

Problems Encountered in the Translation of Terms Used in Uzbek Applied Art into English and Their Solutions

Tilavov Ikhtiyor Makhmud ugli

fourth year student of the Faculty of Translation
at the Uzbekistan State World Languages University

Tel. 998998565461

E-mail. time010298@bk.ru

Abstract. The aim of the study was to identify specific features of the translation of art terms from Uzbek into English. The research methods were the analysis of the text of art criticism, a comparative comparative analysis of the original and the translation of this text, as well as the method of random sampling of art history terms. As a result of the study, the main difficulties that translators may face when working with art history texts and ways to improve the quality of translations in this area were identified.

Key words: terminology, art history, translation difficulties, translation of terms, art history term.

Works of art are the face of the culture of a particular people, its spiritual wealth. It is thanks to the language that the accumulation and preservation of information about cultural values occurs, since the primary function of the language is the function of transmitting information. The lexical system of the language is connected with the categories of the material and spiritual world of the activities of a certain people.

A significant role in preserving the results of this activity is played by the terminological system, thanks to which a single information space is created. The terminology reflects the current trend towards the integration of various fields of knowledge, which can be seen in the borrowing of terms by one scientific field from another.

Despite the large number of works of gnometic and foreign scientists devoted to the difficulties of translating terms (Abdullava N.M., Fasmer M., Vinokura G.O., Samatov A.A., Reformatsky A.A., Petushkov V.P., Gabriel Far-Becker and others), in linguistics one can find not enough studies on the translation of specific art terminology, which determines the relevance of this topic [1].

The literature on which we relied in the course of our research can be divided into several categories: linguistic literature, art history literature, as well as reference material (New Large English-Russian Dictionary of Arts and Crafts, Etymological Dictionary of Uzbek and English), which contains a large base of actual art criticism terminology.

In our study, we used the method of random sampling and comparison of the meaning of the selected terms, which we put forward on our own with the definitions given in approved, well-known specialized dictionaries. Despite technological progress and the widespread use of computer technology in the XXI century, the work of translators remains invariably in demand in any area of life. Both interpreting and

written translation are equally successful, especially the translation of technical and scientific texts, which include specialized art criticism texts [3].

When working on such texts, translators often face difficulties in translating certain terms, the adequate translation of which requires knowledge of the origin of the given word, as well as the history of its use, since very often a commonly used word passes into a highly specialized sphere, loses a number of its meanings and becomes a term. The term differs from the commonly used word precisely in its specificity and unambiguity. Therefore, the translation of a term should be taken very seriously so that the result is adequate and consistent with the characteristics of the concept of the term.

In the practice of translation, the text is considered not as a separate phenomenon, but as a holistic concept that has a set of features that are relevant for translation. It is on these grounds that the translator chooses the technique that will be used in his work. Sh. D. Razakova gives the following definition of text: "Text is a speech work through which verbal communication is carried out. The text consists of statements that the speaker makes, choosing language units and connecting them in accordance with the grammar rules of the given language and its communicative intentions" [4].

An art history text is defined as special, as it relates to a certain field of activity. As with any special text, the text in the field of art criticism is characterized by the presence of a large number of terms.

When working with an art text and analyzing it, a translator should remember that in art history many words that we use in everyday life acquire a completely different meaning in this context and thus become terms. For example, generally understood terms in art, such as: **oil** – in art it means "oil painting technique" ("moyli rasm texnikasi"); **work** – in art "work of art" ("san'at asari"); **color** – can have the value "hue, pigment" ("rang, pigment"). The word "**canvas**" has the meaning "linen" ("Tuval" qo'pol mato), not "sail"; the word "**nude**" has the equivalent in the language of the translation text "naked nature" (Naturadan rasm chizish), and not "erotica"; "**stroke**" in the language of art means "dynamic stroke" (yorqin ranglar jilosi), and not "hit", "swipe" [2].

But there are such terms in the art of Uzbekistan: **Shukufta** (in the pattern element the branches serve for binding and filling); **Bofta** (Islamic pattern element formed by winding the belt, consisting of curved and straight lines will have found); **Margula** (means a jangle with an eyebrow line. In painting, margula is a filling element in the pattern composition); **Guli shashbarg** (a flower with six petals the type of Islamic pattern found in painting); **Guli-quyosh** (type used in folk art); **Gulkalam** (a type of soft pencil in painting and painting (with the help of oil paints), used for painting and finishing patterns); **Jiydagul** (a pattern in the shape of a flower); **Jingala** (a pattern in the form of curls. It serves as a filler part in patterns and the simplest oil paintings); **Zamin** (the lower part of the pattern decoration in the main picture, except for the flower); **Zirk-gul** (Islamic pattern piece; beautiful leaf flower); **Katok-guli** (a type of large mesh pattern in the picture) etc. [2] when translating such terms of art into English, only their explanations are given or the correct meaning is selected, i.e. definition.

When analyzing the original and translation, we noticed that the main methods of translation are transliteration, transcription and syntactic translation of terms. The advantages of transliteration and transcription are that the translation process is

dramatically simplified and accelerated thanks to this method. As a result, international terms appear, the meaning of which becomes clear to speakers of different languages. The disadvantages of these translation methods are that very often transliterated terms are not understood by a wide range of recipients who are not specialists in this field.

As confirmation of the above, it is worth considering the term chryselephantine [4]. It is usually used in the phrase chrysoelephantine sculpture, that is, a sculpture created from ivory and gold. Obviously, the English word chryselephantine consists of two roots: chrys - from the Greek. khrysos "gold" and elephantine - from lat. Elephants "elephant". The meaning and spelling of the word khryselephantinos is Greek. For an English-speaking recipient, this term is partly understandable, but for an Uzbek-speaking reader, the term "chrysoelephantine" is not at all understandable and it is not possible to at least guess about its meaning. It is to prevent misunderstandings in his dictionary Yu.D. Apresyan introduced the following definition: chryselephantine - made of gold and ivory (about objects of ancient Greek art) [5].

Sometimes there is a misunderstanding and words that seem to be a transliterated translation turn out to be borrowings that simultaneously entered the lexicon of both the English language and the Uzbek language. Basically, such borrowings came from French and Latin.

One of these borrowings is the term meander - meander, which arose as a result of the transformation of the meaning of the name of the Bolshoy Menderes River, which had a winding shape. Initially, the meander was called a smooth bend, and then, having become a term for art history, the word got the meaning of a wave-like ornament ("Maftunkor ranglar jilosi") [4].

According to the definition given by T.A. Kazakova, semantic translation is the most accurate transfer of units of the original text (taking into account the relevant context) units of the target language. In art history, semantic translation is very common, because it is the most practical method of translating terminology in this area. However, it often turns out that both words, both in the original language and in the target language, were themselves borrowed from other languages. Therefore, the absence of transcription or transliteration does not mean that this term is native to a given language. For example, the English word **home** comes from French **dome**, which was formed from the Greek **homo** (house, upper part of the house). The Uzbek word **gumbaz** comes from the German **Kuppel** or French **coupole**, the Italian **cupola** - dome from the Latin **cup(p)ula** "small barrel", and in English the word **dome** comes from Latin. At the same time, in English there is a parallel word **cupola** with the same meaning [4].

Thus, a thorough study of the problems of translating art terms from Uzbek into English or vice versa allowed us to clearly identify the main features of translation activities in this area. This study clarifies the fact that in order to improve the quality of the work of specialists in the field of translation of art history terms, it is necessary to more accurately define the very concept of art history and develop a methodology with which the translator could determine which of the main methods of translation should be applied in each specific case.

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