

Transference of National Peculiarities in the Novel “The Din” by E.A’zam

Mubashira Barotova, Dilrabo Quvvatova

Abstract: *The works of Erkin A’zam are being translated into the world languages. Specifically, there are unique characteristics of the English translation of the literary works by Erkin A’zam. The article deals with the translation of the national features of the novel on the basis of comparative analysis. One of the most prominent representatives of the modern Uzbek literature, Erkin A’zam’s novel “The Din” is distinguished by its national-cultural spirit. The work has been translated by A’zam Obidov. The article summarizes the national features of the novel. The translation and comparative analysis show that the translator A’zam Obidov did his best to message the reader the originality of the work, which is observed in particular on the features of the Uzbek character. However, there are some drawbacks, in terms of the description of the portraits and characters in the translation of particular words and phrases. The purpose of the translation is to introduce the Uzbek people’s lifestyle to the readers of the world; to strengthen the communication among people, literature, and intercultural society.*

Keywords : *originality, translation, phrase, conjunctive words, national, traditions, national spirit, character.*

I. INTRODUCTION

The literary translation draws people together and introduces them to their spirituality, traditions and world outlook. Linguists and translators are required not only to learn the language and skills, but also to feel the original language of the work and to convey the essence of the work to the reader.

"Translation among the types of artistic creatures requires more scientific foundation." [2,4] Accordingly, a translator takes a great responsibility through profound knowledge of language and translation theory, lexicon of the two languages; translation into another language by appropriate interpretation of the meaning of proverbs, idioms and sayings.

II. MATERIALS AND EXPERIMENTS

One of the most prominent representatives of contemporary Uzbek literature, Erkin A’zam’s novel, "The Din", is distinguished by its national spirit. This work has been translated into English by A’zam Obidov and is included in the volume “Heirs to the Great Sinner Sheikh San’on”. This is the biggest achievement of the interpreter. When reading the English translation of the work, it can be seen that it draws attention to the artistic attitudes, the way of life, character and

spirit of the Uzbek people. The authors of this article try to base these opinions by comparisons. The ways of transferring the peculiar features of national-local colour have been studied in the translation of the novel “The Din” through the comparative-typological and linguo-stylistics methods.

III. DISCUSSION AND RESULTS

In Uzbek: “Майдончада таранглик, бакироқ режиссёрнинг ғазаби ҳукм суради” [6; 32] In English: “The situation on set is tense, **the loud-mouthed** producer is too angry” [7; 206]. The word “**Бакироқ**” is translated as “**the loud-mouthed**”, which is akin to idiom from the lexical point of view. Despite the fact that the word was translated in the form of the phrase, it was able to reflect the characteristic of the Uzbek director. Or “Фарҳод бу очик-сочик, аллақандай **жонсарак** аёлнинг гапларига лол бўлиб ўтирарди” [6; 37] English: “Farhod was listening to this **open and somewhat confused woman** with surprise” [7; 213]. In these examples, the adjective “**жонсарак**” which is characteristic to the personage of the work has been translated as "somewhat confused" in English. Although the term is changed, the translation is equivalent to "a little bit of a driver" and the author’s idea has been interpreted properly. “Ёзувчининг анови “қахрамонлиги”-ку майли, аммо унинг ростакам **тангилиги** ўша куни базм охирида билинди: у хаммани лол қолдириб ҳамма харажатни тўлаб кетибди” [6; 106] is brilliantly illustrated by the very generous combinations: “-Well, it was clear that the writer had shown “heroism” before, but he really was **very generous**; it turned out that before he left he had footed the bill for all of us that evening” [7; 290].

“Худо ҳаққи, ҳали-ҳануз бунақа **сулувини** кўрмаган эдим. **Ранг-рўйи мана шу булоқ сувидан ҳам тоза, тиниғ-а!**” [6; 46] The passage is translated into English as follows: “O Allah, I’d never seen such a **beauty** before! **Her face and eyes were as clear as that spring**, so pure!” [7; 222]. Note that the lexical and grammatical originality remains in the translation. The word “сулув” is essentially an adjective, and in the text it is a noun quality. It has been translated as a noun. In the Uzbek context the combination “Ранг-рўйи мана шу булоқ сувидан ҳам тоза, тиниғ-а” (**Her face and eyes were as clear as that spring**) is transferred by metaphor. In this context, textual appeal has been preserved.

