

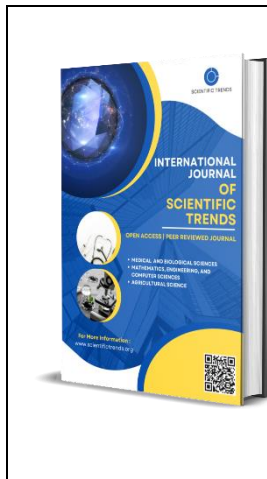
## Problems of Translating Literary Terms

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### Abstract

The problem of identification and equivalence in the interpretation of literary terms remains relevant to this day. The interpretation of infused and translated established terms became the subject of this article. The article is devoted to solving the problems identified by the subject of the study. The comparative-historical method was chosen for the study.

**Keywords:** literary type, type, genre, epic, lyrics, drama, drama, tragedy, novel, story, short story, paramia, aphorism.

### Introduction

In literary studies, including Uzbek literary science, the problems of translation of literary terms are one of the problems that have not yet been solved. Rod - vid - genre terms borrowed from the Russian language and their relationship, since the term "type" in Uzbek is a translation of rod, the problem of which word to take as the equivalent of the Russian "vid" in Uzbek is one of these. We should not forget that as long as these types of issues do not find their solution, as long as the meanings of the basic words of our science are not clarified, confusion in the scope of our research can lead Uzbek literary studies to a dead end. Therefore, we tried to open one end of this problem and analyze it as much as possible.

The main part. Terminology that has been relatively stable since ancient times (from the time of Aristotle) belongs to the topic of literary types and genres. It is known that Aristotle in his work "Poetics" discussed three literary types and revealed their essence and differences. According to him, "The contract is in the name of the owner, and it is necessary to change it, so that it changes, as it is done by Homer. ili predstavlyaya vse izobrajamyx lits kak deystvuyushchix i deyatelnyx"[1]. In this definition, the opinion and classification on the issue of connection to one of the literary genres in the artistic work is stated. "Telling about a story outside of oneself" is a characteristic of epic, "the imitator remains in his position and expresses his personal thoughts and feelings" is the author's comment on the lyric, "showing all the characters in the picture in action" is a characteristic of drama (note that it is derived from the word action) can be understood from this classification.

In this regard, one should not forget the definition of Hegel's writings, which solves the issue of literary types based on the relationship between "object" and "subject". According to him, "epos,

liriku i dramu s pomoshchyu categorical "object" and "subject": epic poetry - objective, lyrical - subjective, dramaticheskaya je soedinyayet eti dva nachala." [2] At this point, we see that the concept of "beyond self" expressed by Aristotle means "object" in Hegel's definition, and "one's own personal thoughts and feelings are the basis of the "subject". In the drama, these two situations are combined and appear on the stage. Therefore, when dividing a literary work into types, it is necessary to accept the definitions recognized by world literature science.

However, there is a difference in the use of terms such as gender and type as an alternative to the Russian term "rod" in the Uzbek language as a term meaning the concept of "type" in the literary type. The Russian term rod is explained in textbooks as follows: "Rod - odna iz form sushchestvovaniya literatury, odin iz sposobov otrazheniya deystvitelnosti. Opredelilis tri raznye formy, tri samostoyatelnyx roda literatury: epic, lyric, drama. Poskolku rod nikogda ne mojet sushchestvovat neposredstvenno, on vseгда proyavlyetsya cherez tip ili vid (genre)" [3]. Therefore, the concept of literary type is considered as a sign of the existence of literature, as it is interpreted as a unique way of reflecting the existence, in this respect, the use of the terms type and gender in the Uzbek language is appropriate.

