

**NATIONALITY OF GENERAL HUMAN FEELINGS IN TRANSLATIONS****Komilova Dildora Shavkatovna**

Tashkent State University of Oriental Studies, Uzbekistan

**Abstract**

The article examines the national characteristics of Paulo Coelho's "The Alchemist" and Isajon Sultan's "Ozod". The events and philosophy of both works are close to each other. The dreams of the main characters and the images of the journey are similar. Therefore, the symbolic meanings in the images, in the method of expressing ideas, in the materials revealing the subject, and in some artistic details were compared and analyzed from the point of view of nationality. This is the role and importance of the novels "The Alchemist" and "Ozod" in the education of a well-rounded person are revealed in the work. In addition, the artistic skills and unique styles of writers have been studied.

**Keywords:** nationality, identity, spiritual perfection, symbolism, universality, perfect person, theme, idea, image, detail, national content, national character.

**INTRODUCTION**

Literary influence helps improve and develop the national literature of peoples. Although the theme and idea, events and characters of some works are very similar to each other it differs by the method of expression, symbolic images, and national identity. As noted by the famous writer Chingiz Aytmatov: "Each literature stands on the national ground and strives towards universal content." Paulo Coelho's "The Alchemist" and Isajon Sultan's "Ozod" are works created on such "national soil". In these novels, it is explained that "Self-awareness is the main theme not only of literature, but also of the entire human life."

In the novel "Ozod", Ozod is his luck, love, happiness goes in search. The reasons for going on a trip originate from the national identity, just like the heroes of the works of folklore. What he saw and learned during the trip leads him to spiritual perfection and in "The Alchemist" Santiago sets off in search of treasure. In this work, a dream is used as a tool for the hero's journey. To the characters in both novels everything you encounter along the way has symbolism and acts as a mentor. This method is somewhat reminiscent of mystical paths. At the end of the stages of Sufism, it is envisaged that a person will reach the Truth and realize his identity. The main characters of the above novels also

realize their existence and identity at the end of the events. They reach the level of giving value to things, beings, events and themselves in the whole world. However, the works differ in a number of aspects, such as compositional structure, plot tactics, symbolism in images and details, and national identity.

**Main part**

In determining the nationality of the novel "Ozod", the phrase "characteristics of the Uzbek people" is a bit narrow. Because the novel is imbued with universal ideas specific to the East. In many places, in addition to the national characteristics of the Uzbek people, by quoting the works of our writers and poets, an attempt was made to shed light on the thoughts and experiences typical of all mankind, and on the oriental character.

In "Alkimyogar" the national features of the peoples are paid attention to in the description of the events that took place in the countries of Andalusia, Africa, and Egypt. In Santiago's

conversation with his parents, in the thoughts of Fatima, a desert girl, and in the images of cloves, the peculiarities are more vividly described. Through national images, "the bitter truths of life, the strict school that educates, acquires, and even turns a person into a great sage are artistically based. "In both works, the main characters go on a journey. National characteristics are prominent in the images of the process of going on a trip. For example, in "Ozod" the narrative about the tulip among the people is used as a basis for going on a trip. Villagers know the essence of this story.

The neighborhood is not indifferent to the education of Ozod. That's why all the people they meet on the way to Ozod wish for a white road and safety: "May your path be bright, - said the owner of the vineyards".

In addition, in Uzbeks, a child does not leave the parent's track and educational control even when he is young, when he reaches adulthood, and even when he is old. It is a national characteristic of our people that children always respect their parents. This can be seen in the fact that Ozod constantly remembers and analyzes it. Santiago's journey begins a little differently. It is known that in some European countries, a child's freedom is guaranteed when he reaches adulthood. A similar situation can be seen in the life of Santiago. After studying at the seminary until the age of sixteen, he discussed with his parents a plan to go on a trip, not according to their wishes. After much argument, her father gives her permission. After that, in other places, the image of the parent does not appear again not even mentioned by Santiago. This, as we mentioned above, acquires a national appearance as the formation of freedom and individualism in children. Due to the strong socialization in our nation, much attention is paid to national images of honoring parents in Ozod.

There are some peculiarities in relation to the women depicted in the novels. In the life and literature of the Uzbek people, it is important that a person's true love is focused on only one person. In the novel Ozod, the above idea is taken into account in the characters of Eran and Dilorom, Ozod and Aydin. And in "The Alchemist" it is noticeable that Santiago likes two girls (the daughter of the conductor and Fatima). It was also possible that writer would not reveal his love for the movutchi's daughter. But the issue of freedom of love in the nations of Latin America is also unique. Also, in several places of the work, it is seen that beautiful women are paralleled with the concept of the Motherland: "Buy a flock of sheep for this, so that our castle is the most important of the castles in the world, and there are no women more beautiful than our women. travel around the world until you realize where it is not".

