

Semantic Problems of Simile in in Lexical Transformations (on the example of English, Uzbek and Russian)

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Abstract: This article focuses on the problem of using the poetic art of simile in the image of a human being in the translation work. The solution to issues related to simile in the translation process is emphasized.

Keywords: translation, a narrative description of a person, simile, metaphor.

1. INTRODUCTION:

Art is not just about writing artworks but also for the literary translation. Artistry closely related to inspiration, and inspiration for artistry can be a masterpiece of art.

The two areas of human mental activity - science and literature, the sharing of knowledge between the two souls - the work of the scientist and the writer, in these areas, serve to advance the development of the society and spiritual progress. The basic principle of science is the fact, and the object of literature is image. Various artistic arts are used to create an image. Translation is such a crucial process, as it enters into it, and begins to realize that the creator has a serious responsibility.

Translation is always a comparative style of two languages, says E.G Etkind, because the task of the translator - is to rebuild the stylistic image of the original in its own language; if the language form of the original language is rejected the translator will be disarmed. (1)

While translating the translator utilizes different types of literary arts. One of them is simile. The simile is one of the few studied stylistic trope in linguistics. The term "simile" is differently described by various scientists. D.U Ashurova, Q. Musaev, G.Salomov I.R.Galperin and others conducted research in this area. In Uzbek simile has the following definition: if something or event is bound to a second thing or event, this comparison is called simile.

2. MAIN PART.

There are also specific laws of using simile. If a creator wants to describe the beauty of a sweetheart, the poet uses certain elements specific of the *tashbeh*. For example, "*Mening yorim go'zallikda Shirin kabi*" will be translated "*My sweetheart's in her beauty look like Shirin*". The one selected for identification in verse is called "*mushabbah*" because 'Shirin' is the symbol of beauty in Uzbek literature.

To describe it clearly, what is to be compared is that it is called "*mushabbahi bihi*" and "*sweetheart*" is an example. Then it is said that her face is likened to Shirin, meaning "*in beauty*" in literature is called "*vajhi shabah*". In Uzbek the means of comparison -*dek, -day, kabi, misoli, yanglig'* are used and it's called "*odati tashbeh*". There are many similarities between English(simile) and Uzbek(o'xshatish) languages and their usage in poetry. Nobody has yet to make a deep investigation on this topic. In my research, I will try to find out problems related to simile.

In English this term is described as follows:

Simile is a figure of speech used in describing or explaining something. It points out a likeness between two different objects or ideas by using a connective word. This connective word is usually like or as. An example of a simile would be, 'He is as bear today'.

Often simile becomes so compact that we drop the connecting word. Than the simile becomes a metaphor. For example, the simile 'She looked like an angel'. A better one would be this, from Hardy's poem 'Apostrophe to an Old Psalm Tune', '...sweet as angels' laughter's'. That is, we are using the name of an animal to describe a man. A metaphor suggests a comparison without using the word like or as. Great works of literature are enriched by metaphor.

3. DISCUSSION.

If the face of a well-described girl is 'cherry' or 'roses' in the English language, then the phrase "apple" refers to the Uzbeks: 'As red as a cherry (rose)' - *olmaday qizil-red as apple*. "As no harmless as a dove" – "Musichaday beozor", in the English language the word "pigeon" is expressed a mild person but in Uzbek can replace it, "turtle-dove-musicha" in the English language. The English symbol of "feather" is "bird" in Uzbek: "As light as a feather" – "Qushday yengil bo'ling". When compared physical strong person with the English horse, Uzbeks are likened to elephants: "As strong as a horse" – "Filday baquvvat. Such a discrepancy between the languages of expression can, undoubtedly, lead to frustration. The difficulties encountered by skilled translators are often solved through the functional harmony of the two languages of the linguistic means. Here is the song of Ophelia, who is crazy in Hamlet tragedy:

Ophelia.

They bore him barefaced on the bier;
Hey non nonny, nonny, hey nonny;
And in his grave rain'd many a tear, -
Fare you well, my dove

On the basis of the M.Loziński translation, the tragedy translated into the Uzbek language by Shaykhzoda the song as follows. Ophelia (singing song)

Ochiq edi tobuti,
Olib ketishdi darhol,
Ko'p yig'lashdi odamlar,
Qo'zichog'im yaxshi qol!

My dove is in Uzbek means the bird, which is a kind of bird. There is no emotional meaning in the word. For this reason, M.Shaikhzoda renounces my dove's pigeon translation and replaces it with the image of the lamb. But in Uzbeks, it does not mean that older people are lambs. At the same time, the translator has enough reason: the exception is the case, the appeals of Ophelia to the dead father, which further aggravates the tragedy and increases the effectiveness.

Although the usage of simile and metaphor are similar in poetry are similar, but there are different aspects. Metaphor is a poetic genius based on a similarity between objects: similar to the one that exists. While metaphor is always based on similarity, it differs from the simile by the following points: a) Simile and similarity are also used in their meanings with certain grammatical means. In metaphor, the likeness of the likeness of what is likened to is that it comes in a portable sense; b) When two or three components are involved in the simile interpretation, it can only be expanded as long as one component is involved in metaphor. For example: In "Captain Gastello's" novel by M.Sheikhzod:

Sher yurakli bu lochin
Qoqib qanot-qulochin,
Quzg'unlardan asradi –
Elning xotin-xalochin.

Captain Gastello attacked the largest Fascists' arsenal and bombed it with this aircraft. Though our hero sacrifices himself, he will save thousands of his fellow citizens. In this, Gastello's braveness assimilated to the falcon. For instance, the lion will fly high and take the prey accurately.