It should be remembered that the issue was not fully resolved with the acceptance of the word "rod" as a term firmly established in Uzbek literary studies. Because the relation of rod - vid - genre in Russian language is the translation of the term "rod" in Uzbek language, there is a problem of which word to take as the equivalent of "vid" in Russian language in Uzbek language. Although the term genre is used in both languages in the same sense, it should be noted that the above type-variety-genre relationship does not fully correspond to the concepts of Russian literary studies. Since the time of Aristotle, there have been three literary types - epos, lyric and drama, and there is also a difference in choosing their equivalent in Uzbek language. For example, in the early 20th century manuals on literary studies, it was explained in the style of epic - narration (Fitrat), lyric - heartbreak (A. Sa'diy), drama - performance (Fitrat) [4]. It should be noted that acceptance of these types through the term epos, lyric, and drama started in 1939[5] and has been confirmed until now.

## Discussion

However, the practice of confusing the concept of "literary genre" with the concept of "forms of expression" is observed in our literary studies. Epos, lyric and drama are meant as literary types, while prose and verse are defined as their forms of expression. There is a use of prose, verse and drama in research and literary-critical articles related to the current literary process. However, both epic, drama and lyric can be expressed in two different ways, i.e. poetic and prose. For example, like a poetry novel or a prose novel. Drama and one of its genres, tragedy, can be written both in prose and poetry. Therefore, it is wrong to confuse the concept of "literary genre" with forms of expression.

In the 20s of the 20th century, Prof. Instead of Fitrat's terms poetry and prose, he tried to give each term a proper Uzbek name by using the terms "sashim" and "system". A. In Saadi's works, instead of lyrics, the terms heart and copy were recommended [6, 168]. In this place, prof. H. This opinion of Boltaboev is noteworthy: "It should not be forgotten that even today in literary studies, sometimes the terms "poem and prose" are used instead of "lyrics and epos", and such use is theoretically equivalent to making a serious mistake. Because literary experience shows that "lyric" is not always expressed by "verse", and "epos" is not always expressed by "prose". The

existence of lyrical works (for example, mansurahs) that can be expressed in prose and epic works (poetic novel or short story) that can be expressed in a poetic way means that such use is wrong not only in theory, but also in practice" [7, 87].

The concept of "vid" or "raznovidnosti" in the Russian language is applied to works of the satirical novel, adventure story type, while in Uzbek the term explaining the concept of "vid" such as a comic novel or a detective story has not yet been formed. We believe that the concept of "vid" can be given by the word "vid" in Uzbek language, since the term "type", which is its literal translation, is equivalent to "rod". For example, the type of novel: adventure novel, fantasy novel, comic novel. M.M. Bakhtin claims that epics (in some cases also called epics), their main elements are more ancient than writing and books, they have more or less preserved their ancient and oral nature to this day. He comments that the epic is an old and outdated genre compared to the novel. But they act as a real historical force in literature, because the story is at the center of the epic: the story (not the person) dominates the epic. But the novel genre differs from the folk epic in the following aspects:

1. If in a folk epic the whole picture revolves around a single hero or heroes who represent the ideal of the people, then in the novel the social life is reflected by depicting the private life of the common man.

2. If the events described in the folk epic relate to the very ancient "ideal life" called the "epic period", the events described in the novel (except for the historical novel) are related to the period of creation of the work, in short, to concrete life.

3. Since the folk epic has always expressed the ideal of the people, it has acquired a more heroic spirit and a lofty poetic character, while the novel, compared to the folk epic, has a more objective image than a heroic lofty poetic image because it is created on the basis of real, everyday life events" [7, 89].

So, in the genre of the novel, life events are described on a large scale in an epic scale, and the historical and social atmosphere prevails in it. Social life, era, environment and human nature, upbringing and outlook, society, state, laws and regulations of humanity, character, mentality, behavior and fate of the hero are expressed through a multi-faceted plot.

