative. It is possible to understand their meaning in the text. For example, daddy, indifferent, ambitious, hard-working, cynical, arrogant, silent, stubborn, stubborn, cheerful, and more. While indifferent quality is used in a combination of indifferent expressions of negativity, it shows positive semen in the example of “indifferent to unpleasant people”.

Characteristic traits usually refer to characteristics associated with the human psyche. Characteristic traits include sophisticated, strange, ancient, saint, cunning, bananas, malicious, artistic, evil, badass, international, high-profile, bad-tempered, bald, patriotic, loyal, fidgety, lazy, greedy, perishable, wild, talented, intelligent, rare and others.

A set of character-traits is generally used to describe the character traits of humans, objects, and animals, while some categories are characteristic only of human character or subject-matter.

Characteristics of a person’s character:

a) Positive qualities are mild-tempered, temperate, quick-tempered, good-tempered, reasonable, gentle, faithful, mild-tempered, skilful, pure, quiet, kind, active, courageous, fearless, cheerful, hardworking, generous, independent, polite, persistent, inquisitive, shy, sincere and etc.

b) Adjectives that are characteristic of the person are often used as antonym for the positive qualities, that is, they display the unpleasant, ugly qualities of a person: cruel, impure, cruel, or violent, cunning, slanderous, insane, dirty, stupid, uneducated, stupid, cowardly, stubborn, jealous, nervous, lazy, lying, miserable, slanderous, slanderous, anxious, greedy, fake, and more. In addition to the attributes mentioned above, the person uses the other categories (form, condition, taste, color) to give a person’s personality. Even with these qualities, people have different traits: They looked at me and I could see that they were bad.

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(Uzbek folk epics) She is a fast-paced, intelligent man with a strong voice, a strong voice and a mother-in-law among his comrades (Oybek).

c) There are other traits of a personality trait that do not overshadow the positive or negative in their meaning. Depending on the timing of the speech, they can cross both borders.

Research methods.

A man in his fifties was lying down with his legs down from Caravat (Oybek).

- Lexical-semantic method. In this case, a different category is used before or after the symbolic words: poison (emerald) fire (child).

Appearances or characteristics of a person are also expressed in the accompanying words:

1. Adjective + Noun: Leather, Scoop, Dumplings, Stupid, Grumpy, Grassy, Generous.

2. Noun + Adjective: stewardship, lobster, jiggle, hill, rooster and more.

3. Noun + Noun: Cucumber, Lion, Dwarf, Giant, Dessert, Dilorom.

4. Pronoun + Noun: responsive, gentle, lowly.

5. Verb + Verb: Not to be overblown.

6. Adverb + Verb: brush.

7. Pronoun + Noun: selfish.

8. Noun+ Verb: non-verbal, non-verbal, peaceful.

9. Pronoun + adjective: self-assuredness.

10. Number + noun: hypocrite, cutting.

The jump of adjective is that it comes in the syntactic function of the noun in the sentence. When omitted, the adjective accepts the equivalents of the noun and acts as a syntactic.

a) It will be subject: Eat good soup, bad - head.

b) The slider is a detector. The donation to the generous donation is a headache.

c) Complementary. Do not be misled.

Words that express human character are also used to reflect the mentality of each language nation. For example, the word "open hand" in Uzbek means generous in Turkish "cömert" or "açık gönüllü" can be expressed by the expression. It is worth noting that the word itself is used in its own right when it is used. The definition of a happy person is in Turkish "güler yüzlü" we can use the expression.

For instance, "Dirty under the nail" human meaning "üzümün çöpü, armudun sapı" diyen insan phrase is coming. In Turkish, we can distinguish words that are both positive and negative:

1. Words that describe the positive features: İyi, mert, cömert, dürüst, saf, temiz, sessiz, aydın, üstün zekalı, çalışkan, ciddi, samimi, güzel, ahlaklı, mihriban, şefkatli, temiz, titiz, zeki, terbiyeli, dikkatli, sorumlu, sabirli and etc.

2. Words for Negative Features: Kötü, korkak, cimri, yalancı, kurnaz, geveze, ahmak, aptal, tembel, inatçı, geri zekalı, deli, dedikoducu and etc.

There are also some character traits that can be combined in the following order:

1. Noun+adjective: adamakıllı, bilim adamı;

2. Noun+verb: konuksever, yardımsever, misafirsever, yurtsever and others.

The peculiarity of each writer in creating his portrait is of particular importance in the artistic expression of each writer. This is because the portrait created by the writer is the basis for the literary hero's imagination. The portrayal of who is involved in the events, their appearance, appearance and character is first and foremost a portrait. The main reason why stories in the work are more touching and appealing than in everyday life is primarily because of the characters who are at the center of what is happening.

The most important feature of fiction is the portrayal of people as individuals, rather than in general terms. Literature reflects the inner world of a person and his relationship with the social environment through the embodiment of various characteristics. This is also evident in the character of the hero of our favorite writer Khudoyberdi Tukhtaboev's "Riding the Yellow Giant" (Sariq devni minib).

The book does not describe in detail the activities of the Uzbek children's writer K.Tukhtaboev in "Riding the Yellow Giant". It can be very annoying if you tell the story of a hero for a day or a month or a year. Translator Ahsan Batur also paid attention to this.

The translation of the work describes Hashimjon's friend to Arif the following: "Arif'le aynı sınıfta ve aynı sırada okuyorum. Boyu biraz kısa, ama akli çok uzun. Her hangi bir problemi göz açıp kapayıncaya kadar çözer".(P.9.A.B.)