The writer uses the portrait elements to describe Gulya Lagutina as his national hero: “Тўғри, ўхшайди-ю, **қорачагина-ю, кўзи ҳам билинар-билинас пистароғ-у**, ана шу қароққиналарининг туб-тубида ўзбекидан фарқ қиладиган бегона алланима бор эди” [109].

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Mubashira Barotova, “Foreign Languages” department, Bukhara, Engineering-Technological Institute, Bukhara, Uzbekistan. Email: mubash8303@gmail.com

Dilrabo Quvvatova, “Uzbek literature” department, Bukhara State University, Bukhara, Uzbekistan

Translator was able to reflect the content of the Uzbek language in the translation. The word "қорачагина" is a typical example of the Uzbek people appearance, which is expressed in English in the form of "dark complexion". The expression "Кўзи ҳам билинар-билинамас пистароғ-у" is also an expression of the Uzbek nation - the eye. This sentence is also logically translated into English: "It's true she did **look like an Uzbek woman thanks to her dark complexion, and her slightly slanted eyes**, but there was something different and alien in those eyes of hers" [7;292]. It is known from the hero, that he is not native to Uzbek. Gulya Lagutina's family is described as the Uzbek, but she has lived in Russia. However, in the English text, the preservation of the characteristics of the Uzbek ethnicity in the appearance of women is reflected.

Also, the work reflects the translator's skills in translating a number of Uzbek national traditions and customs into English. For example: "Эс-эс ёдимда: **хатна тўйимга** у киши роса кутилган-у, негадир келмаган. Айтишларича, кейин **чукбуррон**-да қатнашганмиш, лекин мен у пайтда одам-подамга қарайдиган аҳволда эмас эдим..." [6;54], such as the "**хатна тўйи**", "**чукбуррон**", are Uzbek and Tajik words related to the circumcision ceremony of the Uzbek boys, they were translated as "circumcision celebration", "the circumcision ritual." That is, the second word has been transmitted to the reader as a combination of words. Or, in "Одатдаги куюк-суюк, одатдаги "олинг-олинг"у сипо гурунг" [6; 81], the well-known guest-house of the Uzbek people, described as "куюк-суюк", "олинг-олинг", "сипо гурунг". In translation it is described as: "The usual food, **the usual first and second courses**, accompanied by the usual modest topics of conversation ruled the banquet" [7;260]. The term "куюк-суюк" in this word combines a variety of Uzbek dishes, more precisely, liquid and thick dishes. This statement is logically correct. The word "Олинг-олинг" is used to summon the visitor. This word does not appear exactly on the translation. However, the interpreter has been able to extract the word "сипо гурунг". At the same time, according to the English language, the word "банкет" is used in the text. It is well known that this word is not in Uzbek, but is attained from other languages. Taking this into consideration, the translation may be a little away from nationality.

"Сочлари **коп-қора**, **ўзи** **ҳам қорамум-қорапаранг, афти доим бужмайиб юрадиган** бу **исқиртнамо** "чашма"хўрни Фарход **жинидан баттар ёмон кўрарди**" [6; 68] has a portrait description. This portrait of Igor Semashenkov reveals also his inner world and character in detail. The translator also took note of the above verses in the translation and correctly conveyed the essence. In particular, the phrase "**жинидан баттар ёмон кўрарди**" was expressed by one word "**irritated**": "Farhod was usually irritated by this swarthy, grimy, blackhaired person who always wore a frown" [7; 247].

At the same time, in the English translation of the novel, the interpreter did not fully comply with the original nationality signs. In particular, "Бир вақтлар **хушрўйгина, қадди-қомати ҳам жойида бўлган, кейин негадир ўзига қарамай қўйган**, киною киночиликдан бошқа ташвиши йўқ, **қирқларга яқинлашган шўртумшук** бир аёл!" [6; 38] "**шўртумшук**" is not reflected. As a

result, the character was not fully opened: "Gulya was **about 40 years old**. She had probably once been **a real beauty but later stopped paying attention to her figure and looks**, forgetting everything but film and the film industry. [7; 213]. However, there are some alternative words, such as *unsociable, difficult, antipathetic*, which expresses this quality in English.