On the basis of drama, it is clear and smooth, like the epic genre, that it is easy to bring a separate passage and to change the place in a different time and space, as in a free story, there is a connection between the exemplary life and the reader. Artistic speech plays an important role based on the dramatic type. Because in it, the author addresses the whole public through the medium of the stage, and the impression that can be obtained from the work happens to all viewers at the same time. According to the German philosopher Hegel, drama describes a limited event to the people as a real event. But not all images and events can be truly dramatic" [8, 50].

The most important feature in drama is action. In the drama, the author creates a system of events like an epic, which shows the actions of the heroes in relation to each other. Therefore, Goethe came to the conclusion that following the dramatic works of his time, he should obey the "law of the developing movement"[9,350]. One of the main means of action in drama is speech. Because in addition to the action of the hero, the speech of the hero is also important in the drama. The relationship between artistic space and artistic time is a broad concept in dramatic works and is of great importance. If in lyrical drama space and time are continuous, in epic drama the viewer or reader realizes that the event happened earlier.

Drama, unlike other types of fiction, in this type of works is addressed to the whole public, the audience of viewers, and the impression made from it happens to all viewers at the same time. If the reader does not like a certain work, it is up to him to put it aside and immediately choose another one. In drama, the situation is different, of course, the audience can wave away from the play, but there and only then, the play is submitted to its judgment live. According to Hegel, drama describes a whole limited event to the public as a real event. But not all images and events can be truly dramatic[10,81]. In a drama, it shows the action of the characters in relation to each other, creating a chain of events, just like the epic type. That is why Goethe concludes that the dramatist must obey "the law of the developing action"[9,350].

The representation of the fable in the drama is significantly different from other genres of literature. Unlike an epic, at the beginning of a drama, certain major events occur out of sequence. Among the compositional elements in drama, rhetorical prologue, prologue-spectator appeal occurs outside the fable. The prologue, which forms the introduction and conclusion of the work, has been used in different ways for centuries in the works of different peoples. Even at the end of the 19th century and the beginning of the 20th century, comic prologues were actively used in Russia (the works of A. Ostrovsky can serve as an example).

According to Aristotle, tragedy and epic should be presented in such a way that when a part of it is removed, the whole story changes. As a whole, Aristotle meant an event that has a beginning and an end [1, 31].

Epics and dramas have in common the eventfulness of these types of works, but in the lyric type, the event does not take on a primary character. On the contrary, the subject, i.e. the "I" of the creator enters the artistic work with the warmth of his heart, the world of colorful feelings, the world of experiences. Showing the lyric as a literary genre, V.E. Khalizev writes: "V lirike (dr.grech. lyra - a musical instrument, pod zvuki kotorogo ispolnyalis stih) na pervom plane edinichnye sostoyaniya helovecheskogo soznaniya: emotsionalno-okrashennye razmyshleniya, volevye impulses, vpechatleniya, vneratsionalnye oshchushcheniya i ustremeniya"[2,322]. In this definition, we can see that a special state of human consciousness, an emotional-colorful way of thinking, free observations, experience and its nature can be reflected in a work belonging to the lyrical type. In the theoretical works of Izzat Sultan, we see that a similar definition is given to lyrics: "One of the literary genres - lyrics, the most important feature that ensures the effectiveness and characterizes it, is its subjectivity in a positive sense"[11,179]. So, as the subjectivity in the works belonging to the lyrical type comes to the fore, the world of his inner experiences becomes an "object" in the image. Since the term "lyric" means musical instrument (V.E. Khalizev) from the point of view of origin, this same aspect of the term was taken into account when defining the Uzbek alternative of this literary type, and it was preferred to call the works belonging to the lyrical type "rubabi poems". The use of this term in relation to classical poems can be justified in some sense, but in relation to modern poetry (such as intellectual lyrics, audio-visual lyrics), the goal cannot be achieved by its active use. Acceptance of lyrics as a term of a literary type can also be the reason for the accumulation of features characteristic of the poetry of many peoples.

