PROBLEMS IN TRANSLATING ANTHROPONYMS FROM ENGLISH INTO UZBEK IN “THE EDUCATION OF THE WILL” BY JULES PAYOT

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Annotation: This article analyzes the translation of anthroponyms from English into Uzbek in Jules Payot's novel “Education of the Will” and takes into account the factors influencing their essence from the linguistic point of view for the reader to understand it. Because the names in the play are real, each piece of information is based on a fact and then put into a linguistic pattern. The article suggests templates for lexical, semantic, and phonetic analysis before the translator translates them into Uzbek.

Keywords: anthroponyms, transliteration, English-Uzbek translation, lexicology

INTRODUCTION
This article is about Jules Payo's "Education of the Will" and the problems of anthroponyms translated from English into Uzbek. In the process of translating Jules Payo's novel “Education of the Will”, there are many scientific facts written by the scholars who form the basis of this work. It is no exaggeration to say that this is the self-control of young people, as well as a way for them to persevere in their work or to overcome laziness. We know that people who cultivate their will have achieved a lot in their lifetime. The great thinker Cemil Merij states in his
book “This Country”, "I learned to work with order from this book." This shows us that reading this book is very important and necessary.

RESEARCH METHODOLOGY AND LITERATURE ANALYSIS

The research for the article included comparative literature, contrasting and descriptive translation of linguistic terms, and stylistic analysis of the translation of the work.

Author Jules Payo’s creative ability sets the stage for theoretically unavoidable questions in research. The results can be viewed from three different perspectives. First, check if the names need to be translated or if some translators have translated them, and if so, how they have been translated into the target language. Second, review the strategies and methods used to translate the objects and show the solution. Third is the study of the semantic or descriptive meaning of nouns through English-Uzbek comparisons and contrasts.

Anthroponyms are analyzed through orthographic transformation and the views of the translator.

RESULTS

More than twenty anthroponyms in this article have been analyzed for lexical, morphological, and other characteristics. Some of the problematic aspects of the research, the fact that the names are based on concrete facts, as well as aspects of the names that correspond to the Uzbek language, were partially studied and various solutions were proposed.

DISCUSSION

Transliteration is a method of converting characters written in a source script into a target script. This is different from a translation because it changes the
pronunciation, not the meaning of the source word. Most names of popular things, addresses, and other words have already been transliterated into your language. The key here is to learn how to spell the word correctly. For example, popular cities have already been transliterated into your target language with a long-established spelling. The difficult part is when the source word is not well known. This includes small towns, food names, associations, or even cultural events or items. Whether or not this idea is well known to the target language and culture is a judgment that the translator must make. Although Flamenco is a popular Spanish dance, his cousin is not Sevillanas. So here's the duality: transliterate your target script and add a description. For example, the Uzbek language does not have the letter c, but there are rules for reading this sound, which is available in English. The letter C is sometimes read as [s] and sometimes as [k]. If the letter c is followed by the vowels e, i, y, then [s] is pronounced: Cinema [sinema]. If the letter c is followed by consonants and a, o, it is pronounced as [k]: Nicole [Nicole], Caligula [Caligula].

If the word is spelled WR, this pair of letters is pronounced as R as a single sound: Wright [Wright]. The combination of the English letters "Gh" is usually unreadable, meaning that "gh" is at the end of the word: eight [eyt], high [hay], wright [rayt]

Exceptions can be read as a combination of the letters "gh" [g] or [f]: enough [inaf], ghost [gost].

TABLE 1. The phonetic change norms in transferring the letters from English into Uzbek.

<table>
<thead>
<tr>
<th>Latin or English based names</th>
<th>Translation into Uzbek</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Nicole</td>
<td>Nikol</td>
</tr>
<tr>
<td>2 Caligula</td>
<td>Kaligula</td>
</tr>
<tr>
<td>3 Elizur Wright</td>
<td>Elizur Rayt</td>
</tr>
<tr>
<td>4 Newton</td>
<td>Nyuton</td>
</tr>
</tbody>
</table>
CONCLUSION

The titles in the article belong to the field of fiction. Typically, translators may have more opportunities to translate names from children's literature. In fiction, it’s a little harder. It is also much easier to translate the names in a work of art. Some can be translated and some cannot. It depends on the position of the writer: the writer is the ruler of the translation, the names must sometimes remain unchanged. Also, sometimes they have to make linguistic changes not only in the names of individuals, but also in the names of plants, magic books, foods and spells.

REFERENCES