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NEW APPROACHES TO TRANSLATION STUDIES

Abstract: *As a result of the expansion of interdisciplinary integration, new perspectives have emerged in the field of translation studies. The study compares traditional views and new approaches in translation studies. Furthermore, attention is given to the translator's psychology affected by external factors, as well as the requirements for them/translators in the translation process while recreating the target text.*

Key words: *source text, ST, target text, TT, the translation psychology, the author's psychology, the translator's psychology.*

Language: *English*

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Introduction

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Individual's mental activity, behavior and culture connect psychology, art, history, logic and social sciences. These relationships involve attempts to understand the environment and find solutions to problems using human worldviews, beliefs, emotions, desires, and aspirations.

Literature Review.

Mental and physical activity develops a person's mind and promotes to reveal his character. One of the activities of this type is generally known as literature, and reading books, in particular. As David Lodge stated, "... *literature may be a record of human awareness, the wealthiest and most comprehensive the mankind possesses*" [19;10]. Literature can be a source that illuminates the invaluable and perfect consciousness of mankind. According to N.Chomsky's ideas, literature is one of the most important sources about a person, his life and unique experiences. Therefore, people learn a lot through literature. In addition, "*Literature is a social institution using as its medium language, a social*

creation ... *literature represents life, and life is, in large measure, a social reality, even though the natural world or and the inner or subjective world of the individuals have also been objects of literary imitation*" [35; 94]. Thus, literature is a social institution that uses social creation as a standard language and reflects the life, and life, in a broad sense, is the natural and internal or the subjective world, although considered an object of a literary product is a social reality.

According to J.Kagan and E.Hevman, psychology is "*the science that efficiently considers and endeavors to clarify discernible behavior and its relationship to the inconspicuous mental processes that go on inside the living being and to outside occasions within the environment*" [13;13].

Literature and psychology are inextricably linked with people's way of thinking and their emotions which can be manifested through the interpretation and analysis of novels.

A novel as a work of art describes the events happened in space and time i.e. setting, and the attitude of a person to them; it gives more significance to the study of man's life and personality through his gained experience. Referring to the definition of the word *"novel"* given in the dictionary of literary terms

and literary theories "*novel is for the foremost portion concerned with the spiritual, emotional and mental lives of the characters and with the analysis of character instead of with the plot and the activity*"[2;709], it should be noted that initially it is important to focus the reader's attention on the interpretation of the characters' spiritual, emotional and mental life and the personality of the hero, rather than on the analysis of the plot and events. The social events and spiritual life of the heroes of the work, in most cases, show the personality and characteristics of the writers. The authors attempt to choose the occurances what they have seen and experienced as the subject of their work.

Literary work and psychology are "*the overall pattern of characteristic ways of behaving and thinking that constitute the individual's unique and distinctive method of adjusting to his environment*" [13; 422].

A writer is a man with his/ her peculiar style of organizing, formulating, writing, analyzing, revising, and evaluating. Due to K.G.Jung, "*the artist's life cannot be something else than full of clashes, for two strengths are at war inside him – on the one hand the common human yearning for bliss, fulfillment and security in life, and on the other a merciless passion for creation which may go so distant as to supersede each individual desire*"[12; 229]. So, one can observe that the life of a literary critic cannot be anything other than conflicts, because two forces fight in his inner world, on the one hand, the human desire for joy, pleasure and security in life, and on the other hand, the ruthless passion for creativity, which leads to the change of every personal desire.

Z. Freud considers that "*the artist with his uncommon endowments molds his fantasies into an unused kind of reality, and men capitulate them a legitimization as valuable reflections of real life*" [5;141]. People perceive it as an invaluable reflection of real life. According to A.Lefevera, the re-creation of the work in TL depends on the skill of the translator as an artist [17;3].

Although the life of a literary critic is described differently, the essence is the same, the writer always uses his inner "I" and imagination, surrounded by internal and external forces, and creates his works.

