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ANALYSIS OF THE TRANSLATION OF ANTHROPONYMS IN CHILDREN'S LITERATURE (ON THE EXAMPLE OF ENGLISH AND UZBEK FOLK TALES)

Abstract: *In this study, we study the Analysis of the translation of anthroponyms in children's literature (using the example of English and Uzbek folk tales).*

Key words: *anthroponomy, literature, folk tales, analysis.*

Language: *English*

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Introduction

At present, a universal classification of anthroponyms has been adopted in onomastics, according to this classification, such types of onyms are distinguished as: anthroponyms (names of people), zoonyms (animal names), phytoonyms (plant names), toponyms (names of geographical objects), cosmonyms (names of zones space and constellations), mythonyms (names of fictional objects and creatures), chrematonyms (names of objects of material culture), ergonyms (names of business associations), names of natural phenomena, names of natural disasters. [14]. According to many researchers, the division into these categories is equally typical for both real onomastics (realonyms) and artistic (fictonyms) [2; 4-6; 12]. This classification is convenient for a clear delineation of onyms by semantic categories and therefore we use it when analyzing anthroponyms and toponyms in the studied works of art.

Difficulty in translation can be presented by names for which negatively escorted meanings are fixed in culture, which are often not spelled out in dictionaries and are the most difficult to understand and translate, since they require the recipient to have the necessary socio-cultural experience.

All of the above is also true for children's literature, which is replete with "speaking" (motivated) names. A productive way of the name of

creativity is the onimization of appellatives (common nouns that function in the text as proper names, which leads to the convergence of their stylistic functions). Often the names of the characters represent a kind of psychological portrait, containing both a characteristic of personal qualities and an indirect author's assessment of these characters. In naming the heroes of their tales, the authors also resort to onomatopoeic words and their derivatives. In addition, allusive names are sometimes used, and they can cause a young reader to misunderstand the author's intention due to the insufficient level of Uzbek-English cultural and historical knowledge.

That a prerequisite for the translation of children's literature is the exact transmission of the meaning and idea of the work, but in this case one should neither resort to "formal literalism", nor excessively "take liberties" with the original text.

In works for children, it is not just the authenticity of the image that is important: it is also necessary to transfer this image to the foreign language consciousness in an interesting and vivid way, using the arsenal of translation skills and strategies to the maximum. A professional requires the ability to convey repetitions, rhyme and onomatopoeia of the original text, if they are contained in it. Often, translation of dialectisms, metaphors and comparative phrases is particularly difficult. Therefore, the translator must have not only

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a large vocabulary, but also knowledge of proverbs and idioms.

If the events of a children's work unfold in a fictional world, the translator needs to understand the structure and laws of this world and convey the peculiarities of a fairytale reality, realizing his creative potential based on the linguistic and cultural-historical background knowledge of the author.

Finally, the most important characteristic of children's literature is its simple and emotional language. The immediate task of the translator is to preserve the simplicity and expressiveness of the presentation of the author's thought. Khudoiberdi Tukhtaboev agrees with this statement in "High Art", noting that the main criterion for a good translation of a children's book is that it should be read as if it was written in Uzbek.

Thus, a translation that satisfies all the above characteristics can be considered a successful translation of a literary tale.

Although D.W. Jones rarely uses realonyms, she supports the fairytale concept of the two worlds by naming fictional characters by real names. So, the most common ways of naming a name are borrowing from national birthday people of different countries, as well as using the "identifier + proper name" model, where borrowing, as a rule, again acts as a proper name.

To nominate some characters, H. Tukhtaboev also uses allusive names - for example, Hoshimjon, which belonged to the child of the hero, and in the author's books, they serve to nominate a relative of Hoshimjon in the real world and a character of noble blood.

Thus, the most common way of giving a name is anthroponization and its varieties: 118 units, or 40%. This conclusion is especially important, since we see a tendency to endow onomastic vocabulary with an internal form that must be taken into account

when translating. In addition, the author often uses a mixed adjective model "identifier + proper name": 59 units, or 20%, respectively.

Quantitative data show that the mixed method of naming an adjective corresponds to a mixed method of translation: for example, the model "identifier + proper name" often corresponds to the method "tracing + transcription": 29 units, or 10%.

Finally, our main assumption about the relationship between the method of naming and the reception of translation must be concretized as follows: if the original anthroponym does not have an internal form, it is translated by means of transcription / transliteration or selection of the traditional correspondence. However, if anthroponyms are formed as a result of anthroponization (semantic or grammatical) and are endowed with motivation, this motivation must be conveyed.

As our research shows, a translator can choose one of three methods: create his own anthroponyms while preserving the original semantics, choose an anthroponic replacement, or transcribe / transliterate the external appearance of a word, erasing the internal form. Statistical data let us understand that D. Jones out of 33 motivated anthroponyms transferred semantics only in 18 (54%). Thus, the main problem of translating anthroponymasticon is to ignore or replace the internal form of the original anthroponyms, which inevitably leads to a violation of the author's style.

The prospects of the research consist in further research and description of other types of anthroponyms, in creating their own version of the translation of the motivated onomastic vocabulary of these works, based on the comparison and evaluation of existing ones, as well as in studying the anthroponymasticon of other books by these Uzbek and English authors.

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