Or else, the author gives the following picture: "Туля Лагутина ичкариги хонада **ўзига ўхшашиб кетадиган** (ё армани, ё озари) бир аёл билан ачомлашиб-чўлпиллашиб, пичир-пичир қила бошлади" [6; 40]. This piece was translated into English "Calling from the second room, Gulya Lagutina greeted them warmly but then chatted with another woman who looked Armenian or Azeri" [7; 215]. The translation of the phrase "**ўзига ўхшашиб кетадиган**" has been dropped. In fact, the text may be expressed in a more national form in the style of "In a second room Gulya Lagutina was chatting with an Armenian or Azeri woman **looked like herself**". In addition, words and phrases have been presented to the reader without the use of poetic dyes, such as "ачомлашиб-чўлпиллашиб", "пичир-пичир қила бошлади". Such a translation would undermine the power of art. Or: "Лекин зерикди. Манови **қўрсу қайсар** бола билан бир хонада ўтиравериб сикилиб кетди" [6; 48] "But he was bored. It was really boring to sit with this **stubborn man** in one room" [7; 224] The pair word "**қўрс-у қайсар**" is translated as "stubborn man ". But coarseness is not the quality of stubbornness. This compound, which enhances the meaning in the clarification of the character used by the writer, can be expressed by the English idiom *rude pigheaded fellow*: " - But he was bored. It was really boring to sit with **this rude pigheaded fellow** in the same place. "

"Уй-рўзгору бола-чакадан бошқа ғами йўқ, отамни бир худо катори биладиган бечора **пой-патак энамга** ҳам. Нима деб айтаман ахир?" [6; 93] is not a translation of an example of *пой-патак энам* describing one of Uzbek woman peculiarities. In another example, the nearest *мўминтой энам* is represented by *my simple-minded mother*, which is a unique example of national caloric intake. Although this phrase is not an alternative to the English language, even though it is not nearly as close as it can be, it can be said to be *a harmless creature*, although it is not a feature of the European people.

The translation of the example "Кенгина чорси хонадаги зиёфат дастурхони бошида опокисифат уч хотин билан янги дўппи кийган сипонамо икки эркак гангир-гунгур қилиб ўтирарди; опокилардан бирининг тиззасида **тўйболадек кийинтирилган** икки-уч яшар болакай – неварашу бўлса керак"[6;80] is done like this: "Three older women and two simple-looking men wearing new skullcaps were sitting talking among themselves at one corner of the banquet table. One of the women was dandling **a toddler** on her lap" [7;260]. The meaning about the owner of the scene is given, but the phrase "**тўйболадек кийинтирилган**" was dropped down in English. It can be described as "*dressed solemnly*" or the phrase "*тўйболадек кийинтирилган икки-уч яшар болакай*" by "*hero of the day*."

In “Жавоб қилганда ҳам ўзимнинг билағонлигимни, суҳбатдошимдан нечоғлиқ устунлигиму **таптортмас ҳақсўзлигимни** кўрсатишга ошиқардим. Ёш эдим, гўр эдим-да.” [6;53], the translation of the *таптортмас* quality was not translated: “I always tried to show off, assuming I was **cleverer, more truthful and more intellectual** than whoever I was talking to. Ah, I was so **young and callow** then!” [7;229] Here it is appropriate to refer the adjective to the quality identifier *outrageous*. But the translation of the phrase, “Ёш эдим, гўр эдим-да” as “Ah, I was so **young and callow** then!” could express the author’s original construction and idea. However, the interpreter said: “Тошпўлат деганлари ўзим қатори бир йигит экан. Аммо қадди-басти роса келишган, барваста, мушакдор. Муомаласини айтмайсизми, жуда майин-мулойим, ўнта гапингизга бир оғизгина қилиб хуш табассум билан жавоб қайтаради” [6; 59] translated the vital meaning of the phrase “Toshpulat was **the same age as me**. But he was a **strong, handsome, muscular young man**. He was **also well-mannered and very polite**; whenever you ask him anything, he answers with a pleasant smile” [7; 236]. Or the translation of a national-color image, such as “Харакатлари шатир-шутур, беҳуд, эсарнамо, бир ёкка шошиб турган каби бидирлаб гапирди”, translated “He **behaved strangely, had an absent-minded air, and spoke as if he were rushing off** somewhere” compatible. Also, in the translation of “Қарасам, Фарҳоднинг киноулфатлари билан яна ўтиргиси бор, мен эса нариги Фарҳодга сўз бериб қўйганман – бугун анови деновлик дўлвор акахонимиз келмоқчи, кўнгли ярим одам, бормасам бўлмас эди” [6;109] as “Today, **our brother from Denov** was due visit us and I had to be there on time so as not offend him” [7; 293], the translation of “дўлвор”, which was used by the author to describe the simple character of the personality. This text could be translated as “Today, **our naïve brother from Denov** was due to visit us and I had to be there on time so as not offend him.”

