

LINGUISTIC FEATURES AND EQUIVALENCE PROBLEMS IN THE  
TRANSLATION OF “SCORPION FROM THE ALTAR”

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**Annotation:** The concept of artistic translation studies, artistic visual tools, equivalences, polysemy of the word, figurative meanings of the word in the article and the use of characters' speech, appropriate placement of the figurative word. The images in them serve to increase the effectiveness of the work, to enhance artistic skill - the image. All of the above points are expressed in Abdulla Qadiri's work "Scorpion from the Altar" and their linguistic structure, equivalences and archaic words are discussed in English translation.

**Key words:** means of literary translation, equivalence, archaic words, metaphor, metonymy

Literary translation is the highest type of translation studies at the level of the most creative art, which ensures the freedom and skill of the creator in translation studies. Literary translation usually does not require a literal translation, but the most important aspect is that the form, structure, content and situation of the original text must be preserved. The process of artistic translation of works is a special direction in the work of translators. This direction involves the written transformation of a work from one language to another. The difficulty is that it is necessary not only to convey the content of the text, but also to preserve the originality of the author's style. It is important to convey the atmosphere and richness of language techniques to the reader.

Nowadays, many people love and read works of world literature with interest. Masterpieces of the world literary art are taught in schools and universities. The role of skilled translators in translating literary and artistic works is incomparable. Thanks to their hard work, we are familiar with the books and stories of literary geniuses of different countries. The most difficult task of a literary translator is to clearly convey the content of the text without losing the author's style and atmosphere. It is important for the translator to preserve the image of the character or nature. The reader should accept the translated work with all its meaning and emotions. Only then will the translator achieve his goal.

In translation studies, there are very few cases where one concept corresponds to one concept. Many studies show that word for word, word for word, and word for sentence may be correct in translation. Based on this, we can understand a word and a combination of words by a lexical unit in translation, or even a phraseological unit corresponding to one word. In this case, a phraseological unit consisting of two or more

words must correspond to the meaning of one word. If one word corresponds to the original word in the translated language, then the meanings of the words in the two languages are considered to be completely equivalent. Such words usually include proper nouns, geographical and place names, enterprise, organization, institution, office, ship and hotel names and so on. In most cases, equivalents are monosemantic, that is, words that have one meaning.

The artistic translation process is based on the following:

- It is translated taking into account the stylistic diversity of the work through comparisons;
- When working with epithets, the word described and its use in its composition are taken into account;
- When translating neologisms, new modern words are taken into account while preserving their original meaning;
- Names of places and people should retain their meaning and surprise the reader.

The main difficulties in literary translation - The translation result largely depends on the specialist's subjective understanding of the work. The work is extremely versatile and belongs to a certain type of intellectual activity. It requires not only knowledge of foreign languages, the culture of the country, but also the ability to work with various stylistic tools.

There are four main difficulties in working with literary texts:

- difficulties in translating certain lexemes;
- the impact of the translator's personal qualities on the process;
- uncertainty in evaluating the result when working with literary texts;
- the need for quality transmission of meaning, logic, narrative style while observing national characteristics.

"Scorpion from the Altar" is a novel written in the national spirit, reflecting the recent past of the Uzbek people. It makes a deep impression on the person who reads it. The importance of such mature works is incomparable in our country, which today is boldly moving from national recovery to national progress with the initiative of our President.

Taking these aspects into account, at the same time, they translated it in order to further expand the promotion of this novel. The language of Qadiri's time was complex and the translators faced several difficulties. Because some of the lexical units found in "Scorpion from the Altar" are now obsolete and are not used in our mother tongue today. At the same time, some concepts are explained in detail in the translation of the work. The explanatory dictionary of the Uzbek language, the National Encyclopedia of Uzbekistan was one of the main sources.

Skilled translator I. Tuhtasinov skillfully translated the work of our famous writer

A. Qadiri "Mehrobdan Chayon" into English. The English title of the work is "Scorpion from The Altar".

Kadiri finished "Scorpion from the Altar" on February 15, 1928, and it was published in Samarkand in 1929. Abdulla Kadiri in his work "The Scorpion from the Altar" adhered to the principle of "not increasing and decreasing" the historical truth and persons, "showing them as they are", "writing the things that are there without correcting the absence".

It is known from history that the "sinister winds" of the 1930s dragged Qadiri to its trap. They destroyed him physically, but they could not destroy the spiritual wealth he created. The spiritual heritage created by the writer - his rare works are eternal. There is a great meaning in the name of the novel "Scorpion from the Altar". **Mehrob** is a sacred place that needs to be kept clean. And the scorpion is a disgusting, poisonous creature that inhabits the dirtiest and most abandoned places. Therefore, the emergence of a scorpion from the altar is an extraordinary event. There are no words "out" or "out of" in the title, that's what they mean. As a result, Author's literary language is based on the study of the linguopoetics of the idiom language you can show your skills. At the same time, the linguopoetic study of this beautiful novel proves how well the Uzbek language under the control of a master wordsmith fulfills its aesthetic function.

