

DIFFICULTIES IN THE TRANSLATION OF ENGLISH AND UZBEK LITERARY TEXTS

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ABSTRACT: *In today's globalized world, the translation of literary works is one of the most important means of indirect cultural communication between different peoples. According to some scholars, "literary translation, in particular, brings peoples closer to understanding a common universal culture and creates a shared foundation for this process". Therefore, the translator faces the task of conveying not only the content of the text but also its cultural and semantic richness.*

Keywords. *Sense of humor, literary work, satirical text.*

INTRODUCTION

Researchers who have analyzed translation activity identify language and cultural asymmetry (Chiaro and Vandaele) as the main obstacles to conveying the "sense of humor". For example, P. Zabalbeascoa distinguishes additional linguocultural factors influencing this process as follows:

- background knowledge of representatives of both cultures;
- moral and cultural values (taboos, customs, traditions);
- traditional topics for humor (politics, professions, interpersonal relations) and types of satirical texts (satire, irony, jokes, etc.)

For research convenience, all problems were classified according to four main macroparameters:

1. Functional system,
2. Language,
3. Idiostyle (author's style),

4. Recipient (target audience).

It should be noted that issues related to a complete lack of understanding of the original text, such as language proficiency or grammatical errors, were not considered above. This is because the focus of this research is on analyzing the parts that express the sense of humor.

However, such difficulties were encountered during the process of text selection. This can be observed in the following example. In the work, the minor characters unexpectedly discover the presence of giant crocodiles in a new place:

"You idiot!" shouted Angalo.

"Me?" said Masklin hotly. "How should I know? How should I know? Is it my fault? Did I miss a sign at the airport saying Welcome to Florida, home of large meat-eating reptiles up to twelve feet long?"

The main device creating ironic humor in this exchange is the revelation of an absurd situation through sarcasm in the form of a question: the character sarcastically expresses the idea that "there was no such sign".

A similar cognitive-pragmatic mechanism can be observed in Uzbek literature.

For example, in Said Ahmad's novel "Silence":

"Son, where did you find silence in this village?" the old man said, laughing. "Silence means the absence of grumblers like you".

Here, humor arises through semantic inversion: the answer to the question about silence works precisely against the subject who disrupts the silence - this is a purely cognitive form of ironic humor.

Or in Gafur Gulom's work "The Resurrected Corpse", the protagonist describes his social situation through the state of being "resurrected from the dead", creating laughter based on social contrast:

"I came back to life, but I thought that being dead was sweeter than being alive!"

Here, the antagonistic cognitive scenarios of “being alive” and “being dead” are juxtaposed, resulting in a semantic collision that creates the expression of laughter.

Another vivid example is the protagonist's speech in Abdulla Qahhor's story “Aching Teeth”:

“Doctor, pull out this tooth of mine”, he said. “Now it's tormenting not only me but the whole neighborhood”.

Through this expression, as a result of metonymic expansion, individual pain is portrayed as a social problem, and laughter emerges through cognitive contrast.

All three examples demonstrate mechanisms of ironic inversion, presupposition conflict, and verbal irony, similar to the English Pratchett passage. Thus, the “expression of laughter” is universal, but its cognitive and cultural interpretation varies depending on the national context.

CONCLUSION

Typically, the difficulties in conveying the “expression of laughter” are attributed to the asymmetry between language and culture. We do not deny this, but we include cultural and background knowledge in the recipient parameter, while the “language” macroparameter encompasses a broader field - these issues will be analyzed in more detail in the following sections.

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