In the course of Santiago's conversation with his father, it can be seen from the repetition of such an image several times that in Paulo Coelho's country, beautiful women gain nationalism as one of the symbols of the Motherland.

In the interpretation of the characters of Dilorom, Aydin and Fatima in the novels, a number of similar and different aspects are also noticeable. All of them are described as smart, polite, loyal, dreamy girls.

In the novel "Ozod", the scenes of the meeting between Eran and Dilorom, where the boundaries of modesty are depicted, are considered the most elegant nationality of our people, a beautiful and unique sign of etiquette in Uzbek girls: "While saying these things, I wanted to grab his hands... and he took one straw of wheat and threw it on the ground.

"There is a border in the middle," he said. - you can't get past that. If it passes, the world will be destroyed". A similar image can be found in The Alchemist: "Santiago wanted to hold the girl's hands, but Fatima's hands were tightly wrapped around the jar."

Only in this place, the concept of modesty does not reflect the limit of modesty in a bright national image like "one straw". Because the jug is an item found in many nations, it does not have a separate national symbol.

In fact, Fatima is not inferior to Dilorom in terms of manners. She has the intelligence, patience, courage, and freedom characteristic of a desert girl. But in some places, their freedom gives rise to feelings: "Their bodies connected for the first time. Santiago raped the girl."

In both novels, lovers acted as a means and a reason to start the young men on a journey. Also, their image is illuminated as a symbol of noble, intelligent, caring and patient people. If you pay attention to the essence of the novels, all the features necessary for a person to grow up in society are written. Respect for parents, relationships with the country, due attention to humanity, animals, and the environment are described. "In any aesthetic phenomenon that appears in a certain place, there remains a sign of aspects related to that condition". According to this theory, writers enrich the national content of the work.

In the novel "The Alchemist", the symbols of the sheep, the wind, the falcon, the snake, the crystal vessels, the Urim and the Thummim, social humanities, perform more ideological functions than the other details used in the work. They help Santiago reach spiritual perfection, realize his identity, get to know the world, and harmonize with the world. In the novel "Ozod" deep meanings are hidden in symbolic details such as tulip, wind, trees, birds, horse, lion, turtle, scorpion, dog, creature, moon lake, salt desert. The details used by both writers speak in their own language, that is, they put forward universal ideas while expressing the national concepts specific to their peoples. The wind is one of the leading characters in novels, and Isajon Sultan is represented as wisdom, a symbol of high power, a guide, a companion, a teacher who helps to reveal the essence of secrets. In "Alkimyogar" it is given in the form of a desert king, and it mainly means a symbol of power. Also, the wind helps the heroes to harmonize with the world, people, creatures it also helps them to realize that they are a part of Allah. As a result of an argument with a tribal leader in the desert, Santiago turns into the wind and realizes that he has "realized the power of God." Ozod, with the help of the wind, climbs to the "end of the heights", to the throne of God. In the novel "The Alchemist", a person who realizes his national identity understands that the wind in the symbolic meaning is in harmony with the Truth, a whole: "The boy absorbed the Spirit of the Universe and saw that the Spirit of the Universe is a part of the Spirit of God, and the Spirit of God is his own spirit. And he himself is capable of performing miracles." "Ozod" also has such a conclusion: "I began to feel the power of the wind in my body!" O master of worlds, Lord of people, creator of events, teacher of life! I have learned the wisdom of the rain! Can I come back as a wind and rain over my land? ...can I turn into dust and scatter the treasures inside me over the land?! ... now I am gathering water and fire, air and earth in me? ...I now understand who I am.

"Regardless of nationality and race, the expression of the tools necessary for the perfect upbringing of a person in national lines is raised as a universal human problem in the novels "Ozod" and "Alkimyogar". the process of becoming a person is described in form and content based on national, essentially universal ideas.

According to these qualities, these novels have the right to take an eternal place in the treasury of universal works in the formation and education of a well-rounded person with national spirituality.

## REFERENCES

1. Komilova, Dildora GIVING THE LEXICON OF EMOTIONAL EVALUATION IN LITERARY TRANSLATION // ORIENSS. 2022. № Special Issue 28-2. URL:

<https://cyberleninka.ru/article/n/giving-the-lexicon-of-emotional-evaluation-in-literary-translation>.

2. Rahimjonov No., mon. Insonni tushunish//O.,zbekiston adabiyoti va sanʼati// Gazeta. 2015 yil 22 may. (Rahimjanov Noman. Understanding a person//Literature and art of Uzbekistan//Gazeta. May 22, 2015.)

