

# The Issues of Word Choice in Fiction Translation

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**Abstract---** *Today, Uzbek literature can be considered one of the most developed and unique in Central Asia. It is a unique phenomenon in the region, the uniqueness of which is explained by the fact that the country is geographically in the heart of Asia, and genetically belongs to the Islamic cultural traditions. Indeed, the translation of the masterpieces of our literature into foreign languages and their worthy place in the treasury of world literature is of special importance today. At the same time, it is difficult to say that at present the translation of works of art from Uzbek into foreign languages is carried out sufficiently. The rich Uzbek culture reflected in the works of art remains a mystery to foreign readers. However, the growing interest of our literature lovers in the rich culture of the Uzbek people, in our classical and modern literature, shows that there is a serious need for the translation of samples of our literature.*

*The issues of scientific study of the problems related to the translation of literary texts and the verification of published translations remain relevant. In the texts of fiction or poetry, language is not only a means of conveying information, but also a means of its artistic reproduction, conveying the aesthetic value of the work. In addition, the literary text is also a source of information about foreign culture. The value of comparative translation studies is that they make a significant contribution to the development of specific translation theories within specific language pairs.*

*This article is devoted to the study of the theoretical aspects of the problems associated with word choice in literary translation, in which the main focus is on the views of foreign and Uzbek translators on this topic. Some of the comments and conclusions made in the article may be useful to the creators in the future translation process.*

**Keywords---** *Originality, Literary Translation, Linguistic Culture, Adequate Translation, Word Choice, Means of Image and Expression, Vocabulary, Literary Language, Author's Style, Original Meaning, Derivative Meaning, Methodological and Expressive Features of the Word.*

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## I. INTRODUCTION

Any translation has a certain degree of creative significance in that it involves the process of finding alternative means to reproduce the content of the original in another language and selecting the most appropriate one from among them. But because language is associated with expressiveness, based on different literary methods and arts, the translation of works of art is art. Because the translation of scientific, social, political, journalistic texts can be done by anyone who knows the language, literary translation has only a literary nature and is done by experts who are aware of the laws of creation.

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Literary translation, in its complexity and difficulty, is almost in the same position as artistic creation. The reason is that the translator is required to recreate the work of art, which is the product of the author's talent and skill, with other means of language in accordance with the original. To do this, you have to solve many problems, such as weight, rhyme, art, visual aids, rhythm, tone, author's style, national color, character speech, grammatical and methodological construction of the work, phraseology, unity of form and content.

“The essence of the translation process is to find alternative means of language in order to preserve the unity and integrity of the content with the form reflected in the original. In addition, choosing the most alternative and appropriate option among the several available options for providing the content of the original in another language is also one of the main requirements of adequate translation. The search for these alternative language tools and the selection of the appropriate option are of a creative nature and require conscious work on the part of the translator, i.e. the translator. The translation of socio-political literature, which is closely related to the expressiveness of language, also has to address certain artistic and creative issues. This requires literary skill from the translator. Such a translation is part of the art” [1].

## II. THE MAIN PART

Translation from the traditional point of view, re-creation, transformation of a text in one language into another; replacing a text in a language with an alternative text; is the process of conveying an idea expressed in one language in an adequate and complete manner by other linguistic means.

With the development of cognitive and psycholinguistic approaches in modern translation studies, the adequacy of translation depends not only on the understanding of the content of the author's text, but also on the disproportions of specific national components in the minds of communicators.

“Translation is a process of understanding the content of a text in a particular language and recreating it in another language, while the product interpretations of the translation takes into account the echoes and impressions of the text in another linguistic culture. The main factors that ensure translation are language, culture and thinking. Among the main goals of translation studies is, first of all, to determine how representatives of two different linguistic cultures understand the original and translated texts. The second is to determine how the language-culture-thinking relationship can affect their ability to comprehend. It is also important to know the place of this trinity in the practical plans chosen by the translator, in the translation strategy”, said translator Sh. Safarov [2]. Indeed, the scholar emphasizes here that translation is both a creative process and an art of artistic expression, in which the two linguistic cultures collide and as a result of the interaction, the translation has an aesthetic effect on the reader. The scholar also argues that translation can be considered in isolation from language, culture, and thought, just as language is not considered in isolation from thinking.