In the example of the analysis of psychological situations in Abdulla Qodiriy's novel "Scorpion from the Altar" and the previously expressed opinions, the writer can be considered a talented artist who created a unique school and tradition, and his works are a reflection of reality, because the writer's analysis is based on feelings of compassion and attractiveness. Due to such an attractive style, the image of Abdulla Qodiriy always has a deep meaning, leaving the reader in profound thoughts.

The scope of translation studies is expanding day by day, causing the fundamentals of translation theory to change. Intertextuality is one of such changes and its application to the field of international studies open up new aspects for the theory and practice of translation and creates wide opportunities. Q.Wenhua gives the following definition to the usage of intertextuality in the translation studies: "*it is a state of multi-symbiosis in translation theory guided by dialectical, dynamic and developing philosophical views, which can be used as a reference for other disciplines [24;54].*

The term *Intertextuality* comes from the Latin word intertexto, which means the mixing of a text with another text during the creation of a work. In 1969, Julia Kristeva proposed the introduction of the theory of intertextuality into the science [40]. A work of art is not only a product of one author's creativity, but also a product of the interaction of other texts and language structures. Any text is made up of a mosaic of quotations and another text is incorporated or modified into it.

H.Hu considers intertextuality as the main feature of the discourse and gives the following comment: "*It is, to be precise, the heterogeneous characteristic that various corpora intersect each other in the process of discourse generation, a text that influences and correlates with other texts*"[9;205]. The works created in different periods unite and form a certain system, and any desired text appears as a part of this system. According to B.Xin, "*the corpus from other texts is combined into a new meaningful text according to its function*" [34;14].

In order to create a real TT translators should observe intertextuality for interpreting the original text and delivering it in an understandable way to the reader of the TL. Only when the essence of intertextuality is perceived, the original text is correctly interpreted and expressed. The translator as a reader should use intertextual knowledge in order to read and comprehend ST deeply, as he may have read the information related to the very work or similar works before. The reader's outlook, initiative, social and cultural factors play a significant role in most cases. If based on intertextual theory, no text is completely finished, because every reader fills the gaps in the text as S. Shiqian highlighted, relying on a typical "competent model"[33;180], that's to say competency model and social-cultural features.

The use of intertextuality in the field of translation studies shows new approaches, changes the traditional views on the content of translation, and sets high demands on the translator [1;135]. Translation studies is usually understood as the transformation of the original content, and in most cases, the quality of the translation is evaluated according to the degree of conformity with the original content, according to Z. Zhu and P. Lin [38;71]. In this regard, Z. Ten relies on E. Nida's ideas "*translation refers to the reproduction of the information of the source language in the closest and*

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most natural equivalent from semantics to style in the target language" [21;1].

E.D.Hirsch believes that *"...a text means what its author meant*" [10;126]. The scientist says that the reader must interpret the text in order to understand the meaning intended by the author. Also, E.Hirsh explains the difference between the concepts of "*textual content*" and "*textual significance*" and puts forward the opinion that the content of the work does not change, but its significance changes over time.

The changing importance of a work of art can be seen in the example of different attitudes towards the works of A.Qodiriy. In the 30s of the 20th century, in the framework of the understanding, explanation and scientific interpretation of the artistic work, the author "*was not familiar with the new ideology*" [14;59]. As B.Karim mentions in his works, "*a little flaw, "years have passed since then.; It was assessed that "a positive evolution has occurred in the worldview of the writer. As time passes, scientific interpretations sink into the depths of historical infinity. But the beautiful novels written by great talents always stand in the field of eternity as long as they attract fans*" [14;59].

Although the essence of the work is unchanged, the politics of the time and the state ideology strongly influenced the interpretation of the novel over time, but the value of the works that have their true admirers has never changed.

Translation studies are a broad field, and the translator on the one hand, must understand the essence of the ST and interpret it correctly, and on the other hand, he must take the initiative to recreate the TT.

