



Concepts Of Sense of Humanity in Literary Translations

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ABSTRACT

In Uzbek literature, which has a long and rich history, and in fascinating works of art created by its leading representatives, portraits of people and their images are portrayed with a unique artistic style and aesthetic taste. Until one thousand nine hundred and seventeen, poetry in Uzbek literature developed and flourished. High works of art were created in various genres, which, like a worthy pearl, entered the treasury of world literature and culture.

Keywords:

Literary translations, Uzbek literature, homeland, open or internal monologue, the social forces, role in society.

Introduction: Many years of hard and terrible battles, moving away from his homeland and the return of his close friends to Afghanistan and Movaraunnahr have had a profound effect on Babur. Babur misses his homeland and misses his friends. One day, when a melon was brought to him from Fergana, he cut the melon and cried bitterly. Babur keeps in touch with his friends and relatives in Movaraunnahr and Afghanistan, sending them his new works and gifts. For the rest of his life, he misses his homeland, dreaming of returning to his homeland.

Literary works of art, which are an artistic reflection of life, are of great importance in the study and understanding of life, the socio-political events of a particular period.

The writer works with artistic images to illuminate one aspect of his life. Through artistic imagery, the writer puts forward the ideas, aspirations, his attitude to certain issues of life, his views on morality, etiquette and other issues. To do this, he tries to make the image he portrays vivid, alive and bright. It combines the qualities that excite and fascinate the reader, or the characters and situations that evoke in the student a hatred for that image, for his or her behavior.

Such features are first of all reflected in the image of this image, in the concise, meaningful and artistic depiction of the details of this image. The author introduces the character to the reader by describing his image. In his eyes, he embodies the image of this hero. But a word artist does not paint a portrait as an ordinary photographer. In order for a portrait of a hero to come to life, he tries to show in the details of his portrait the inner world, character and characteristics of that hero, the moments that help to reflect an important aspect of him. Otherwise, it becomes a lifeless, dry image, losing its impact.

Material and methods: Although the character and features of the image in the work of art are depicted through certain strokes in the portrait, in order to clearly embody the peculiarities of the writer's personality, his behavior, his appearance as a living person, his interaction with people, surrounds him describes his attitude to events. In the process of this connection and relationship, the character of the protagonist is revealed, some character and features are formed, and some of the strokes in the details of the portrait become concretized and become a whole. In this case, he describes

the character himself, speaks the language of another character, describes the memory in a shaky way, gives it to another person through a letter, shows it through an open or internal monologue of the protagonist, contrasts the characters with each other. use of the method, the character's nickname, first name or surname can derive his character from the content, and so on. Which one to use depends on the writer's style and artistic skills. All of these methods can serve to reveal a character's character. As in the whole development of Uzbek classical poetry, its development up to the 16th century is characterized by the ideological struggle of opposing literary currents. In the works of the leading representatives of Uzbek poetry of this period, religious-mystical views, conflicting ideas - to love the real world, to enjoy its beauty, to enjoy it, to live life in this world with joy and others were put forward. In promoting such ideas, for the poets of this period, on the one hand, the image of wine, which was used in the sense of an official means of rejoicing, on the other hand, a beautiful companion that has no equal, not even in "paradise", served the image of a mistress. The great representatives of secular literature of this period: Alisher Navoi, Lutfi, Atoi, Sayfi Sarayi, Sakkoki and others in their wonderful lyrical works (gazelles, rubais, hens) and others described the image of the mistress in a very attractive way. sing the love of real life embodied through. Because they strengthen their love for real life, when they paint the image of this beautiful land, its "cypress tree", "bud lip", "hyacinth hair", "humorous eye", "almond pumpkin", "flower face" Zuhra, the name of the color, is adorned with elements such as "hundred moons", "cypress", "waist", "silver body", "mengizlari gul-gul", "brains chorus, broad foreheads, narrow mouths". These are, of course, presented not as a portrait of a real beauty, a vital, concrete human being, but as a descriptive representation of beauty in general. Such details in the portrait may have served to strengthen the lover's love for the lover, man's love for real life, for the being, for the idea put forward by the poet.

In the 15th century, the secular movement in Uzbek literature reached a high

stage of development. It is characterized, first of all, by the expansion of themes, the development of literary genres, the wide coverage of the most important social issues of the time, the emergence of ideologically and artistically high works of art. Durbek's epic "Yusuf and Zulayho", Lutfi's epic "Flower and Navruz", Alisher Navoi's "Hamsa", "Khazoinul ma'oniy" and others date back to this period. These works made an important contribution to the development of lyrical and lyro-epic genres in Uzbek literature. Although these works contained a number of realistic elements that reflected the life of the period (although they were quite energetic), they were generally romantic in nature. A number of images in them, such as Gul, Navruz, Farkhod, Shirin, Layli, Majnun, Mehr, Suhail, Iskandar, Lu'bati, Chini, have a romantic character, despite the fact that they have a number of realistic features. Through these positive images, the authors of the work put forward ideas that are of great importance for their time. It sings of high human qualities such as friendship, fidelity and loyalty, honesty and integrity, humanity and patriotism, mastery of science and creativity in labor. Thoughts about justice are put forward. Lutfi and Navoi embody the qualities and circumstances they dream of and want to look like in the image of positive heroes. That's why when depicting the portraits and characters of these images, they added more romantic details to them. Many of these details are exaggerated.

Because the work is a memoir, the author speaks about the images and portraits of the people depicted in them, as well as the characteristics given to them, as well as their behavior, character traits and actions in the course of events. In fiction, the writer certainly has a certain attitude towards his characters, he hates some of them. He portrays his beloved heroes in a pleasant way with love. She decorates it with her favorite qualities. He describes what he hates with hatred and anger. The student also begins to feel hatred for them.

Conclusion: The representatives of different strata are portrayed in the play is one of the important trends that determine the writer's ideology, his outlook, his aesthetic taste.

Therefore, before analyzing the image of the people in the Boburnoma, how the author describes their character and characteristics, it is necessary to say a few words about the social forces of this period and their role in society.

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