In today's world, where the exchange of information is developing on a large scale, it is necessary to scientifically study the existing experience in translation, to spread its positive aspects. This, in turn, will serve to develop the theory of translation, improve the quality of translations, and strengthen literary ties between the two fraternal peoples.

In the process of translation, the artist must work on the words and images of two cultures, two languages at once, each time thinking about which of the foreign words can be translated and transferred to the translated text, if possible, the word or image can find its place on a foreign basis.

Each language has its own laws. A word or phrase that sounds natural in one language may become silent when it is literally translated into another language, and the sentence may become heavier. So you have to omit something, recreate it, simplify it, or add something to make the idea as understandable to the reader as the original. But that doesn't mean the translator "adds to himself". In this case, the translator does not correct the author's text, does not decorate it. For the author expresses his point not by means of plain syntactic and dry vocabulary, but by means of artistic words, images and complex syntactic devices of the native language.

The translator must be familiar with the history, culture, existing social conditions, and the exact name of the events of the period in which he is translating the work, and for this he must have a high level of knowledge. In this case, the meaning of the word, a deep understanding of the content of the sentence, the subtleties of the author's style, the ability to convey imagery in translation are of primary importance for the creator.

Russian researcher M.Yu. Ilyushkina noted that the problems of translation attracted the attention of famous German cultural figures such as A. Schlegel, I. Goethe, J. Grimm, V. Humboldt, and in this regard, in particular, in a letter from V. Humboldt to A. Schlegel spoke about translation. Humboldt noted in his letter that it was impossible for a translation to be successful, and that there was little doubt that the translator was "at the expense of the taste and language of his people, or at the expense of the characteristics of his own people". By remaining faithful to die, "one of the two rocks under the water", noted that it is doomed to decay "when they hit hard" [3].

Regarding the task of translation, the words of the Uzbek scholar G. Salomov are noteworthy: "The task of translation is not only to convey the meaning of words and sentences correctly, but also to reveal the most subtle and elegant features of the author's style, including artistic tone, words, actions and word order. knowing the semantic phenomenon underlying it, the novelty of each author in word selection and word formation, the imagery that is the most important feature of a work of art, the artistic function of each sound, point and verb; the use of a thief. Such a small and delicate features not understand, or did not pay attention translator cannot translate" [4]. Indeed, a good translator does not simply translate a work from one language to another, his possibilities are much wider: he transforms one linguistic thought into another linguistic thought, giving not only clarity of thought but also tone, rhythm, speed, color, that is, an emotional tone to the work of art, transfers from a complex language system to another complex language system. He must understand and feel from the heart not only a single word or sentence, but every chapter, even the aspects that distinguish this work of the author from his other works, and sometimes the methodological connections between them. This artistic skill is the ability to perceive and observe the events described in the work, to express it through images, to fully understand the ideological and artistic means of literature, its tasks, to analyze them on a scientific basis, to be a powerful tool of the various layers of the dictionary and literary art, is manifested in the ability to perceive all the subtle meanings of the word.

The translator's task is to recreate the work using all the images, means of expression, all the possibilities of the language, to harmonize all the words and sentences "translatable", "untranslatable" with an artistic sense of the

original content, spirit, and tone of the text. Of course, great works of art contain such words, phrases and sentences that it is impossible to translate them. In this case, the interpreter will have to lose something, to replace that lost thing with something else. That is, the amount of compensation lost and gained should be as small as possible.

Regarding the rights and obligations of the translator, V. Kafarov writes: "A translator is a writer with all the rights and obligations. Only his duties are twice as much as those of the author, because he is responsible to two nations, two peoples" [5]. Indeed, if the person in front of the reader reading the original is the author, the person in front of the reader reading the translation is the translator. It is the responsibility of the interpreter. But no one forced him to take on such a responsibility; it was the author who voluntarily chose his style. The translator is therefore always loyal to the author, which is his decision as a creator. But it is no secret that in practice there are also translators who approach this creative process as a result of different impulses. The requirements of the time also cause such cases. There are also cases in the history of translation when the "creative work" done in a hurry, and sometimes in a hurry, to perform the tasks given from above, proved to be ineffective. Thanks to similar translations, great works have become boring stories, and genius artists have become "amateurs" with little knowledge of literature. In addition to not knowing the original language, a badly translated translation is a disregard for the original language, disrespect for the author, his talent, and his work.