3. Sulton Isajon. Ozod: Roman va hikoyalar. T.: – SHarq, 2012. B.429. (Sultan Isajon. Free: Novels and stories. T.: - Sharq, 2012. P.429.)

4. Абдуллаева, М. (2022). Инглиз – ўзбек бадиий таржималарида муқобил вариантни шаклланиш ва ривожланиш босқичлари. *Переводоведение: проблемы, решения и перспективы*, (1), 78–81. Извлечено от [https://inlibrary.uz/index.php/translation\\_studies/article/view/5999](https://inlibrary.uz/index.php/translation_studies/article/view/5999)

5. Davronova SHohsanam. Literary influence and originality//Uzbek language and literature// Journal. No. 5, p.73-78.

6. Abdullayeva, M. R. "Ingliz va o „zbek tillatirida semantik tarjima maʼnosini berish." *Xorazm Ma'mun akademiyasi axborotnomasi–2/2022*: 314-316.

7. Abidova Zilola Xabibullaevna. Ingliz tilida fel va fel kategoriyalari tadqiqi. Til o'qitish: yangi yondoshuv va innovatsiyalar. 2022/5/10. PP.92-95

8. Abidova, Z. K. (2023). Translation Problems of Verbs of Thought in Different System Languages. *Journal of Intellectual Property and Human Rights*, 2(2), 1–5. Retrieved from <http://journals.academiczone.net/index.php/jiph/article/view/552>

9. Iroda Makhmudjanovna Jalolova (2022). ANALYSIS OF SOCIAL WORDS IN A FOREIGN LANGUAGE. *Talqin va tadqiqotlar ilmiy-uslubiy jurnali*, 1 (2), 28-31.

10. Iroda Makhmudjanovna Jalolova. SOCIO-POLITICAL WORD ANALYSIS IN FOREIGN LANGUAGES. 2022/4/1. BARQARORLIK VA YETAKCHI TADQIQOTLAR ONLAYN ILMIY JURNALI. Pp.211-213.

11. Paulo Coelho. *Alchemist*. Roman. New century generation, 2013. P. 180.

12. Yoʻldosh Qozoqboy., Yoʻldosh Muxayyo. *Fundamentals of artistic analysis*. - Tashkent: Kamalak, 2016. P. 462.

13. Use of video materials in the improvement of visual and auditory skills in language Uzbekistan / Impact Factor: 8.2 Science and Innovation. *International Scientific Journal*. Impact Factor: 8.2. ISSN: 2181-3337. Volume 1, Issue 7. November 10, 2022.

14. Ochilova Nilufar Kabilovna. Language Tourism and its Issues in Uzbekistan” IF (Impact Factor): 9.5 /2022/ 64-66. Vol.1 No.6(2022):( INJRAS) Volume: 01 Issue: 06 | 2022. <https://innosci.org/IJNRAS/issue/view/24>

15. Saodat S. THE BENEFITS OF USING CRITICAL INCIDENTS IN TEACHING

LANGUAGES //Conference. PERSPECTIVES OF IMPLEMENTING INTERNATIONAL EXPERIENCE IN FOREIGN LANGUAGES TEACHING. – 2021. – T. 11. – C. 86-89.

16. Hamidov Khayrulla Khudoyorovich. Regarding the transference of metaphors in uzbek novels in Turkish translations. ASIAN JOURNAL OF MULTIDIMENSIONAL RESEARCH. Year : 2021, Volume : 10, Issue : 4 pp.200-205)

17. Khayrulla Khudoyorovich Hamidov. (2020). Translation Of Common Words And Phrases In The Novel “Days Gone By” By Abdulla Kadiri. CURRENT RESEARCH JOURNAL OF PHILOLOGICAL SCIENCES, 1(01), 12–18.

18. Абдуллаева, М. Р. (2019). Инглиз тилидан Узбек тилига илк бевосита таржималарда мазмун ва шакл мутаносиблиги. Termiz Davlat Universiteti." Adabiy aloqalar va madaniyatlarning uzaro tasiri." Xalqaro ilmiy konferensiya, 237-239.

19. Ахмедова, Ш. (2021). Новые художественно-методологические принципы сторителлинга в ОАЭ. Востоковедения, 1(1), 4–13. извлечено от <https://inlibrary.uz/index.php/orientalstudies/article/view/15813>.

20. Nizametdinovna, N. M. (2020). FACTORS OF ANTHROPONYMES FORMATION IN ENGLISH AND UZBEK LINGUOCULTURES. Тил, таълим, таржима” халқаро журнали, 2(1).