The example of “Отаси – эски дўсти, халқ артисти, ўлгудек улфатпараст, пазанда, белига пешбанд тутиб, чойхонада жигарни шундай ковурадики, ундан-да ошиб тушадиган ошпаловига кейин биров қарамай қўяди, ...” [6;8] was translated as “The actor’s father is an old friend of his and holds the prestigious title of People’s Artist. **Extremely fond of company**, he is an excellent cook” [7;178] The translation of the lexical, grammatical and stylistic phenomenon in the work is preserved in the words: “His father, the old buddy of his, People’s Artist, **the excellent company** makes the liver so good ...” The very translation expresses the homogenous adjectives given by the author and keeps the fluency as in Uzbek.

The phrase “Ўзини ҳар не қилсангиз чидайди – жони тошдан, кечиримли.” [6; 44] is translated into English as “He endures whatever you do to him – he is **too patient and forgiving**.” The translator gave the phrase “**жони тошдан**” as “**too patient**”. But there exists the English phrase “**a great stayer**” as alternative. In this regard, it could have been possible to express the original meaning, “**жони тошдан, кечиримли**” as “**he is a great stayer and forgiving**,” into English. In this case, though, the translator has been able to disclose the heroic character and try to

convey his essence, however, couldn’t obtain the lexical décor and expressiveness of the work.

While expressing the character of Mirzo Ramazan, the main character of the stage, the interpreter could not fully describe the character of the Uzbek people: “Мирзо Рамазон, комсомолдан етишиб чикқан жайдари бир романтик эмасми, айти ўша кезларда туғилган тўнғичига, давр билан ҳамқадам бўлмоқ илинжида, ҳовлиқиб ана ўша **серсоқолнинг** отини қўйган [6;16]. The word “жайдари” is a word of the Uzbek character. It is translated as “simple”. It is true that the word is also used to mean “оддий, содда”, but the word “plain” applies only to human beings and means “quality of ordinary”. In our opinion, the translator could easily convey an important characteristic of the character to the English reader through the word “**plain**”. In addition, such words are also important in shaping sympathy or antipathy toward a hero.

Another piece of art is remarkable: “Тошкентда юрганида **унча-мунчани назарига илмайдиган**, сўзлашмоқ у ёқда турсин, саломингизга зўрға бош қимтибгина ўтадиган **танноз хоним**, Фарҳодга кўзи тушгач, дўстона қўл силкиди-да, ҳамроҳининг “бўш” енгидан тортиб бу томон бошлади” [6; 25]. Translator transfers it as follows: “This **rather arrogant, coquettish lady**, who would **give people the cold shoulder** even in Tashkent, suddenly caught sight of Farhod in the courtyard” [7;199]. In this case, the term “унча-мунчани назарига илмайдиган” refers to a property. The author has made this expression comprehensible to the word “**arrogant**”. At the same time, given the repeated use of this word in translation, it was possible to replace it with the option “**highbrow**”. That is to say, “Having noticed Farkhad, this **highbrow coquette** who would give the cold shoulder to people in Tashkent, waved her hands to him ...” will help to enrich the artistic expression in a lexical way. Also, the phrase “Мен азалдан шундай **инжику ирганчиқ** эдим” [6; 51] was translated as “I, on the other hand, was both **finicky and whiney from the beginning**” [7; 227]. In this case, the “finicky” is a quality that is a negative feature. The word “whiney” also appears in the dictionary as a *whiner*, which has a negative tone. Personality is not a critical attitude towards his own whim. So this phrase can be expressed in neutral terms, such as “**fastidious and squeamish**”.

The phrase “**азамат** ёшларимиздан” [6; 52] was translated into English as “**Valiant young people** [7; 228]”. In fact, giving it through the “**young stalwart**” reflects originality more on the work.