W.Dongfeng comments on the fact that a concept belonging to one culture is alien to another culture and that explaining it to the reader requires the translator to perform certain actions: "*When introducing a concept which is contained in a foreign cultural discourse to the native place, translators are bound to make their own judgments about these values from other cultures, and then decide to convey it straightforwardly or just reaching its righteousness; 'retain and reject', or start all over again"*[3;17].

Translation is not only the result of the conversion of the symbols of one language into the symbols of another language, but also the process of interpretive re-creation. Therefore, the translator plays a decisive role in revealing the essence of the ST in the TT. As the re-creators of the ST in TL, translators have a psychological activity that affects the translation process and results.

Translation studies usually focus on the activities of translators aimed at establishing a standard language level, such as the search for translation mechanisms and strategies, but intertextual elements related to internal literary ability, personal experience, way of thinking, knowledge and external national history, society and cultural life, information and life experience, complete representation of the information in the translated language, the subjectivity and creativity of the translator promoting the authenticity of the translation were not taken into account.

The main source of translation is the text, and it is an intertextual activity, such as changing a text containing multiple meanings into another language, entering into a dialogue between the author, translator, and reader across time and space. Therefore, translation is also an interactive process of selection, perception, creation and variation. Intertextuality is the psychological activity of the author, translator, reader of target language and critics. As the intermediary between the author and TT reader, the translator should familiarize himself with the sources related to the author's purpose, the theme and the connotation of the work. Also, in the process of translation, the translator takes into account the perception and psychology of the TT reader, compares information about different cultures, illuminates their different and unique aspects, directs the reader to understand the intertextual associations of SL and TL culture, increase his interest in TL culture, and search for similar intertextual associations.Thus, translation is not only a communication of language, text and content, but also enriching and complementing SL texts and TL texts.

In the process of translation, intertextuality is observed in the creation of the TT based on the acquisition and modification of the ST. As Qin Wenhua pointed out, intertextuality refers to the intertextual interaction of vague and decentralized text-related references, sensor, communication, access, transformation and other effects. However, as translation intermediaries, translators are a necessary and irreplaceable bridge that conveys information. Translation allows free communication between members of different societies, transmitters and receivers of information, and eliminates the ambiguity of verbal and non-verbal actions, expectations, knowledge, thoughts and other aspects arising from different cultural environments.

L.Yutang reacts to translation problems as follows: *"As a matter of fact, the problem of translation is still nothing more than the relationship between translators' psychology and the text they translate, so translation is said at issues of language and psychological"[18].* Since the problem of translation is still nothing but a dialogue, so translation should be considered issue of language and psychology.

Such approaches of the translation process in the field of translation studies require the study of situations related to translator's activity, psychology, internal and external factors, and as a result, the requirements for translators will also change. According to Qin Wenhua the meaning of intertextual translation studies not only refers to the relationship

between the ST and TT, but also includes various external relations related to the text and the reader, the text and the translator, as well as the text, the author, the reader, the translation, the literary, social and historical context.

In the process of translation, the translator performs various activities, and the author, translator and reader are equally active participants in this process. In general, both authors and translators are readers. Before writing a work, authors familiarize themselves with the works of writers who have created before them, assimilate them and create their own work under their influence. Our opinion can be proved by Abdulla Qodiriy's memoirs about the creation of the novel "Bygone Days": "My father, who lived almost half of his life in the times of the Khans and was a witness to many past events, used to tell me interesting memories when I was young. These memories sparked my interest in history. Then I got acquainted with many book sources about the history of our times. When I acquired the ability to write, I had a desire to create a bigger work about our past based on Western novels. There were so many historical events, that they seemed to be boiling in my mind, and did not give me peace. But I could not imagine how to string these events together and write them down on paper. I thought and searched for a long time" [42]. It can be seen that Abdulla Qodiriy got acquainted with many historical sources before creating the novel "Bygone Days". He studied the characteristics of Western novels.

Translators are readers of the original text and they are required to have excellent knowledge and sufficient skills in understanding the text, and they should also be familiar with the author's life and work. If the translator has a high level of intertextual knowledge and skills, the original text will be deeply understood and an adequate translation will be produced.