Word choice in translation is of primary importance. "Translation is a complete and reliable re-expression of what was previously expressed by one linguistic means using other linguistic means", wrote the well-known translator AV Fedorov. Indeed, the translator must be in harmony with the author, see every detail of the work through the eyes of the author, feel it like an author, find the word that is the main element of the language in his native language. In this regard, G. Salomov writes: "Indicators that are very important for fiction: art, image and imagery, metaphor and allegory - all are hidden in the word, found in the word and realized through the word [6]. So, in literary translation, the word to make the right choice, the listed requirements must be followed. Only then will the hard work of translation work begin.

Translator must know the place of the word that becomes each image in the work of art. It is the task of the translator to recreate the image with its distinctive emotional, psychological features, without rudely portraying the image or expression or, conversely, without exaggerating it, without calming the mental turmoil. It is also important that the translator each time in the process of creation, within the framework of the principles of translation, determine for himself the norm of "freedom" that can be allowed in relation to the original. This criterion must be maintained at all stages of the creative process, both in the re-creation of national identity and in the re-creation of complex sentences.

When creating a work, the writer takes each event in his own way, looks at reality from his own point of view. He chooses the appropriate detail based on the idea of the work and expresses his opinion through that chosen detail. Negative states of the human psyche, in expressing fear, inner turmoil, danger or depression, subjugate the phenomena of nature to the will of the work, the inner experiences of the characters, and their attitude to reality through this image. It shows the unique style of the artist. Unless he identifies these aspects before he begins to translate the work, the author will not be able to convey the meaning of the translation to the reader.

In Utkir Khoshimov's novel "World Affairs" there is a sentence: "Once there was a flash of lightning outside. "Then there was a thunderstorm. It rained and rained. Let him die, - said my mother, getting up [7]. Taken from the work, this passage is translated into Russian as follows: a natural phenomenon in sync with the mental state of the protagonist: *"Nachalsya Liven. – Proklyate! – provorchala mat, vstavaya s posteli. – Potolok protekaet" [8]. - "Nachalsya Liven. – Proklyate! – provorchala mat, vstavaya s posteli. – Potolok protekaet"[9].*The translation turned out to be reliable. Only a creator who enriches the work, who is rich in endless phrases of the language of translation that adorns it, can create a true work of translation.

As you turn the sentence, you can find an alternative to each word, image, and phrase. Sometimes it is possible to cover 2-3 words instead of one word or, conversely, two words with a single word in order to convey the tone reliably in translation. This is, of course, the freedom of the translator to work on the sentence. However, it is rarely allowed to translate an author's sentence in parts or by combining two independent sentences (in terms of form) together. Because the intonation and syntax of each author is unique. The interpreter cannot break it. However, it is not correct to force the order of each word in a sentence so that the sentence structure is clear and each line is natural.

It is known that the word has different meanings in different speech-methodological situations. The number of words used effectively in oral or written speech is much less than their total amount. But it is important that the translator is well aware of the words that are used most actively in speech and the meanings they acquire. There is a tried and tested experience in translation. G. Warrell confirms that more than 500 of the most commonly used words in English carry at least ten thousand different regular meanings in speech [10]. Hence, the translator must first pay attention to the plural nature of the words. This very fact itself raises a number of problems. Indeed, only the creative person can understand and appreciate the infinite, multifaceted nature of the stylistic paints used to express human thinking, emotions. The context of a work always serves its primary filtering function, clarifying and defining the meaning of the word and creating a certain contextual framework around it.

The translator must have a non-standard decision-making technique for choosing alternative means of expression in complex situations, the ability to find convenient, optimal means of expression.

Translation theorist Williamovich argues that the translator "needs to recreate", capturing "the thought and feeling in it, not translating the word or sentence" [11]. The creative ability of the translator is to try to accurately and completely recreate the content of the original in the form and integrity.