In the novel, imagery and clarity of expression, linguistic and artistic-aesthetic possibilities are vividly demonstrated. Imagery adds charm to the interpretation of events and characters through words, creates coherence in the epic narrative, and creates a holistic understanding in the reader. In fact, the literary language refers to different periods, events and persons uses related.

It is known that the text of the novel contains poems and poetic fragments. The relation of prose and verse in the work depends on the style of the writer, the poems are absorbed into the layers of the plot, the composition and the image of the characters, and the novel is filled with excitement and emotionality. The text is incomplete without these poems. Most importantly, examples of poetry help to imagine the general language art, linguistic aesthetic value of the novel as a whole. Phenomena such as visual means of language and artistic arts play a big role in this. The above characteristics serve as an effective and original interpretation of the character, speech and behavior of the characters in the novel.

**The original text:** “- Agar Farhodning Shirin, bo’lsa Majnunlarning Laylosi Nasib o’lmish menga gulshan aro gullarning - Ra’nosi.”

(Mirzo)

“Agar or etsa Layli haqlidir Qaysning jununidin  
Ne baxt Ra’no xaridoring talab ahlining – Mirzosi.”

(Ra’no)

**Translated by I.M. Tuhtasinov, U.R.Yuldoshev, A.A.Hamidov:**

“ If Farhad was proud of his Shirin,

Majnun was beauty of Layli.

I'm proud of that flower Rano

she is all the colors of the earth. - (Mirza)

Kays's madness for Layli was misfortune and shaming.

I'm proud of you because Mirza is all of desiring! - (Rano)

The author took these verses as an epigraph to his novel. Artistic imagery, metaphor and metonymy processes are expressed in these verses. In the verse "Qaysning jununidin" "**junun**" is an archaic word and is not used in our dictionary now. Its meaning is the extremely strong, crazy love of Qays for Majnun.

The English translation of these verses is a little rougher. We didn't see the national color here, it would be more perfect if it was presented to the reader with some comments.

We will analyze the expression of deep feelings to the reader by using metaphor as a stylistic tool in Uzbek and English literary texts in the following way: Metaphor occurs by transferring the name of the subject to another based on some qualities of two subjects. Metaphor refers to the transfer of some quality from one object to another.

In the translation of this work, lexemes, adequacy, equivalences are widely used. The first chapter is called "**Rano's owner**". This is a literal translation. But there is a very deep meaning hidden behind it. Here Rano's owner is symbolically meant to be her future husband. This work of Qadiri has a very deep meaning. When translating this work word for word, the originality, meaning and spirit of the work may become abstract to the reader. Therefore, it would be more appropriate to find an adequate word for each word, and use equivalent words if there is no adequacy.

In literary translation, we can easily use different types of translation. The most important thing is to accurately convey the author's opinion to the reader while preserving the originality of the work.

In the translation of the work "Scorpion from the Altar", both equivalent and adequate translations are side by side, complementing each other. For example:

**In original text: "- Ra'noni egasiga topshirmag'uningizcha , quyulmaydir'ang'a o'xshaydir.- dedi Nigoroyim."**

**In English: "I guess Rano will not get serious until she gets married." - said Nigoroyim.**

Here Rano's owner (Rano's owner) - her husband is meant. The phrase "**hand over to the owner**" corresponds to the English phrase "get married". This is just one example of an equivalent translation.

**In original text: "Bu so'zdan Ra'no uyalib, boshini chaqaloqning bag'riga tiqib oldi.Solih maxdum kulimsigan ko'yi dahlizga yurib bordi va oyog'ini kafshiga uzatdi."**

**In English: “Having got embarrassed from these words Rano put her head onto the chest of the baby. And Solikh Mahdum ran towards the corridor smiling and started to put on his shoes.”**

The word "**corridor**", which is more common in the words of another Central Asian, is more equivalent to the word "anteroom" than the word "corridor" in English. The problem of such equivalences is very common in the work. However, despite this, the translator tried to make the translation as perfect as possible. He used a simpler language and style to reach the reader.

Sometimes literal translation does not give the desired result. A translator must know the national features of the language, understand methodological tools, and have a vocabulary. A well-crafted text can convey the author's skill and unique style to the reader.

The second chapter is called "**Amir Umarkhon's Housemaid**" and translated into English as "**Amir Umarkhon's Housemaid**". In my opinion, this is a somewhat rough translation. The word "housemaid" is usually used in English to refer to a female domestic servant who is paid a salary. As for the word concubine, it is considered to be a captive woman who has been deprived of her freedom, and who has fulfilled her current duties. It would be a more perfect translation if we take the historical word "**concubine**" which is closer in meaning to this word. Since this work is a historical work, we should turn to their historical-archaic words when we turn to English.

It should also be mentioned that during my research, I was unable to find a translation of some of the archaic words used in the novel "Scorpion from the Altar" and their exact equivalent in English. For example, "vasl", "hijron", "junun" and other similar words.

#### **List of used literature:**

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