The application of intertextuality approaches in translation studies also causes a change in the requirements for translators. While the theory of intertextuality covers aspects of text creation, interpretation, and rewriting, translation is the interlingual transformation of text and meaning. It is obvious that translation is also an intertextual activity because it deals with SL and TL texts. According to Z. Zhu, if the ST is taken as the first text, the TT is the reconstructed second text, and in this process the translator reads the ST, interprets it and recreates it in the TL [38; 71]. The successful completion of the process is directly related to the translator's perception of the ST, and functioning as a mediator between ST and TT. Thus, the translator is a reader, an interpreter, and an author.

As a reader, the translator should carefully read the ST and use the intertextual knowledge of the text in order to fully understand its meaning, because he may have read information about this work or similar works before and had a certain understanding and impressions. Also, only when the reader reads the text, he carefully interprets it, understands its content, fills it with his worldview. The reader's outlook, initiative, social and cultural factors play an important role in this process.

In order to understand the ST text at a high level and carefully illuminate it, the interpretive (interpreting) translator needs to be aware of the literary themes, historical and social events envisaged in the text. In addition, translators should be well versed in the necessary skills and strategies for expressing unfamiliar content, and should fully study and demonstrate literary content. In general, translators aim to interpret everything from content to form and style.

As a translator-author, he consciously and unconsciously rewrites the ST in another language, expresses directly and indirectly reflecting intertextual relations. In order to understand the content of the text, he reads the work, goes back, reflects, and only then creates a translation product. Translation is a process of writing and re-creation that fully reflects the translator's subjective approach. Literary translation is the process of re-creation, regeneration of the ST, and the translator is a person who ensures the viability and readability of the regenerated source.

It seems that any work of art is interpreted in relation to another work. As J.Kristeva noted, *any text is a book within a book covering a collection of cultural traditions.* Therefore, translators must take into account the perception and the impact on the TT recipients while faithfully reflecting the ST content.

Analysis and results.
The reader of the ST can pragmatically estimate the essence of the work due to having a certain opinion about the culture of the original. However, TT readers, may be unfamiliar with the ST culture, they may not understand the pragmatics as ST readers, and it may be confusing. That's why additional information is given by linking the texts to each other. In the early Uzbek historical novels, many ideas and words are interpreted in connection with that period.

ST: "*Худайчи Азизбекдан илгарироқда қўриқчиларни огоҳландириб борар, милтиқ, шашвар туткан ёш ва кекса муҳофизлар уни саломлаб қарши олар эдилар ва Азизбекнинг "Раҳмат фуқароларим!" сўзини эшитиб яхшигина талтайишиб қолар эдилар. Шу равишда Кўкча, Чиғатой, Сакбон, Қорасарой, Тахтапул, Лабзах дарбозаларини ўтиб, энг кейин Қашқар дарбозасига етдилар*" [26;85].

TT: "*The Hudaychi led Azizbek, warning the guards of his arrival. The defenders, both young and old, welcomed him. After hearing Azizbek's blessings to the citizens, they felt great joy. In this manner the retinue passed through the Kokcha, Chigatay,*

Sagbon, Karaserai, Takhtapul, and Labzak Gates. Finally, they arrived at the Kashgar Gates" [22;106].

The excerpts taken from the ST and TT indicate to the gates of Tashkent city. Both the author and the translator have included additional information about these gates existed in history. Such information is an example of quasi-intertextuality in the Uzbek language, and an example of metatextuality in the English translation. The author is aware of the gates that existed in history, but the translator besides listing the names of the gates attaches information about the function of gates as well. In order to justify our opinion, we refer to the excerpts taken from ST and TT.

ST: *"Тошканднинг булардан бошқа яна Қўқон, Қаймас ва Бешёгоч исмлик дарбозалари бўлиб, ҳаммаси ўн икки дарбозадир. Қаймас дарбозаси бу кунги Тупроққўргоннинг эски шаҳар муюлишида (Ўқчи маҳаллада) (муал.)"* [26;85].