Despite the fact that literary genres are firmly defined in world literature, by the end of the 20th century, there were attempts to update it, to expand three literary genres to four. In this regard, based on the phenomenon of paremia in literature, interpreting it as the fourth literary type in Uzbek literary studies B. Sarimsakov's articles [12,5-9]. "In the oral and written literature of the

peoples of the world," writes B. Sarimsakov, - paremiology (paremia in Latin means "wisdom, judgment gathered through experience") has such a great wealth of figurative word art that they are related to the genre, the nature of reflecting reality, the nature and formal properties of literary studies and lies in the midst of linguistics... Another genre belonging to the Paremia type is called aphorisms. The term aphorism has been interpreted in different ways in different periods. For example, the scholar Hippocrates, who lived in the 4th century BC, says that the Greek word aphorism means "definition, limitation"...

So, as in the literature of other nations, aphorisms have existed in the oral and written literature of Uzbek people since ancient times as an independent paremic genre, and are still developing in step with life," concludes the scientist[12,5-9].

The author takes paremia as a feature that unites proverbs, proverbs, wise sayings, and catchphrases in folklore and recommends it as the fourth literary type. At this point, first of all, it is necessary to remind that classifications in folklore do not fully correspond to written literature. In addition, even if this situation is not only found in Uzbek folklore, but also in the folklore studies of the world nations, the fact that it is not found in any of the textbooks and manuals on the theory of written literature shows that there was no need to accept it as a fourth literary type. Secondly, since this term is applied to literary genres, it is not given in dictionaries and dictionaries of literary terms. Therefore, a broad focus on this term within the framework of this work limits the possibility of studying the issues of its alternative in the Uzbek language.

**In conclusion**, it should be noted that the range of problems waiting to be solved in the terminology of our field is very wide. The above analysis indicates that there are also topical issues within the established terms in literary studies. This state of affairs shows the kind of confusion that has crept into our articles and research. At this point, experts in the field are invited to take a serious approach to this process and solve the problems that have arisen, and the following conclusions are drawn based on the research of our article:

1. Confusion of the concept of "literary genre" with the concept of "forms of expression" is observed in the practice of literary studies. Epos, lyric and drama are meant as literary types, while prose and verse are defined as their forms of expression. Any literary work is written in a form of expression (prose or verse).
2. When identifying terms related to drama and dramaturgical genres and looking for their alternatives, first of all, to take into account that the term "drama" comes in two meanings: firstly, in the sense of a literary genre, and secondly, in the sense of a dramaturgical genre, and to use this term broadly (in the sense of a literary genre) and narrow (in the sense of genre) should be used correctly. Regardless of how this term is translated in some periods, it should be noted that it is accepted in the same sense in modern Uzbek literary studies. At the same time, it is correct and appropriate that the word dramaturgy is used instead of the term drama in the sense of a literary genre in modern literary studies.
3. If it is appropriate that tragedy is used in Uzbek literature as an alternative to tragedy, which represents the dramaturgical genre, it should be recognized that the same name is widely used in literary experience, rather than comedy or other terms. At the same time, in the interpretation of derivative (syncretic) genres of dramaturgy that appeared later, it is more appropriate to keep the same rather than to translate terms such as melodrama and tragicomedy.



4. Regulating terms in Uzbek literature, equating them with Uzbek versions of international terms, Uzbekizing terms with complex content in accordance with the laws of the Uzbek language, and at the same time, making them into Uzbek in accordance with pronunciation and grammatical norms, creating suitable alternative versions of them remains a serious and urgent problem. . It should be noted that dictionaries of literary terms, encyclopedias of literature, textbooks and manuals compiled in order to solve this urgent problem are not up to the level of demand.
5. Not forgetting that regulating the terminology of literary studies is to accelerate the development of this field, the creation of dictionaries and manuals such as "Dictionary of Literary Studies Terms", "Encyclopedia of Literature" in the future will help to solve the terminological problems facing Uzbek literary studies.

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