



STYLISTIC MEANS IN RUSSIAN AND UZBEK TRANSLATIONS OF THE NOVEL "DON QUIXOTE"

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ANNOTATION

The famous Spain writer Servants' creative work was admitted by the readers and specialists in literature of the whole world. Especially his "Don Quixote" is the best known. Several characters in this book, for example Don Quixote, Sancho Ponca are known to a lot of people.

Learning the characters of "Don Quixote" novel how to reconstruct in Uzbek translation version is important and apogee for the literature of Uzbek.

In this scientific research which is called "The usage of the stylistic devices in the translation of the novel "Don Quixote" by Miguel de Servantes into the uzbek and Russian languages". It is paid attention to the reconstruction issues of the portrait and author's speech in the translation version of "Don Quixote" novel.

The aim of the research work is to describe characters created by Servants such as Don Quixote, Sancho Ponca, Dulsinie, to reflect inner world, belief and action of general characters, to show them which were described in translation as an original version by literary comparative analyses.

KEYWORDS: *stylistic means, style, phraseological units, linguistic units, cultural differences, linguistic means, structural features.*

DISCUSSION

In all studies devoted to the style of Cervantes's Don Quixote, we see that special attention was paid to the syncretism or contamination of genre forms peculiar to his genre. In a series of articles on Cervantes's stylistics, "this work, with its structural structures and ideological views, is a contaminated form of the genre of art based on chivalry and word play" (Krzhevsky 1960: 438) or dialogues and novels cases, scenes typical of folk theater, historical narrative, and the poetic genre of sonnet, epitaph, romancero genre are organically mixed. This is what Cervantes researchers call genre syncretism in Don Quixote, a Cervantes-specific axiom (a truth that needs no proof) [11, p. 158]. Such

a stylistic style typical of Cervantes is also described as a metamorphosis or artistic parody of the eternal styles that existed at that time.

In our view, such an innovation of Cervantes can be evaluated not only in terms of a critical assimilation of traditional methods, but also in terms of creating a unique style of language use. Because it was in the time of Cervantes that the language and literary process began to emerge as an important factor in the national self-understanding of the Spaniards. Therefore, the problem of how to speak and how to write began to attract not only apoligets far from philological-political, but also writers. Cervantes also had his own reasons for being interested in this issue. According to Svetlakova,



"there was only one reason for Cervantes to try to return to Spain, and that was the desire of Christians from different countries to write in Spanish, not in primitive Linguo-Franco." [20, p. 158]. We feel Cervantes' desire to strengthen the Spanish language and to create in it in the "Prologue" of Don Quixote's work. The secret stereotyped discussion or parody of literary works raised the author to the level of a master of Spanish word art in this genre. Subsequent research on Cervantes' work has commented that the parody method has become too narrow for his comprehensive work. In fact, the part of the work published as the first work "Exemplary short stories" (chapters 1-1U), completed in 1605, corresponds to the genre of literary parody, which was widely popular at that time [5, p. 245]. In this sense, Don Quixote can be interpreted as a dialogue about literature written in the traditional way that describes the past, or a novel about novels, a novel about Cervantes himself imagined and critically understood, about life today and, finally, the ideal life he dreamed of. It was important to show the role of language as the main tool in writing such a dialogic novel, which allowed it to be expressed in a variety of styles, and its importance in depicting literary fiction and the realities of life.

It was the language of the novel that was created by the author, in the words of MM Bakhtin, "natura non creata quae creat" [4, p. 373]). For example, the protagonist El Ingenioso Hidalgo Don Quijote de la Mancha - the phrase "the noble knight of La Mancha" itself has a title composed of a mixture of absurd and ridiculous meanings that do not suit a noble man. For the word "idalgo" alone gives a clever, cunning, cunning meaning that Don (a conscientious person who is a descendant of a noble generation cannot be called that. If we are talking about a humble and humble "idalgo", why does his name indicate that he belongs to a noble generation? "The word "La Mancha" refers to an abandoned land inhabited by Britons or Gauls, forgotten by the gods and the Empire of Constantinople. At the same time, there are many such words in the novel that do not have the same meaning. For example, Caballero de la Triste Figura - The title of sesor castellano-don quixote, the face of a knight, means "owner of a castle" in the language of knights, "honorable gentleman" in a neutral style, and "experienced swindler" in the slang of thieves.

One of the important contributions of Cervantes to the creation of a new style of work for his time was that he was able to transform the astonishing linguistic means of the Spanish language into words of playful content in various forms; using ambiguity, antithesis, synonymous lines, repetition, ellipsis, etymologically meaningful words, he discovered a new direction in the literature of the

XVII century. Thus Cervantes made extensive use of the ambivalent possibilities of language in the novel to convey the humorous meaning of unity with a sad meaning (el caballero de la triste figura), with nobility-selfishness (sesor castellano), with reality-illusion, with beauty-evil (Aldonsa-Dulcinea). when it is able to harmonize to the extent that it does not, it finds expression in the novel's creation of a unique system of images. Here, in the image of Don Quixote, we see grotesqueness, both a wise man who has lost his mind, and a man of insane stupidity.

En un lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivia un hidalgo de los de lanza en astillero, adarga antigua, rocín flaco y galgo corredor.

Una olla de algo mas vaca que carnero, salpicon las mas noches, duelos y quebrantos los sabados, lantejas los vienes, algun palomino de acadidura los domingos, consumian las tres partes de su hacienda. Y resto della concluian sayo de velarte, calzas de velludo para las fiestas, con sus pantuflos de lo mesmo, y los dias de entresemana se honraba con su vellorH de lo mas fino. Tenia en su casa una ama que pasaba de los cuarenta, y una sobrina que no llegaba a los veinte, y un mozo de campo y plaza, que asi ensillaba el rocHn como tomaba la podadera. [14, 29 p.].

"In a certain village of Lamanchsky, whose name I have no desire to recall, it was not so long ago that there lived one of those idalgo, whose property is included in a family spear, an ancient shield, a skinny nag and a greyhound dog. Olga more often with beef than with lamb, vinaigrette, which almost always replaced his dinner, scrambled eggs and lard on Saturdays, lentils on Fridays, pigeon, in the form of an additional dish, on Sundays - all this absorbed three-quarters of his income. The rest was spent on semi-kaftan thin cloth, breeches, and the same shoes that made up his festive outfit, and on weekdays he sported in a camisole made of cheap, but very good-quality cloth. turned twenty, and a servant for household chores and field work, who knew how to saddle a horse, and handle garden scissors. [17, 58 p.].

Thus, Cervantes describes his protagonist as a choleric-melancholic type of temperamental, positive-minded person with a conscious attitude to real life. At the beginning of the work, the author moves from the narrow-minded parody style he has followed to the scale of a true novel. In doing so, we feel a mixture of styles typical of epics, short stories, research methods, courtesan novels, and most importantly, new elements specific to the Spanish literary language that Cervantes dreamed of.

In conclusion, the implicit content in the linguistic mechanisms of the Cervantes style is reflected in the innovative style, which was a novelty



for the period he discovered. The stylistic styles used by the author in this context, such as ambivalent phrases, intertextual connections, and authorial irony, had a great positive effect on the work of later writers as linguistic tools skillfully used by Cervantes in XVP century literature.

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