TT: *"Kokcha, Chigatay, Sagbon, Karaserai, Takhtapul, and Labzak gates: The gates mentioned were part of twelve gates that comprised a radial design of the city walls prior to Russian conquest. Each gate has a corresponding road that denotes either the direction of the road, the tribe associated with the maintenance of the gate (eg there were fifteen tribes that settled Tashkent and drew taxes from travelers entering through their gate), or the function of the community surrounding the gate, as in the case of the Sagbon, who were widely regarded as shepherds or Sagboni. All of these roads lead to Chorsu Bazaar. Here Azizbek's retinue moves clockwise through the various gates surrounding the city to finally arrive at the eastern gate, Kashgar Gate, just north of the Qoqan Gate. Trior to Tashkent's annexation by the Qoqan Khanate in 1808, Alim Khan expanded the fortifications, increasing the number of city gates. By 1865, the main walls of the city incorporated the western gate, Kukcha, the northwest gates, Samarkand Darboza, the northern gates Sagbon, Karaserai, Teshlik kopchia, and Takhtapul; the southern gate Kamolon and Beshagach; the eastern gates before the channel Anhor where the streets Labzak and Shayhontahur were made into a fortified wall, with Labzak becoming gate north-east of the city walls. Koimas, which means "impassable gate" was the last to be made into a gate due to the sparse population"* [22;449].

ST: *"Нигор ойимнинг қозони йўқча, елча гўштни фақат палов шарофати билангина кўрар эди. Лекин махдум баъзи нарсалар билан ошхонани яхшигина мўлиқдирар, масалан: шалгам, қовоқ, лавлаги. Бу тўгрида хотини ҳарчанд рад қилса ҳам қоплаб шалгам, йигирма-ўттузлаб қовоқ харид қилишини қўймас – "шалгам – Биби Фотимаи Зухранинг дуолари баракати, қовоқ бўлса ҳазрати Юнуснинг мўжизалари" деб баҳоси арзон ва лекин хосияти* кўб бўлган бу маблаглар билан ошхонани тўлдира берар эди"*[25;7].

TT: *They ate meat only when they cooked pilaf. But Mah-dum used to provide the kitchen with some vegetables like turnips, pumpkins and beetroots. Even though his wife used to refuse what he brought and asked him not to do so, he said that **turnip was a gift of Saint Fatima Zuhra and the pumpkin was the miracle of Saint Yunus**. So he brought all kinds of cheap staff to his house for different religious reasons*[29;16].

In the original text, we can observe an example of intertextuality in Salih Makhdum's speech where he refers to the information about Fatima Zuhra and Prophet Yunus: "... ***turnip was a gift of Saint Fatima Zuhra and the pumpkin was the miracle of Saint Yunus***". In order to ensure that this information is comprehencible to the reader of the TT, the word *saint* used before the names and *religious reasons* mentioned in the passage imply to religious views.

The following information is provided in the Latin edition of the work "Scorpion from the Altar": *"Fotima-i Zuhra (taxm.605/606-632/633) – Muhammad (s.a.v.)ning kenja qizi. Fotima go`zal bol`gani uchun nomiga Zahro ismi ham qo`shib aytiladi. Yunusning mo'jizasi – qovoq haqida "Qur'on" kitobining "Soffat" surasining 146-oyatida ma'lumot berilgan.Ushbu oyatlar mazmunida Alloh taolo Yunus alayhissalomning nahang (ayrim manbalarda kit deyilgan) tomonidan yutib yuborilishi, so`ngra uning qornidan butun chiqishi va quruqlikda uning ustiga Alloh taolo soya bo`lishi va uning qorni to`q bo`lishi uchun qovoq daraxtini o`stirib qo`yganligi bayon qilingan"*[27;16].

