

**PROBLEMS ENCOUNTERED IN THE TRANSLATION OF DRAMATIC WORKS**

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**Abstract:** This article examines the changes that occur in the process of translation of English-Uzbek, Uzbek-English interlanguage dramatic works, and the types and problems of translating dramatic works and preserving the meaning in them. In the process of translating dramatic works, it is important to transfer them to the original text language and the translation language. Solutions for correct implementation of the translation while preserving the original content of the texts are offered.

**Аннотация:** В данной статье рассматриваются изменения, происходящие в процессе перевода англо-узбекских, узбекско-английских межъязыковых драматических произведений, а также виды и проблемы перевода драматических произведений и сохранения в них смысла. В процессе перевода драматических произведений важно перевести их на язык оригинала и язык перевода. Предлагаются решения для корректного выполнения перевода с сохранением оригинального содержания текстов.

**Annotatsiya:** Mazkur maqola ingliz-o'zbek, o'zbek-ingliz tillararo drammatik asarlarini tarjima qilish jarayonida ro'y beradigan o'zgarishlar va ularda ma'noni saqlab qolish hamda dramatik asarlarini tarjima qilish turlari va muommolari ko'rib chiqiladi. Dramatik asarlarini tarjima qilish jarayonida asl matn tili va tarjima tiliga o'tkazish muhim ahamiyat kasb etadi. Maqolda asl mazmunni saqlab qolgan holda tarjimani to'g'ri amalga oshirish yechimlari taklif etiladi.

**Key words:** Drama translation, dramatic work, adaptation, elimination, alteration.

**Ключевые слова:** Драматический перевод, драматическое произведение, адаптация, устранение, переделка.

**Kalit so'zlar:** dramatik tarjima, dramatik asar, moslashtirish, tushirib qoldirish, o'zgartirish.

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## ACCESS

Of course, drama is not an exception, as a translator translates not only short stories, poems, novels. Translating dramatic works is more difficult than translating works of other genres, because a dramatic work has to think about the inner feeling of a person, the position of the hero, and at the same time about the performance of the role on the stage. This is certainly a difficult task, but a translator must be able to do it. When translating a dramatic work, one should study not only the writer's autobiography, the period he lived in, the history and traditions of the nation. The real essence of translation is not to lose its vividness and narrow its effectiveness by translating it word for word, but to convey its original meaning to the reader and viewer while preserving its meaning.

## LITERATURE ANALYSIS AND RESEARCH METHODOLOGY

During the research of the article, the translation of the drama and the difficulties in it, the changes that occur in the translation process due to the mentality or our values and religious differences during some terms and dialogues are highlighted. During the research of the article, the translation of the drama and the difficulties in it, the changes that occur in the translation process due to the mentality or our values and religious differences during some terms and dialogues are highlighted. In the translation of the drama, it is observed that the differences between the etymology of the names of the characters lead to difficulties, and we can translate them by encountering the phenomenon of transcription and transliteration.

## RESULTS

This article describes the types of drama translation and their aspects. The changes in the names of the characters of the comedy "Iron Woman" by Sharof Bodhbekov will be considered. There are some suggestions for the translation of the anthroponyms Kumri, Kochkor Sharofat Olim Alamat.

## DISCUSSION

Translating a drama should not only affect the text itself, but its performance on the stage should affect the audience as much as it affects the readers. Translating dramatic work from one language into another means transferring the text and cultural background, so it can be actable on the stage.

Drama translation, in turn, consists of several stages:

1. The approach of the playwright and translator.
2. Behind-the-scenes producer approach.
3. Other actors, such as actors and actresses, are actors and designers.
4. Audience, that is, viewers.

If the drama is translated in these steps, it is translated in two ways:

1. Method of alienation, or the source-language oriented method – where the translator tries to retain the faithfulness of the original text;

2. Method of adaptation, or the target-language oriented method – where the translator tries to adapt the translated text to the reader, his culture and time. There are three methods of adaptation: elimination (deletion, omission) (yo'q qilish), substitution (almashtirish) (for example a lexical substitution of an old word for a newer one, or a difficult word for an easier one), alteration (o'zgartirish) (morphological, syntactical change) [Orvig 1978].

Newmark's approach to the literary translation is closer to the alienation method, but in some cases he suggests to use the adaptation method [Newmark 1997]. He claims that the more seriously the literary text is, morally and aesthetically, the more accurately it should be translated, reflecting the thought, style, emphasis, rhythm and sound of the original. That a word repeated in the source language text, should be repeated, never replaced by a synonym, in the translation. Sometimes it can also be difficult to translate character names during the translation process. Because the English-Uzbek language family is separate and it is natural that the etymology of the words also differs. For this reason, we change the translation of the names in most cases in transliteration and transcription methods, because it is important to keep the characters' names as they are. To be more precise, in many works and in such dramas, the names of the characters correspond to some aspect of the character in the work. For example, if we take names like Kochkor Kumri and Alamat Olim in Sharaf Boshbekov's comedy "Iron Woman", the name of each character corresponds to the image in the work in every aspect. For example, the name Kochkar - when this name is translated into English, we cannot say it as Ram, but we can take it as Kuchkar, adjusting the pronunciation. Because the letter "Q" is pronounced "kyu" in English, it should be Kyuchkyur. In this respect, we better change it to Kuchkar. The name of the scientist is also chosen very suitable for the image of the hero, if we translate it directly, it will become science, so it is better to translate this name without any changes.

### SUMMARY

Drama translation is more difficult and requires more knowledge than other genres. In the translation of the drama, it is necessary to pay attention to small details. Each element has its place in the scene. The first task is to reveal the character of the characters and preserve the content of the drama when it is transferred from the original text language to the translation language.

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