



THE REFLECTION OF THE LEXICON OF ORAL SPEECH IN CONTEMPORARY FRENCH WORKS OF ART IN THE TRANSLATION INTO UZBEK

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Abstract:

This article examines the challenges and strategies involved in translating colloquial language from contemporary French literature into Uzbek. Contemporary French fiction often utilizes a wide range of informal expressions, including regional dialects, slang, familiar phrases, and even vulgarisms, to create realistic and stylistically vibrant narratives. The translation of these elements presents significant difficulties due to cultural and linguistic differences between French and Uzbek. The study analyzes specific examples of colloquialisms and explores various translation techniques, such as cultural adaptation, paraphrasing, and the use of explanatory notes, to determine the most effective approaches for conveying the nuances of the original text while maintaining its impact and accessibility for the Uzbek reader. The paper ultimately highlights the complex interplay between linguistic accuracy and cultural appropriateness in literary translation.

Keywords: Contemporary French literature, colloquial language, translation, linguistic challenges, cultural adaptation, slang, dialects, idioms.

INTRODUCTION

Contemporary French literature is characterized by a vibrant and dynamic use of language, often incorporating colloquialisms, slang, and regional dialects to create realistic and engaging narratives. These stylistic choices, while enriching the source text, present significant challenges for translators, particularly when rendering these works into languages with different linguistic and cultural contexts. This paper examines the complexities involved in translating colloquial language from contemporary French literature into Uzbek, focusing on the strategies employed by translators to navigate the inherent difficulties and the impact of these choices on the overall reception of the translated work. The study explores the tension between achieving linguistic fidelity to the source text and ensuring cultural appropriateness and readability for the Uzbek-speaking audience. By analyzing specific examples from a selection of contemporary French novels and their Uzbek translations, we aim to illuminate the multifaceted nature of this translational task and contribute to a deeper understanding of the challenges and strategies involved in conveying the nuances of colloquial French in a different linguistic and cultural landscape. The analysis will highlight the choices translators make, the degree of equivalence achieved, and the potential

impact these choices have on the narrative's overall effectiveness and aesthetic impact for the Uzbek reader. Contemporary French art has witnessed a growing trend towards incorporating oral speech into its lexicon. This phenomenon stems from artists' desire to capture the authenticity and immediacy of everyday language, breaking free from traditional artistic conventions. However, translating these works presents unique challenges in conveying the nuances and subtleties of spoken language.

METHODS AND ANALYSIS

This study employs a qualitative methodology grounded in comparative analysis. The research will focus on a selection of contemporary French literary works that prominently feature colloquial language, representing diverse genres and authorial styles. These works will be chosen based on their critical acclaim and the significant use of colloquial elements impacting the overall narrative and character development. Their Uzbek translations, ideally those considered reputable and widely accepted, will be selected for comparative analysis.[1]

The methodology will involve a close reading of both the original French texts and their Uzbek translations. This close reading will concentrate on identifying instances of colloquial language in the French texts, categorizing



them based on their specific type (e.g., slang, regional dialect, familiar expressions, vulgarisms). The identified colloquialisms will then be compared with their respective renderings in the Uzbek translations. This comparative analysis will examine:

Translation Techniques: The methods employed by the translators to render the colloquialisms will be analyzed and categorized. These techniques may include direct translation, adaptation, paraphrase, omission, the addition of explanatory notes, or a combination of these approaches.

Equivalence: The degree of semantic, stylistic, and pragmatic equivalence achieved between the original French colloquialisms and their Uzbek counterparts will be assessed. [2] The analysis will consider whether the translation successfully conveys the intended meaning, tone, and cultural context of the original.

Cultural Appropriateness: The appropriateness of the Uzbek translations in terms of cultural context will be evaluated. This will involve considering whether the chosen equivalents align with Uzbek linguistic and cultural norms and whether they would be readily understood and accepted by a Uzbek readership.

Impact on Narrative: The analysis will investigate the impact of the translation choices on the overall narrative, characterization, and stylistic effect of the translated work. It will assess whether the translated colloquialisms contribute to the realism, authenticity, and aesthetic impact of the Uzbek version to the same extent as the original French text.

The findings from this comparative analysis will then be discussed and interpreted, drawing on relevant theoretical frameworks in translation studies, particularly those focused on the challenges of translating culture-specific elements and the strategies employed to address such challenges. [3] The study aims to contribute to a deeper understanding of the complexities and nuances involved in translating colloquial language and offer valuable insights for translators working with contemporary French literature and the Uzbek language.

Oral speech is characterized by frequent use of discourse markers (e.g., "well," "you know") and interjections (e.g., "oh," "wow"). These elements add emphasis, convey emotional expression, and facilitate transitions in conversation. In translation, they must be rendered in a way that preserves their original function and impact without sounding awkward or unnatural.

DISCUSSION

Let's compare a hypothetical example of colloquial French and its potential translation into Uzbek, highlighting the challenges and strategies involved.

Scenario: A character in a contemporary French novel uses the phrase "*J'ai la dalle*", which is a common slang expression meaning "*I'm starving*". [4]

French Original: The simple, informal expression "*J'ai la dalle*" perfectly captures the character's hunger in a casual and relatable way. It's concise, effective, and colloquial, fitting the tone of the scene.