Wenying Zhang and Nan Zhao analyze the translator's social and psychological situation from the perspective of intertextuality and list the following factors that influence the translator and his psychology:

1. Impact of Social and Cultural Differences in Intertextual Texts on Translators;

2. Impact of Religious Differences in Intertextual Texts on Translators' Psychology;

3. Impact of Different Modes of Thinking in Intertextual Texts on Translators;

4. Impact of Geographical Differences in Intertextual Texts on Translators;

5. Impact of Gender Psychological Differences in Intertextual Texts on Translators' Psychology;

6. Impact of Aesthetic Ideology in Intertextual Texts on Translators' Psychology [36;158-161].

We consider that each of the mentioned factors necessitates further analyses. As we have repeatedly emphasized in our research that translation serves as a bridge for intercultural communication, we think that it is appropriate to think about the influence of social and cultural factors on the translator's work. Translation as a cross-cultural activity should be studied in terms of intertextuality and the psychology

of the translator, because the socio-cultural environment in which the translator lives and creates does not fail to have an impact on his unique way of thinking, on the psychological activity of different people, and this causes different interpretations of the same text selected for translation.

Religion plays an important role in the management of values and affects people's way of life and behavior. If the translator is aware of the ST religion, he will correctly perceive the essence of the text and translate it into TL. For example, in Abdulla Qodiriy's novel "Bygone days" *"...Теваракдан шом азони эшитиладир..."[26;6]* is repeated several times, but the prayer is not mentioned. Azan is a call to prayer, after which Muslims pray. A translator who is not familiar with the Muslim religion may not understand that the azan is a call to prayer. However, such a situation was not observed in analyzed TTs: *"After the sunset, calls for evening prayers came from nearby..."*[26;6] or *"The sun descended into the horizon as darkness set in, and one could hear the call to the prayer resonating in clear tones throughout the still evening air..."*[22; 24]. In the cited TT, it is emphasized that the azan is *calls for evening prayers, call to the prayer*. In fact, according to Tohir Malik, the evening call to prayer in the original text is not only a call to prayer, but a sign of the darkness approaching the land.

In general, the correct interpretation of words and phrases presented in the text, religious intertextual knowledge guides the translator's psychology during the translation process, because not being aware of religious knowledge leads to incorrect association of words and phrases. Therefore, only if the translator has a deep understanding of religious concepts and has enough information about them, he can avoid wrong translations and choose the right way.

Psychological aspects such as perception, emotion and will are always in a dynamic state and are directly related to each other. Based on the living environment, existing laws and experience of each person, the psychological process acquires a unique and unrepeatable, individual character. In the process of translation, the same social and psychological factors influence the creation of different translation versions of the original text.

In general, the translation process is considered the main subject, and as a result of the translator's different way of thinking several TT variants of the ST are created.

The geographical and natural environment of culture influences the oral expression of certain events and things in different ways by any ethnic group. As a result of the geographical location of the country and the development of the society, geographical and cultural peculiarities and ways of thinking are formed in the mind of the people, which give rise to various material concepts. These concepts are called ethnographisms or lacunae [15;13] in linguistics and translation studies. In particular, ethnographic, mental, national-psychological, behavioral, kinetic, associative gaps are directly related to national culture, and as S.N. Dolzhikova pointed out, the different understanding of the same sign in different nations is a national-psychological gap. For example, fern means good luck in the new year for the Japanese, while for the Russians it means death and the grave [15;32].

If gender relations are mentioned in the process of translation, the translator should pay special attention to the worldview of female and male writers and their writing style during the process of reading and interpreting the original text, because female and male creators are sharply different from each other with their own style and worldview. In particular, in the West, the promotion of feminist ideas in the works of female writers is extremely strong. Female writers have a deeper understanding of female psychology, i.e. her psyche and experiences, than male writers.

In the ST, the author tries to reveal the psychology of the hero through his actions, visual, audial, olfactory, taste, tactile senses. It is known that a person perceives the phenomena around him through these senses. These emotions, which the author of the original wants to convey to the reader through his character, impose an additional task on the translator in the process of translation, creating the need to perform activities such as perceiving, feeling and correctly conveying the emotions to the TT reader. Visual and audial senses are also directly related to emotions. When the Eastern aesthetic views are analyzed, olfactory, taste, tactile senses come to the fore. We will try to clarify our thoughts on the example of Uzbek novels. Uzbek national food *manti* is mentioned in the novel "Scorpion from the Altar". A foreign reader may have heard about manti, but the concept of manti may have not be formed in his mind until he tastes this food. Below we will give an example from the ST and TTs.