In fact, this description of Arif was as follows: "... We read with Arif and we would sit in a party. He is only a small child, but with a balanced head. He will solve any problem before his eyes are closed" (P.7.K.T.).

Although Arif is not the protagonist of the work, he is portrayed as a character. The phrase in the Uzbek language, "Do Not Be Small, Although He is Short" is well illustrated. This work further enhanced the aesthetic appeal of the work. In his "Poetics", Aristotle states: "Man's tendency to do something is characteristic of someone who prefers or dislikes something. When a person has good goals, his character is good. It can be available to everyone".

Both the author and the translator share the characteristics of children with simplicity, integrity, and aspirations. In addition, the description of the poets in Hashimjan is remarkable: "O sırada bahçe kapısından sekiz şair birbiri ardınca içeri girip, meydana dog'ru ilerlediler. En önde, kısa boylu, yum yumalak, gözlüklü, elli yaşlarında bir şair. Onun arkasından iri yarı, saçlarına ak düşmüş, çöpür yüzlü bir başkası... Hepsinin başında ipek terlik, hepsinin

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sırtında şık kostümler. Ya sivri uçlu ayakkabıları!”(P.55.A.B.).

In real fact, these descriptions are of childish interest: “At that moment, eight or so poets started to come through the park. A poet in his fifties, wearing low glasses and rounded glasses before him, is another poet with long hair and a gray face, which is followed by sturdy hair. Do you not speak of a blue hat at the head of all, suits and thin shoes?” (P.38.K.T).These phrases perfectly reflect the pure, innocuous feelings of childhood. That is to say, both images clearly illustrate the child’s imagination, worldview, sentiment, adult observation and imitation.

It is possible to say that Ahsan Batur, in the translation of the work, expressed his attitude to the heroes and reflected the processes underlying their spirits. The description of the characters in the work is unique in its richness and detail, and clearly reflects the reality of life. The ability of both adults and children to be understood, and in many cases, the skillful use of the national language, also testifies to the skills of the interpreter. After all, the translator is a link between two national literatures. Just as the author of the original work imagines the course of events, he must also enter the same stream as the author As you read the book, we can see that the translator Ahsan Batur followed the same rules. In this work, K. Tukhtabaev skillfully portrayed an Uzbek boy who was simple, imaginative, kind, sophisticated, and simple, but who would “go out into the water” or “climb the mill”. At the same time, let’s take a look at Ahsan Batur’s translation skills in full on both books and give us some insight. In the Uzbek language, “I will boast and melt away the most stubborn one in a moment” (P.128. K.T). “I can make waxing wolves with the most obstinate people” (P.159.B.A.) that the translation of the work turned out beautifully and artfully.

There are phrases in the Turkish language that allow the artistic and expressive expression of human characteristics. For example, the phrase of “mürekkep yalamış” refers to those who are devoted to science and who spend their lives on learning, the phrase of “yüzünü köpek yalamış” it means a shy, dirty person.

In Turkish, a person is overweight and modest, often expressed in phrases that are one of the shortest, most straightforward means of expressing thoughts: ağzına bakla almak (take a bean into his mouth, that is, to put a sponge in his mouth); ağzını bıçak açmamak (you cannot even open the mouth with a knife), ağzına çakıl taşı almak (pluck a slingshot into his mouth) and etc.

There are many expressions that make up the same antonym. For example, ağzında bakla

ıslanmamak (not moistening the beans in the mouth) and çenesi düşük (chakagi tushgan) etc. Onlar, Sörlerden ziyade benden çekinirlerdi. Niçin mi diyeceksiniz? Çünkü gevezeydim, sakallı dayımın dedig’i gibi, ağzımda bakla ıslanmazdı. (R.N.G, P.29). Translation: They feared me more than their mentors. Why? I was speechless, as my bearded uncle would say, and I didn’t speak. (M.I.P.29).

The translator was correct in choosing the alternative of the phrase “Ağzında bakla ıslanmamak” in the Turkish sentence, meaning “not talking inside” and the two statements are in complete agreement.

Researcher Sh. Ibrahimova’s thesis is that the phrase “drop a mouth” in Uzbek should mean “sit quietly”, that the word “talon” in the phrase is a name of one of the Uzbek national foods, and must select a phrase that is consistent with the translation. The translation of A. Batur’s works by O. Yakubov uses the words “ağzına kelepçe vurulmak” “clamp in his mouth”, “ağzı kilitlenmek” “lock of mouth” and is full, accurate and artistic says that he has succeeded in painting.

The researcher correctly interpreted the same phrase in two different places, because in the first case the speaker was abusive and abusive towards the applicant and the latter described by the writer. Te neutral expression, without imposing additional emotional and expressive meanings, so the interpreter in the first example used the phrase “to plunge into his mouth” – “to put a cuff in his mouth” and “to put his hand in his “mouth lock” - states that he prefers to refer to the word “lock” and etc.

Even in the examples from Rashad Nuri Guntekin’s novel, “Chalikushi”, the expression of human character through expressions was masterfully performed by the author and translator Mirzakalon Ismaili. Therefore, Besime Teyzemin kızı Necmiye, annesinin dizi dibinden ayrılmayan sessiz ve biraz da hastalıklı bir çocuktü (R.N.G., P.25) Aunt Basima’s daughter, Najmiya, was translated into Uzbek as a rare, sickly girl who could not remain in her mother’s skirt (MI, p.25).

In conclusion, the words in the phrase, the mother of a mother who has not been strangled from the bottom of her knee (a child who does not fall under her mother’s knee, a child who is alone on her way home from home), have extended the phrase. In this example, we can see that such features as “delismen” - “dementia or foolish” and “vefasiz” - “disloyal” - are given in their translation.

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