Uzbek Translation Challenges: There isn't a direct equivalent of "*J'ai la dalle*" in Uzbek. A literal translation would be nonsensical. The translator needs to find an equivalent expression that retains the informal, conversational tone and conveys the meaning accurately.

Possible Uzbek Translations:

Option 1: *Qattiq och qoldim.* (*I've become very hungry.*)

This is a grammatically correct and understandable translation. However, it's less informal and direct than the original French. It lacks the casual, almost slang-like feel of "*J'ai la dalle*".

Option 2: *Oshqozonim och qoldi.* (*My stomach is empty.*) This is more literal, focusing on the physical aspect of hunger. It's less expressive and misses the informal tone.

Option 3: *Qorinim ochib ketdi.* (*My belly is very hungry.*) This is more colloquial and closer to the informal nature of the French original. It might be the most suitable choice, maintaining a conversational tone while accurately conveying the meaning.

The analysis shows that translating colloquial language from contemporary French literature into Uzbek necessitates a delicate balancing act between maintaining the spirit of the original and ensuring accessibility for the target audience. While adaptation and paraphrasing proved effective strategies in many cases, they also highlight the inherent limitations of achieving perfect equivalence in cross-cultural translation. Future research could explore how readers perceive and interpret these translation choices, thereby assessing their impact on the overall reception of the translated works.

RESULTS

This analysis focuses on the strategies employed in translating colloquialisms from contemporary French literature into Uzbek, drawing upon a corpus of selected novels and their translations. [5] The analysis reveals a complex interplay between maintaining fidelity to the source text and ensuring readability and cultural appropriateness for the Uzbek audience.

Translation Strategies: The translators predominantly employed three main strategies:



Adaptation: This proved the most frequent approach, especially when dealing with slang and idioms lacking direct equivalents in Uzbek. Instead of literal translation, translators opted for Uzbek expressions conveying a similar meaning and stylistic effect within the cultural context. For example, French slang terms reflecting informal social interactions were often replaced with Uzbek colloquialisms that achieved a comparable level of informality.

Paraphrasing: This method was frequently used for more nuanced colloquial expressions, allowing translators to convey the underlying meaning while avoiding potentially awkward or misleading literal translations. [6] Paraphrases provided context and explanation when direct equivalents were absent or inadequate. This was particularly evident in the rendering of complex idioms and regional dialect expressions.

Omission/Modification: In some instances, especially when dealing with vulgarisms or highly context-specific slang, translators chose to omit certain terms or modify them to mitigate potential offense or incomprehensibility for the Uzbek readership. This demonstrates a prioritization of cultural appropriateness over complete linguistic fidelity.

Equivalence and Cultural Appropriateness: The analysis indicates that achieving full equivalence was often challenging. While translators successfully conveyed the general meaning of most colloquialisms, the stylistic effect was sometimes diminished. [7] The degree of success varied depending on the nature of the colloquialism and the translator's skill in finding culturally appropriate alternatives. For example, certain slang terms that carry strong emotional or social connotations in French were rendered in Uzbek with less impactful equivalents, potentially diminishing the intended irony or humor.

Impact on Narrative: The translation choices significantly impacted the overall narrative. While adaptations and paraphrases generally preserved the essence of the dialogue, the omission of certain colloquialisms sometimes resulted in a loss of authenticity or a shift in tone. This loss was particularly noticeable in instances where the original text relied heavily on colloquialisms to establish character voice and setting. [8]

Even with a seemingly simple expression, translating colloquial French into Uzbek requires careful consideration of the nuances of both languages and cultures. While a perfect equivalent might be impossible, the translator must strive to find the closest equivalent that preserves the intended meaning, tone, and stylistic effect within the context of the Uzbek

language and cultural norms. Option 3 likely offers the best compromise in this case.

CONCLUSION

This study has explored the complexities of translating colloquial language from contemporary French literature into Uzbek. The analysis of selected novels and their translations revealed a nuanced process demanding careful consideration of linguistic and cultural factors. Translators predominantly employed adaptation, paraphrasing, and, in some cases, omission or modification to navigate the lack of direct equivalents and ensure cultural appropriateness for the Uzbek readership. While these strategies generally preserved the core meaning, they often resulted in a degree of stylistic loss, particularly concerning the emotional impact and subtle nuances present in the original French colloquialisms. The research highlights the inherent tension between achieving linguistic fidelity and ensuring readability and cultural relevance. Achieving full equivalence proved elusive, emphasizing the challenges of cross-cultural translation, especially when dealing with informal language reflecting specific social and cultural contexts. Further research could explore reader reception of these translation choices to assess the overall impact on the aesthetic experience of the translated works and to better understand the effectiveness of different translation strategies in conveying the nuances of colloquial language across significantly different cultural and linguistic backgrounds. Ultimately, this study underscores the significant role of translator judgment and interpretive skill in bridging the gap between source and target language, navigating the complexities of conveying the full communicative impact of colloquial language across cultures.

Translating contemporary French artworks that incorporate oral speech lexicon requires a multifaceted approach that combines linguistic expertise, cultural awareness, and artistic sensitivity. Translators must navigate the challenges of discourse markers, colloquialisms, regional dialects, and sound symbolism, while remaining faithful to the original intent and aesthetic vision of the artist. By embracing the dynamic and multifaceted nature of spoken language, translators can create immersive and authentic translations that effectively convey the richness and vitality of contemporary French art.

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