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THE PROBLEMS OF RECREATING WRITER'S STYLE IN TRANSLATION

Abstract: Style is the general tone and color of the artwork, the way the image is analyzed, and the artist's attitude to reality. The style cannot be converted into a linguistic description of the work by separating it from the author's general creative mind. The style is closely linked to the image. Their connection is explained by the writer's artistic reflection of reality.

Key words: human life, scientific method, translation style, cultures, linguistic, disciplines, denotative.

Language: English

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Introduction

The style is a collection of basic, typical ideological and artistic features of the writer's work that are repeated in his works. Ideas related to the writer's worldview and the content of his work, the plots and character sets most illustrated by the author, the most frequently used artistic means, and his own language constitute his personal style. It refers to a set of key stylistic elements that are often encountered in the work of the author during a particular period or are typical of the whole of his work. It also includes the words and phrases that a person regularly uses in oral or written language, regardless of his or her creative activity.

Literature review

In Omar Khayyam's rubais, the immortality of matter, the vividness of human life, and the call to humanity to enjoy the realities of life, are presented in the classical poetic form of pots, goblets, oils, lodges, and celestial bodies: the sun, the moon is glorified through the stars. The style is a linguistic system, which differs from the different language types, with its own vocabulary, phrases, syntactic devices, expressive and descriptive features of its internal elements. It is easy to identify elements of a particular style when they interact with other style elements. For example: parable style, folklore style, live speaking

style, newspaper language, formal departmental work style, book style, literary method, scientific method, scientific and technical method, socio-technical method, public speaking style, public speaking style, formal style, written style, poetic style, professional style and so on. In the administrative or departmental style, there are plenty of phrases in the form of formal business correspondence, and academic phrases often contain abstract phrases. The archaic method is still used in writing works that depict the events of the past. Writers who have their own distinctive individual style have more than one distinct style. The emergence of a new style in the writer's work is often associated with his creative evolution, the turning point in life, the shift, and the change in artistic style. Of course, this does not justify the conclusion that new methodological developments are emerging only when applied to new material. There is also no denying that new life material encourages the author to engage in intensive methodological research. Sometimes it is necessary to make some changes to the existing methodological system. Apart from the factual material, it is also important for the style to be decided, whether intentionally or intentionally, with the reader throughout the entire creative process. It is based on the needs and tastes of the students who are brought up in a particular environment or in their unique historical, linguistic and aesthetic context. For

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example, the translator is compelled to take into account this subjective nature, especially in the case of translations, when there is a conflict of taste. In this sense, the translator's style is also closely related to the author's style. After all, the translator also has his own way of translating, creating and observing, using certain visual aids, linguistic units, and combinations. It is important in all literary genres to give the tone of a literary work in translation. From individual articles or proverbs to sonnet, ghazel, rhyme, story, novel, if not harmony, the translation sounds fake. The melody, in turn, is associated with other components of a literary work, vocabulary, syntax, inversion, prostration, radical, rhyme, weight, etc., in translation or naturalness, or vice versa context, which results in an artificial environment. The stylistic nature of each artist comes from the language resources. Language and style are similar, but they are not mutually exclusive. When language and style are anything, when translating a writer's work from one language to another, it does not just give the dictionary equivalent of its dictionary and give it a methodological effect. Because every author has his or her own language, that is one of the most important conditions for literary translation.

Unless the translation style of the author is correct, you can hardly believe that such a translation is accurate. In that case, the translator unwittingly puts himself in the place of the author. The fact that the translator is fluent in two languages, has experience in life, artistic skills, and a writer's style, demonstrates just how important it is to be able to reproduce it. When the term 'style' is construed to mean a characteristic way of speaking the characters described in the work. Every word has its own style of course it would be a waste to try to figure out the style features of the spelling. The style of the words is revealed in the text and the combination of words. It is important to use each of these stylistic variants in their place, if they are used incorrectly, there may be a gross error. The term "color" is considered to be derived from the word "color" in the annotation dictionary of the Uzbek language, while the Russian-internment dictionary of the Uzbek language contains color, Latin color, and Italian colorito and Russian through Uzbek. Akhmanova's Dictionary of Linguistic Terms states that this is derived from the English word colour. The linguistic means of reflecting a particular nation, nation, and nation are the main tools that determine the national character of a work of art. Every artistic and ideological work is unique both in its own way and in its nationality. Internationalism is reflected in the content and idea of the work, and the nationality in its form. The form of the work, along with a number of aspects, includes its language, and in particular its composition: the national nature of the work is largely created by lexical and phraseological units. In addition to internationalism, the dictionary composition of the

language, which includes nationality, gives an indication of the material and social life of the language community, including national traditions and customs, geographical reflection, spirituality and worldview. The material reflects the religious beliefs, moral norms the direction of thinking. The differences between languages are usually explained by the fact that certain concepts, events, customs and traditions in the material life of one nation do not appear in the other people's way of life and therefore their names do not naturally exist in the same language. In addition, some bilingual bilinguals with dictionary equivalents may differ from each other in their characteristics. This prevents the language units from interacting with each other in defining their national identity. While the originality of the original is largely determined by the national character of the linguistic elements contained in it, the restoration of the artistic and ideological background of the original is related to the reproduction of the national color of the work. Therefore, the issue of national identity in translation has been growing in recent times by both translators and translators.