It would be correct to take the sentence as a unit of translation. This conclusion shows that in addition to giving the content of the whole sentence, the translator must also work on the translation of individual units of thought. This view has been endorsed by most scholars. For example, according to L. Forster, each sentence is considered in context, the value of the sentence (phrase) is measured, and the sentence with the equivalent phrase is translated into another language without taking into account the translation of the words taken separately [12]. It's hard to agree with that. The translator approaches his work within the framework of his creative ability, carefully defining the meanings of the word of origin in the sentence, the scope of contextual concepts in all aspects, and only then turns, resulting in a complete translation. Therefore, in assessing the level of translation, it is necessary to take into account

not only how accurately and reliably the sentence was recreated, but also how appropriate and reliable the sentence was created throughout the text, how the translator found solutions.

According to John Catford, in a conventional translation the “grammatical hierarchy” [13] is realized at any level. However, in any large text, these levels are constantly changing: in some cases at the level of the sentence, and sometimes - at the level of the word or phrase, in the third case it is done by applying both levels possible.

Based on practical experience, it can be noted that in high-level translations, all the elements of art are used, the word and phrase, the largest part of the text and the whole text of the work in general, the whole author's idea is reconsidered at the sentence level will be created. The translator must be able to absorb the content of this translation unit, to express the author's intentions in the language of translation in a reliable, clear and concise manner.

Assessing the level of translation is one of the most difficult issues in modern translation theory and practice. In addition to the traditions of the concept of linguistics, today there are psychological approaches to solving this problem. The perfection of translation should be measured by the degree to which the translated text conveys the original content. In other words, the original text must be at the level equivalent to the translated text. Based on the evidence and conclusions presented in this regard, the following can be identified as a comprehensive approach to the issue:

- Overcoming the difficulties associated with finding specific alternatives and equivalents in the target language for the original word and phrase;
- Overcoming the difficulties associated with the reconstruction of the content of a sentence or a wider piece of text in the creative process;
- Solve the difficulties associated with the translation of the methodological and expressive features of the original;
- Evaluate the tone of the whole translated text and the impact on the psyche of the reader by comparing it with the original.

Such an approach is necessary to evaluate the translation. Only then will the individual elements of the original and important factors such as the whole text, its stylistic appearance, be overlooked.

A skilled translator makes effective use of synonyms. The richness of his vocabulary makes his work fruitful if he is well versed in two languages, two literatures, and other sciences.

Artistic consistency is the conformity of all the visual means in a work to the content. Such a balance is associated with the artist's skill and creative experience, the ideological perfection of the content of the work, the conformity of the vital reality of the work to the logic of artistic reality, as well as the language of the work. Literary language is the only means of realizing the content of a work. Depending on the content of the work, its language may have a simple or complex poetic syntax; vary in terms of transitions, and so on. Only when the artistic language fully reveals the ideological and artistic purpose of the creator, the language of the work is considered to be

artistically mature. In general, the essence of art is the perfect reflection of the reality that the artist deeply feels through images.

The re-creation of artistic means of representation in translation, and the problem of word choice in this case, requires great skill from the translator. "The translator - in order to recreate the work in another language, that is, in the native language, the author develops the idea, absorbs it, and then chooses an alternative word depending on the nature of the text, the meaning, tone, form, methodological alternative. , is anxious to express the idea of the original as fully as possible" [14] said G. Salomov.

U. Khoshimov's works are written in a concise and simple language so that ordinary people can read and understand them. Significant parts of the text of his works are dialogues, the speech of the characters. It follows that it is not a matter of enumerating what sentence the writer is composing and what "language style" is most appealing, but of imagining how such tools play a role in the writer's creative method and direction. Only then can a translator with writing talent be able to recreate the intonation of the work in his own language. The translator works based on the original sentence, paragraph, and even the chapter. But in most cases, the interpreter translates sentence by sentence. Only in some complex places does it take into account the national peculiarities of the people who speak the original language, based on the content of the work.