ST:

– *Гўшни кўброқ олибсизми... Анвар буюрғанмиди? - деб сўради.*

– *Йўқ, - деди Махдум салласини қозиққа ила-ила, – бир манти қилайлик, дедим, – манти еганимизга кўб бўлди, валлоҳи аълам...[25;7]*

TT:

– *Cook manti today, - he said, - It has been a long time ago when we last had manti...[29;8]*

Through the transliteration and interpretation as "Oriental dumplings" in the translation the recipient is informed about the meal *manti*. Taking into account the period when the novel was created, one can say that the social situation was unstable, expensive, and the effect of poverty on the family environment was noticeable. Salih Mahdum was also a member of this society, but a tradition of cooking *manti* and serving *manti* to guests, indicates that the situation in the house was better than other houses.

Due to San Shuchian's views [33;89] one can see that the culture of each nation affects the formation of character traits, the aesthetic and cultural psychology of the people of that nation. The explicit beauty of Kumush is implicitly described using valuable and unique means as a high-value satin blanket, feather pillow, yellow satin dress, and fair, which indicate her social status in Abdulla Qodiriy's novel "The Days gone by": "… *уйнинг тўрига солинган атлас кўрпа, пар ёстиқ қучоғида эринибми ва ё бошқа бир сабаб биланми уйғоқ ётқан бир қизни кўрамиз. Унинг қора зулфи пар ёстиқнинг турлик томонига тартибсиз суратда тўзғиб, қуюқ жинггила кипрак остидаги тимқора кўзлари бир нуқтаға тикилган-да, нимадир бир нарсани кўрган каби...қоп-қора камон, ўтиб кеткан нафис, қийиғ қошлари чимирилган-да, нимадир бир нарсадан чўчиган каби... тўлган ойдек ғуборсиз оқ юзи бир оз қизиллиққа айланган-да, кимдандир уялган каби... Бу қиз суратида кўринган малак Кутидорнинг қизи – Кумушбиби эди"*[26;29].

This image is skillfully recreated in the English translations of the work.

1. *"In the center of this room we see a girl sitting on silk blankets. While lazing on feather pillows, she seems distracted. Perhaps the cold has made him lethargic, or maybe reasons not yet revealed to us hint at a young woman pining away. Her dusky locks, arrayed carelessly over the pillow, her jet-black eyes under thick curly eyelashes, fixed on one spot as if having a vision… black brows… two thin brows arched, quivering… her face like a full moon, pearly white, slightly blushing, as if embarrassed by someone's presence… recounting the moment, considering it all… This belle, the very picture of a maiden angel, is the daughter of Kutidor – Kumush Bibi"*[22;48].

2. *"Here, on the high bed, in the piles of feather pillows and blankets, satin, or too lazy for the cold, or for some other reason , opening her eyes, a girl lies. On the pillows in disarray sprawled her black hair, coal-black eye from beneath her long eyelashes, as if noticing something, looking at one point… Blue-black, extremely thin arched eye brows knitted, as if she was disturbed by something… cheerfully bright face lightly touched by bashful blush... This Angel, embodied in the image of the girl was Qutidor's daughter – Kumush Bibi"*[28;30].

In order the TT reader could perceive or imagine the beauty of the Uzbek woman easily, the translator gave the unique appearance of the oriental woman in harmony with the image of the environment that surrounds her.

Conclusion and Recommendations.

In general, the theory of intertextuality is closely related to the theory of translation and influences it. Intertextuality places high demands on translators in terms of quality translation, while allowing the identification of relevant evidence and references in translation practice. Therefore, translators should broaden their horizons, understand the essence of translation, become a person with rich cross-cultural knowledge, and learn as many sources as possible about the culture and social history of SL and TL.

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