It is well known that in medieval works, portraiture is a portrait that introduces the hero’s character. A.Obidov tried to portray portraits created by the writer, to express his meanings, to express his/her essence. However, he didn’t sufficiently use the lexical wealth of the English language. For example: “Унинг ёнидаги – **қирк-қирк беш ёшлар чамали, истараси иссиқ** бир киши эди. **Олд томони сийракроқ тўқ малла жингалак сочи** ўсиб елкасига тушган. Маъно тўла **шахло кўзлари** одамга алланечук меҳрибон, мулойим боқади” [6; 25]. It is noteworthy that the phrase “**истараси иссиқ**”, which expresses the appearance of the Uzbek people,

has not been translated at all. In our opinion, this phrase could be used as a means of expressing national identity through the English word "nice face". In addition, the phrase “**тўқ малла жингалак сочи ўсиб елкасига тушган**” has been translated into English as “**his blond curly hair**”. This turn does mean “унинг малла жингалак сочи”. Thus, the dark brown should be translated not by the word "blond", but by the English word “*straw-colored*”. That is, the passage “**His straw-colored frizzy hair ...**” allows him to portray hero’s portrait as true.

The image of a girl named Zoya, in the form of “**Қоп-қора жингалак сочли, қалин қошлари туташ, доларанг юзидаги сепкиллари ўзига ярашган, лўлигами, арманигами ўхшаб кетадиган қиз менинг ҳам кўзимга оловдек кўриниб, ичкилик таъсирида унга бир-икки оғиз “олифта” гап отган эканман чоғи, хийлагина қизиб қолган “юбиляр” туйқусдан столни уриб қичқирди: “Ўв студент! Бас қиласанми, йўқми?!”** [6;97] was translated as “**With her black, curly hair, freckles and her thick eyebrows which met in the middle of her forehead** she looked like a Gypsy or an Armenian girl” [7; 279]. The combination of “*her thick eyebrows which met in the middle of her forehead*” is too long and can be achieved in the form of “and *joint eyebrows*”, and it can be achieved with a stylistic conciseness and clarity.

In the novel “Қаттақон бир арбобнинг эрка ўсган арзанда кизида, кўнглининг кўчаси кўп. Аммо ўзи текисгина, силлиқкина, ўричаси равон, тил қургур бийрон, ана десангиз, мана деб туради – шу юрсин-да!” [6; 27] portrait belongs to Elmira Kamalova. The word “**арзанда**” is characteristic, and in the Uzbek language “жуда эрка ” is of the superlative degree and more negative hectic. The interpreter exclaimed, “The **beloved only daughter** of a greater leader, **doors swing open for her**. But to give her credit, she is a **beautiful lady**, her Russian is excellent and she is very eloquent” [7; 201]. Notice that the words “**beloved only**” in the text have been described as “*ягона*”, “*севимли*” (“single”, “lovely”) and have a positive staining. Thus, taking into account the sensitivity of the meaning, the translation is the most important sign of giving the basis. Hence, the word “**арзанда**”, which is a negative meaning in Uzbek, has an alternative “naughty” in English. According to Q.Musaev, “transgression is eliminated by the choice of pragmatic, i.e stylistic equivalent units” [2, 60].

In the translation of this work, the translator has a modest, opaque designs for the reader. For example: “Гап-сўздан ҳалиги арзғўй қизимиз; муҳокама чоғи у бир чеккада ер чизиб, **шумшайибгина** ўтирган, юз-кўзини дуруст кўрмаган эдим” [6; 45] is translated as “She looked like the girl who had written the letter, although I had not seen her face during our discussion earlier on, **she’d been cowering with her head bowed**” [7;221]. This is a logical uncertainty. Consequently, the interpreter turned the adverb “шумшайибгина” into a “**cowering with her head bowed**”. The phrase “**Cowering with her head bowed**” means “surrounded his head”. However, the use of the word “*шумшайибгина*” in the English by one word “**sulky**” would provide meaningful essence. So, you can eliminate this shortcoming by translating the phrase “**Sulky she looked bowing her head**”.