An example in "World Affairs" Aunt Klava complains about the indifference of doctors at the hospital, even demanding bribes: "If you give me 300 rubles, they'll take it to the table right away. As soon as I gave them the money, my attitude changed and I became different". Aunt Klava laughed sadly. "What can I say? The doctor is also a man." There is a lust. Do you need a word of thanks? I will order you to go to the hospital; it will depend on your hand. This is a whole operation ... There are all kinds of stupidity in the world. But taking bribes to treat a patient ..." [15].

The rich expressive potential of the Uzbek language was fully reflected in the words of everyday speech spoken in ordinary female language. The passage is translated into Russian as follows: "*Skazali, dash trista rubley, srazu polojat na operacionniy stol. Dala ya emu eti proklyatie dengi, tak on srazu izmenilsya, stal xorosho ko mne otnositsya. – Tetya Klava pechalno ulibnulas. –A chto mne bilo delat? Boli strashnie, a jit-to xochetsya. da, raznie podlesi est na belom svete. No chtobi brat vzyatki s bolnogo...*" [16].

On the surface, the Russian translation looks perfect, the content is very clear, and the style is fluent. But if you look closely, the whole text of the original text reads: "... The doctor is also a human being. There is also a lust. Do you need a word of thanks? If you say I will get an order to go to the hospital, he will look at your hand. This is a whole operation ..." part appears to have been dropped.

"Beautiful words and phrases are created from words that are compatible with each other. Beautiful chapters, chapters, books are created from words that are compatible with each other" wrote academician Alibek Rustamov. Indeed the meaning of the word is revealed in context. In addition to the images created by the author and the plot of the work, the literary translation also requires the re-creation of the writer's creative personality, style, literary style. The talent of the translator is manifested in the fact that he is able to creatively embody the style of the author of the original. A translator with such ability is considered a true creator.

As the well-known poet, translator and scholar K. Chukovsky said, “In translation it is necessary to translate the word not by word, but by smile - smile, tone - tone, and emotion through emotion” [17]. As long as the tasks listed above are not completed, the translator can “put on a mask” to the author, showing that “the mask is his or her true face,” he argues. Indeed, “translation as a work - an artistically recreated copy, as a process - is an intermediate category between performance and original creation” [18].

Commenting on the meaning of the word, A. Kuronbekov writes: “... words have many meanings, and the first of them is called the “roof meaning”, “original meaning”, “and direct meaning”. The meanings that appear in terms of similarity are called "derivative" meanings, so the word is present in every part of speech with either a literal meaning, and in practice often with a "derivative" meaning, the writer discovers hidden meanings of the word that are not recorded in any dictionary” [19].

As the word becomes an image in a work of art, so the language of a work of art cannot be separated from the images. Because language shows the purpose for which a writer chooses linguistic, melodic and speech means to create this or that image, and how effectively he uses poetic syntax. In this sense, language is the form of the image, just as the image is the form of the ideological content of the work. This demonstrates the writer’s artistic style. As a result, the specific language of one writer, the style of writing differs from that of the other. The interdependence of image and style, one requiring the other, is based on the writer’s artistic reflection of reality.

G. Salomov’s opinion on literary translation is noteworthy: “The peculiarity of the translation of works of art is that, in addition to enjoying something truly elegant, in particular, it cultivates an aesthetic sense, creates taste and spreads a true understanding of what elegant will serve” [20]. In this regard, N. Kamilov said: “Translation is the creative mastery of the artistic beauty of another language for its people, demonstrating the strength and power of the new language and turning the work into an artistic phenomenon of that language” [21].

### III. CONCLUSION

To conclude, the choice of synonyms and synonymic phrases in the translation process is one of the main factors that demonstrate the author's vocabulary and artistic skill. In the author's style, syntax, intonations are important, and their incompleteness in translation weakens the effect. The translator must work tirelessly on the intonation of the word, image, and sentence, and strive to find the key to a reliable style for translation, without giving word-for-word precision in recreating the work in the language of translation. But keeping the original intonation does not mean translating the translation with words and punctuation. The point is that even the richest dictionary of any language cannot guarantee the full possibilities of that language, unless it is subject to the style of the author of the original.

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