

The Description Of Nature In The Stories Of Razia Tujjor And Its Reflection In The Translation

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Abstract: In this article, the collection of stories by Roziya Tujjor, one of the representatives of modern Iranian literature, "Both apple and star" and its translations into Uzbek language were analyzed and examined through examples of landscape images. The purpose of writing this article is to analyze the translations of works translated from modern Persian literature into Uzbek language, to study the achievements and shortcomings of the translator, his skills, by comparing the original and translated texts. Analytical, descriptive and comparative methods were used in this article.

Keywords — image, landscape, translation skill, nature image, comparison, artistic work.

1. INTRODUCTION

Image (ar. تصوير - to describe, to make a picture of something) is to reflect the things and events in reality with the help of artistic means in such a way that the reader can feel concretely, directly and holistically, together with their individual and unique characteristics. In fiction, the image is made through words. Accordingly, in contrast to fine art, the object-phenomenon described in the literary work is seen with the "inner eye", the lines of the object-phenomenon are recorded in a certain sequence by means of words, and finally as a result, his image comes to life in the imagination

The depiction of nature in works of art is one of the most important elements that determine the essence of a work of art. Because the work determines how creative the translator is, how efficiently he can use the tools of artistic representation. For this reason, the image of nature in an artistic work is an integral part of the work. The image of nature is one of the important factors that show the artist's artistic skills. Because in the depiction of landscapes, the artist's skill in using words and his attitude to the space captured by the pencil come to light.

2. DISCUSSION AND RESULTS

Only when the translator, like the writer, has broad ideas and imagination about things and events, the human psyche, and only when the ability is strengthened by deep knowledge, his work becomes reliable, understandable, highly expressive and impressive. The lack of knowledge about life, the original work and the biography, creativity, and artistic style of the author who created it, not fully studying and not knowing the creative and life views, ignorance of the opinions and debates surrounding the original work - without a doubt, the general artistic quality of the translation has a severe negative effect. Before starting the translation, a comprehensive study of the work to be translated, preliminary work on its vocabulary and artistic features, specific material about the work's internal structure, images, socio-historical environment in which the

characters act, artistic representation tools, style, creating references lays the groundwork for a successful translation.

The collection of stories "Both apple and star" written by Razia Tujjor, one of the famous writers of contemporary Iranian literature, consists of twenty-two short stories. Although Roziya Tuzhgor is a prose writer, a certain poetic spirit prevails in her works. Therefore, her style is very different from the style of other female writers. The writer skillfully used water, mountain, stars, sky, night, birds and similar landscape images. In his works, we see these objects as the main objects of the landscape. Shokirjon Olimov skilfully translated this collection of stories by Roziya Tujjor into Uzbek. This translator skillfully translated the stories of other contemporary Iranian literature into Uzbek.

Razia Tujjor's story "The Secret of That Star" (راز آن ستاره) begins with the following image:

Original text:

3. "در روزگار عطر و گلاب و نیشکر جوانی، شب ها که به آسمان نگاه می کردم، گوزنی بود، با شاخهایی از شبهایی سرخ، که ارایه ای از ابر را به دوش می کشید، با کوهی از ستاره های تبار" [1,69].

Translation text:

"Xushbo'y hid, gulob va shakarqamishlarga to'la o'sha yoshlik chog'larimda, osmonga qaraganimda, ustiga bir uyum cho'g'dek yonib turgan qizil yulduzlar ortilgan bulut aravani yelkasi bilan tortib ketayotgan qizg'ish tunlardan bino bo'lgan shoxlari bor bir bug'uni ko'rardim" [2,129].

If we focus on the above excerpt from the original text and the translation, the translator was able to convey the image that the original writer wanted to convey to the kirobkhan. The translator tried to preserve the image expressed by the writer. In this story, the description of nature is beautifully presented with similes. The writer gave the image in such a way that it would be difficult to translate it. However, the translator also tried to preserve the writer's style. In the image, the night is likened to a deer pulling a cloudy chariot loaded with stars. The writer skillfully used words, and the translator was able to translate it to perfection. As soon as the reader begins the story, the beauty of the image will make him fall in love with reading.

It is clear from this that in the process of translating from Persian to Uzbek, the translator should try to convey the meaning to the reader while sometimes avoiding literal translation and taking a creative approach to the translation. Only then will the translation be successful. During the translation process, the translator tried to convey the image of nature without deviating from the writer's style. A clear example of this is the passage taken from the writer's story "Beyond the Darkness" (آن سوی تاریخی), which begins with the following description of nature:

Original text:

4. "وای که چقدر تاریک است! نه سوسوی چراغی، نه یک ستاره، نه ماهی و نه مهتابی که بتابد. مهتاب بود. انگار که نه، حتماً. وقتی می آمدی توی کوچه، همه جا روشن می شد. می شد ته آب را دید. جوی آب، که تپله های قلقلی داشت، و سکه های یک قرانی. می شد کنار آب نشست و شنید که چطور دلی کنان می گذرد. حتی می توانستی شکوفه های درخت سیب را ببینی که پنج تا پنج تا، صورتشان را به هم می چسبانند و خواب می دیدند" [1,251].

Translation text:

"Atrof shunchalik qorong'i ediki, bunda na milt etgan chiroq, na bir yaraqlagan yulduz va na nurlari bilan tunni oydin qiluvchi oy ko'zga tashlanardi. To'g'risini aytganda, oy borday edi. Borday emas, aniq bor edi. Ko'chaga kirib kelganida, hamma joy yorishib ketar, hatto suvning ostini, shildirab ovoz chiqaruvchi pufakchalari va bir qironlik tangalari bo'lgan ariqdagi suvning ostini ko'rish mumkin bo'lardi. Bu chog'da ariqning chetiga o'tirib, suvning xirgoyi aytganicha qanday qilib oqib o'tishini kuzatish mumkin edi. Xatto bunda beshta beshtadan bo'lib, bir-birlariga yuzlarini qo'yib olganlaricha shirin uyquga ketgan olma daraxtining gullarini ham ko'rish qiyin emas edi" [2,77].

Above, by comparing the original text and the translated text, we can see that in the original text, the writer expressed the image of nature very beautifully, and the translator also managed to preserve this image in the process of translation and deliver it to the reader. The rendering process requires great skill from the translator because he recreates the image. The reader will not be satisfied with the translation of the work if he cannot reflect the desired image in the translation.

CONCLUSION

In conclusion, it should be noted that no artistic work can be said to have been properly translated if the image of nature is not perfectly reflected in it. Above, the image of the landscape in the stories of Roziya Tujjor became the basis for considering the achievements and shortcomings of the translator by comparing the original Persian text and the Uzbek translated text. It should be noted that by describing the landscape, the author reflects both his inner experiences and the inner experiences of the main character of the work through some details. A writer, a creator, who is able to make good use of the means of artistic representation of nature, in general, can show his artistic skill through it. We would not be mistaken if we say that this article is of practical importance in the study of the Persian language from the point of view of translation studies.

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