“Фарход кечки таомни тугатиб, ўрнидан туради деганида тепасида “бурёт маликаси” – Диана пайдо

бўлди. Янада очилиб кетган. Ясаниб олибди” [6; 88] translated as “**She seemed even more beautiful and was very well dressed**” [7;268]. In fact, it can be interpreted as “**She got prettier and smartened (preened, dolled) herself**” in the original independent verb. Another example is that the translation of “Кўринишидан ё **тажангроқ**, ё **ўлгудек ҳавоси баланд** [6;100] “There was something about him, he **was either irritable or overly arrogant**” [7;283], is not inherently original and artistic. It can be twisted into two variants. The first is through the attributive construction “... he was either **peppery or haughty** guy”; the second: “... he was either **spitfire or highbrow**”. In the version of “Ҳар сўзида “**Ўзлари ғилай! Зўр бўлсанг, аввал кўзингни тўғрилаб ол!**” деб кўяди” [6; 108], “Farhod made fun of the healer, saying: “**He was cross-eyed**, he should have healed himself first!” [7; 291], the reference to the second person is given with “he” pronoun. The text could be expressed as “...” **You squint-eye**. Put your eyes right first”, as in the case of a copied phrase, by the second person (you), and the poetic idea that the writer is trying to express would be impressive.

In addition, wrong translation has been fulfilled in some parts of the work. For example, “– Тоша-а! Где ты? – дея аввал чақириб, кейин ўзи – кўнжи узун резина этик кийган, жез тишли қаримсиқ бир хотин кириб келди чодирга. The phrase “**жез тишли қаримсиқ бир хотин**” [6; 60] is translated as “**a woman in rubber boots, flashing her gold teeth**” [7; 238]. The word “жез” is given as “gold”. This is illogical. The Uzbek word “жез” refers to a metal of copper and zinc. At the same time, the word “**қаримсиқ**” has diminished. So, this part can be translated as “**an old-looking woman in rubber boots, flashing her brass teeth**”. Or the phrase “*шабқўрроқ экан*” in “Буни қарангки, Фарходимиз ҳам менга ўхшаб **шабқўрроқ** экан, у ҳам билинтирмаслик учун атай қорамтир кўзойнақ тақиб юради” [6;108] is given as “But like me, Farhod **is half blind**, too” [7; 292]. However, the word “*half blind*” itself does not exist in English and does not mean “*шабқўрроқ*”. That is why the text can be translated as “Like me, Farkhad **suffers from night-blindness**” by means of the word “шабқўрлик”.

In some cases, the fact that the national-historical processes, which reflect the spirit of the time, are not reflected by the necessary means of the linguistic means, distinguishes the originality. While translating “Тоғдаги мактабда муаллимлик қиладиган, қалин, қоп-қора сочи икки ёнга тарвақайлаб чаккаларига ларзон солиб тургувчи “стиляга” тоғамиз бир куни Аня исмли ўрис қизни бошлаб келди” [7;276] as “One day, **our stylish uncle with unkempt dark black hair** who taught at the local school brought home a Russian girl called Anya” [7; 276] the word “стиляга” used in the preceding years of independence is eliminated. However, its English is similar to the “*teddy boy*”. Accordingly, translating the text “One day our “*teddy boy*” uncle **with dark black wavy hair ...**” will help to bring the essay to the reader better. Or homogenous combination “қалин, қоп-қора сочи икки ёнга тарвақайлаб чаккаларига ларзон солиб тургувчи” is given as “**unkempt dark black hair**”.



In this case, "**unkempt**" is a scarce, irrelevant meaning. In fact, the writer emphasizes not only that the hair of a hero is grown, but he has grown up in such a way, and is extremely modern. This translation has not been translated yet. It is possible to give the meaning to the text by giving it as "**with dark black wavy hair**".

IV. CONCLUSION

Above all, we have tried to summarize the characteristics of the English translation of the novel "The Din" by E.A'zam, the prominent representative of modern Uzbek literature. The study of translated version of the novel and comparisons show that the translator, A'zam Obidov, sought to give the work's originality. This is especially true of the characteristic features of the Uzbek character. However, the novel contains some imperfections. It became more apparent in the image of portraits and characters, in the translation of words and phrases. The purpose of the translation is to convey the pages of the life of the Uzbek people to the readers of the world, to strengthen peoples, literature, and intercultural communication. Therefore, as the translator transfers the Uzbek language into English directly, he/she will have to pay special attention to the text in the works and try to convey the whole picture of national life to the English reader.

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