Discussion

Many of the translation defects are attributed to the linguistic means of national identity. Because many of the mistakes and shortcomings in translation practice still relate to the revival of national identity in the translation process, so far this issue has not been resolved, either theoretically or practically. Each artifact is an event that took place at a particular time. Thus, a work written on a historical theme introduces the modern reader to the history of people's lives. Such works are filled with countless historical and archaic linguistic tools, which, in keeping with the needs of the period, not only revitalize the spirit and breath of the period, but also enhance the artistic and aesthetic appeal of the work. In short, the language should be used in such a way as to make the text understandable to the reader, and at the same time revive the work. This means that the translation should not be misused in addressing the archaic and historical layers of the language, but should be used in such a way as to give the reader an idea of the period in which the work was created. In particular, there is a tendency to modernize and interpret modern linguistic means that reflect the historical and national life of peoples used in the composition of historical events. This is due to the fact that many translators are not well aware of the historical and archaic words in their own languages, but rely on the bilingual dictionaries available during translation. These dictionaries, however, are often incapable of creating a historical or national description of the language because of the richness of the present-day vocabulary. The translation of the spirit of historical works in translation does not mean that the ancient artistic monument should be depicted in the language of that time period from the beginning.

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It is natural that the work, written six or seven hundred years ago, is well understood not only by people of other languages but also by people of original origin. Period also seals the national language. This means that the translation of a long-standing work in the "language" many years ago, in order to recreate the era, distances the work from the modern reader. After all, any work is translated into the language of the time, regardless of the period in which it was created. The paintings of the period are restored with the linguistic elements of the time the work was created. If the language of the work, as a perception of the language in which it was created, will never change, the language of translation will become obsolete over time need to do this. Historical works have sometimes changed the meaning and function of words and expressions, and they have recently been used to express utterly different concepts. The ignorance of such changes in the meaning and function of linguistic units results in an unusual interpretation of the author's opinion. Let's talk about translate historical works into translation history. Some translations are available in the same language or in several languages. This phenomenon is called variation in translation studies. The notion of variation implies not only the translation of a large work, but also the variation of certain words and expressions within a single work. The doctoral thesis by translator J. Sharipov, entitled "From the History of Translation in Uzbekistan," shows that there are several translations of several works on Uzbek literature. Sharof Rashidov's poem "Kashmir's Song" is written in a foreign language and is based on Indian mythology. From the beginning to the end, the work was inspired by lyrical moods, refined emotions and feelings. We understand this poem as an artistic age by the magical power of the word. In the ballet staged on this work, the linguistic factor is the word genre, and the author's deep, happy mind is the image associated with other means of expression - movement, music, sight and hearing through the at the same time, the Indian coloring idea is embodied in the author's thoughts through the words "out of place". According to Komissarov, a Russian translator, any language symbol usually involves three different approaches. They are semantic, syntactic, and pragmatic relationships, the first being those that reflect the relationship of the sign with the subject it

represents, the second that connects the sign of the language with the other symbols associated with the system, and the third is the use of sign language. is the relationship that makes the connection between Thus, the language symbol is distinguished by semantic (denotative), syntactic, and pragmatic meanings. The language symbol is the word L. S. Barhudarov. The pragmatic meaning of the word includes its methodological characteristic, that is, an indicator of emotional expression - the connotative meaning. Consequently, the pragmatic requirement in translation dictates the accuracy of the translation text at the level of the original text. In recent years, researchers have drawn more and more attention from the pragmatic aspect of language communication, with a high level of additional knowledge of communication participants. Most differences between the original and the non-language factors of translation require that the interpreter be aware of many other disciplines and cultures in addition to profound linguistic knowledge. As pragmatic problems arise in relation to intercultural communication, the task of the translator is to re-interpret it according to the requirements and standards of the translation process, with a clear understanding of the purpose of the translation process. The pragmatic function of a particular translation requires that the interpreter sometimes prioritize the reader's aesthetic response, while refusing to perform a high degree of conformity.

Conclusion

In summary, the pragmatic adequacy of translation is determined by the fact that the original and the translator have the same information. In addition to linguistics in speech, there are also other human sciences. These are sociology, psychology, ethnography, physiology, communication, and so on. New psycholinguistics, sociolinguistics, ethnolinguistics have developed on their basis. It is well known that a particular culture with its subjective features cannot be separated from the speaker by a representative of a particular social community. The language can never be isolated from the human being, and language is impossible without its subjective observation and subjective influence.

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