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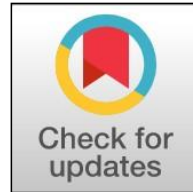
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**TRANSLATION SKILLS IN FRENCH-UZBEK LITERATURE RELATIONS
(ON THE EXAMPLE OF THE UZBEK TRANSLATION OF ALBERT
CAMUS'S "PLAGUE")**

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***Abstract:** This article deals with the French-Uzbek literary relations of the independence period. Unda A. The Uzbek translation of Camus's novel Plague will be analyzed, with special emphasis on translation skills.*

***Key words:** literary connection, translator, elkador, doloncha, archaic words.*

Language is both a means of separating the peoples of the world and uniting them. All the peoples of the world, their representatives, communicate with each other mainly through translation. As political, economic, cultural and social ties between peoples and nations grow stronger, so does translation and interpreting. For this reason, "the art of translation can be considered as the main means of intercultural communication."

Literary translation has a very special "alloy" -synthesizing power. It brings continents, times, peoples, languages and literatures closer together. Due to literary translation, the interaction of national literatures is developing day by day. Literary relations are also developing in this area, ie the works of foreign writers are translated directly into Uzbek, and the works of Uzbek writers are translated directly into foreign languages. In this regard, the French-Uzbek literary relations are developing day by day. During the years of independence, French-Uzbek literary relations have reached a new level. In the past, some small works were translated directly from French into Uzbek, but since the years of independence, the translation of works in the major

genres has intensified. Rare specimens of both classical and modern French literature in various genres have been translated into our native language. These range from philosophical and historical novels to works in smaller genres - fairy tales, examples of children's literature, stories, essays and scientific articles. However, translation through the media language also continues. To date, a number of works of French literature have been translated into Russian by experienced translators and presented to Uzbek readers. Among such works are the novel "Plague" by Albert Camus, who made a significant contribution not only to French literature of the twentieth century, but also to the treasury of world literature, the story "The Stranger" (translated by Ahmad Azam, Writer Publishing House, 1995) and »From the book) (translation by Nazar Eshanqul).

Albert Camus's novel *The Plague* was translated from Russian into Uzbek by Ahmad Azam, a skilled translator, and published in 1995 by The Writer. In this article, we analyze Ahmad Azam's translation skills on the example of the translation of this novel.

Albert Camus (1913-1960) was born in Algeria into an ordinary peasant family and came to France in the spring of 1940. After France was invaded by the Germans in June of that year, the writer returned to Algeria and returned to Paris in the fall of 1941. Camus joins the French Resistance Movement and fights the invaders. It was during these years that the idea of writing a novel "Plague" was born and preparations began. The novel was completed in 1947.

The author compares fascism, which he called the "brown plague," to the real plague. The events described in the novel also take place in the city of Oran, Algeria, in the 1940s. A plague epidemic begins in the city. The irresponsibility of city leaders and the incompetence of doctors lead to this. This is written in the Russian text of the work:

“However, the prefecture and the municipality became thoughtful. While every doctor encountered in his practice with two or three cases of an incomprehensible

disease, no one lifted a finger.” Ahmad A'zam translates this situation as follows:

“But the governorship and the municipality came to mind. No one hit his hand in the cold water until each judge encountered two or three unknown illnesses in his practice.”

The Uzbek translator beautifully translated the Russian phrase " and didn't lift a finger" as "he did not hit his hand in cold water." Moreover, he understood the incompetence of the doctors mentioned above from the text, and to emphasize this, he deliberately chose the word "judge" and did it correctly, rather than the words "doctor" or "nurse."

The translator has also made some progress in re-creating portraits of the characters in the translation. The portrait is closely connected with the issue of the protagonist and is one of the components that determine the ideological and artistic nature of the work. While each artist creates an artistic portrait of his protagonist, he assigns a certain meaning to it based on his worldview and aesthetic level. This meaning will be aimed at filling the character of the protagonist, making him more vivid. That is why recreating a portrait of a hero in an artistic translation requires skill and responsibility from any translator.

In the Russian text, Dr. Riega Tarru describes:

“He looks about thirty-five. Growth is average. broad-shouldered. The face is almost square. The nose is large, the correct form. The mouth is clearly outlined, the lips are plump, almost always tightly compressed. He always goes without a hat ... ”(p. 135)

Translation by Ahmad A'zam:

“Apparently at thirty-five. Medium height. Elkador. The face is almost rectangular. The nose is fleshy, in a straight shape. His mouth is clear, his lips are rough, and he is always tight. Always start ...” (p. 105).

Here, too, we cannot help but acknowledge the ingenuity of the Uzbek translator. The words and phrases he uses testify to this.

Compare:

широкочелый – елкадор, лицо почти квадратное – юзи қарийиб чорбурчак, нос крупный – бурни гўштдор, губы пухлые – лаблари дўрдоқ, ходит всегда без шляпы – доим бошяланг.

The translator's innovation doesn't stop there. He describes the area on the stairs on the Russianized floors with the wonderful Uzbek word "doloncha."

Russian text:

"In fact, I talked to him only two times. A few days ago, I dropped a box of crayons on the playground. Cottar just came out and helped me collect them" (p. 137).

Uzbek text: "To be honest, I talked to him only twice. Four or five days ago, I dropped a box of chalk on a tray. At that moment, Kottar came out and helped to clean up" (p. 107).

Some Russian words are given in the Uzbek translation in the vernacular, in the dialect, which serves to make the text more vivid and understandable. The sawmill is a sawmill (p. 113), the truck is a truck, the book shelf is a shelf (p. 106) and so on.

However, our translator, who seeks to convey European words in pure Uzbek, sometimes gives them in words that are too archaic or unfamiliar to a wide readership, causing inaccuracies in some sentences. For example, Dr. Rie's wife is sick and has to go to a sanatorium. It is translated as follows:

The phrase "His wife has been ill for a year, and must go to the mountain hospital tomorrow" (p. 88) can only be understood by the reader.

Similarly, the translator avoids using the international word "police". As a result, the "police commissar" becomes the "police commissar" (p. 107).

Despite these shortcomings, Camus's novel *The Plague* and *The Stranger* have been translated with great skill by Ahmad Azam. The translator made extensive use of the rich potential of our native language, as a result of which our young people were enriched with famous masterpieces of world literature.

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