A manifestation of literary imagery: a characteristic of the phenomenon, and the characteristic of the phenomenon (epithet) in the composition of the particular phrase, to come by his own character. For example: golden valley, emerald spring, pure love. Metaphorical epithet comes from similar and similar objects. Sometimes the base of simile, such as Tenor (o'xshatish asosi) and Vehicle (o'xshatish vositasi) are dropped. The basis of simile, that is, the symbol is hidden in the portable meaning of metaphorical expression. For example, in Hamid Olimjon's poem:

O'zing so'yla, shu qora ko'zlar,
Unutarmi shu uchrashishni?
Shuncha o'sib, *nashtar kipriklar*,
Ko'rganmikan shu go'zal tushni?

Each word in the language that is used is meant by the fact that the same alternative word in a different language often substitutes those meanings in part or somewhere, but often differs significantly. In particular, such an increase in the proportions that are combined in something else will increase. For example, English word *white*, Uzbek *oq* words are the symbol of lightness, clarity, and light are all things in all nations, its opposite is darkness, wickedness, and misery. But it does not mean that all the languages used in the “*white*” are exactly the same.

English phrase “*White as a sheet*” means “chayshabday”, “qog‘ozday oq”. In the Uzbeks, paper is the symbol of whiteness was the basis of its natural characteristic of the notion of imagination. However, there is no phrasological pattern in Uzbek that is called “*choyshabday oq*” and we are called “*dokaday oq*”. *White as milk - sutday oq* in the English, Uzbek languages, is a symbol of milk - **whiteness** in all three languages. *White as snow – qorday oq*. Although *white as chalk* are closely intertwined in English and Russian, comparisons of “*bo‘rday oppoq*” are not typical of Uzbek. *White as wool - junday oppoq* belongs only to the English language because in Uzbek the word *jun - white* does not serve to represent the notion of whiteness (not called “*junday oppoq*”).

We explain a piece of Shakespeare's ‘Romeo and Juliette’. After Romeo and Juliette were forced to marry, Juliette sent her sister-in to Romeo to determine the time and place of marriage. A mother, who is extremely tired of the path, begins to complain about her headache before telling Juliette the good news:

Lord, how my head aches!
What a head have I!
It beats *as* it would fall in twenty pieces.

Here the ‘twenty’ number is used to describe the pain of a hero’s headache with the word ‘piece’. In this case, Uzbeks use the word “chil – forty” (tajik) in Tajik. In order to clarify this or that idea, different nations use different means, which are norms for their own languages.

The Uzbek translator who understood well the original meaning translated the language with full utilization:

Oh boshginam og‘rib ketdi!
Voy-voy boshginam,
Boshim go‘yo tars yorilib chilpora bo‘ldi.

Here the translator uses a great metaphor. That is, the crack is used to treat watermelons and melons. The word “*chilpora*” of the head with a wobble had increased the sensitivity.

There is no doubt that the following translation corresponds to the original meaning of both semantic and stylistic aspects. The simile *as* had been translated “go‘yo” so it was adequate translation.

The poet is Muhammad Ali, a translator who fulfilled his responsibilities as a poetical translator, and carried out a number of tasks in this area.

Muhammad Ali translated works of several Russian and other poets into Uzbek. He also featured the famous Scottish singer Robert Burns and the English poet George Gordon Byron, who was an outstanding representative of English poetry.

The nature of Scotland is in line with our mountain valley’s life, our sensual emotions, and, frankly, the song of the Mountains. For example: take a look at the poem “A Red, Red Rose”. Muhammad Ali translated as “Love”.

If we take A Red, Red Rose, it means “red-rose”. The poet used that word in the sense of ‘love’, but he also tried to make his poem a song of ‘love’ in English with the symbolic name ‘A Red, Red Rose’.

In the following verse used a striking simile:

O my luvie is like a red, red rose
That’s newly sprung in June
O my luvie is like the melodie²
That’s sweetly play’d in tune.

In Russian:

Любовь, как роза, роза красная,
Цветет в моем саду.
Любовь моя – как песенка,
С которой в путь иду.

Uzbek translation from Russian:

Sevgi atirgul yanglig‘,
Yashnar mening bog‘imda.
Sevgi men aytar qo‘shiq,
Yo‘lga chiqqan chog‘imda.

Gaybulla Salomov analyzed the translation in depth. In the first line of the poem, “O my luvie is like a red, red rose”. It is possible to say literally the prose translation, “Eh mening muhabbatim qip-qizil lolaga o‘xshaydi”. Marshak would be described as a red, red rose - тюльпан. When the poet mentioned the redness of tulip, the idea became clearer. However, it is called “как роза роза красная” and in structural terms the Russian language is similar to English.

As a result, when the English version was translated into Russian, it remained intact in the spirit of Byron. In Uzbek, it cannot be called a “gul” like a “qip-qizil gul”.

4. CONCLUSION:

Therefore, Muhammad Ali lost his sense of elegance when it came to make it simple. That is, he wanted to put the word “qip-qizil gul” in the word “atirgul”. That inevitably led to the weakening of the purpose of the poem. Because in the reader’s concept, roses are not only red flowers or red blood, but it is also in different colors. In this respect, the translator would be more appropriate to use the word “tulip” in English. Thus, in this passage, there are two types of poetry artifacts that are emotional and beautiful. If the interpreter did not have enough experience, he would translate the word “twenty” into “yigirma”, which would result in orthography mistake. As a result, both hyperbole and simile ones disappeared.

In other words, the creation of aesthetic effect, as well as a complete picture of the artistic image, in some cases force the translator may to change the sentence construction and use different translation methods.

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