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**ALBER KAMYUNING "BEGONA" (L'ETRANGER) ESSESI ALIYATI VA  
TARJIMALARINING QIYOSIY TAHLILI.****СРАВНИТЕЛЬНЫЙ АНАЛИЗ ОРИГИНАЛА И ПЕРЕВОДОВ ЭССЕ АЛЬБЕРА КАМЮ  
"НЕЗНАКОМЫЙ" (L'ETRANGER).****A COMPARATIVE ANALYSIS OF THE ORIGINAL AND THE TRANSLATIONS OF THE  
ESSAY "THE STRANGER" (L'ETRANGER) BY ALBER CAMUS.**

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**Annotatsiya**

Ushbu maqolada Alber Kamyu asarlarining rus va o'zbek tiliga qilingan tarjimalarning retsepsiyaga ta'sirini o'rganish masalasi qo'yilgan va asosli xulosalarga kelingan. Jahon xalqlari madaniy va ma'naviy boyliklari bilan tanishish o'z milliy merosimizga o'zgacha ko'z bilan qarashni taqozo etsa, o'zaro qiyoslash uni munosib baholash imkoniyatini yaratadi. Bugungi kunda tarjimonlar yordamida milliy adabiyotlar o'rtasidagi aloqalar mustahkamlanmoqda, o'zaro ta'sir va bir-birini boyitish jarayonlari tezlashmoqda. Shu o'rinda O'zbekistonda fransuz madaniyati, tili va adabiyotiga bo'lgan qiziqish ham doimo katta bo'lganligini ta'kidlash lozim. Xususan, fransuz adabiyotidagi ma'lum va mashhur asarlarni rus tilidagi tarjimasi bilan birga original variantdan o'zbek tiliga tarjima qilish salmog'i anchagina ortganligi kuzatilmogda.

Maqolada Alber Kamyuning "Begona" "L'Etranger" esseasi aslyati, Dal, Nemchinova va Ahmad A'zam tarjimalarini qiyoslash orqali turli tillarda asar retsepsiyasi turlicha bo'lishi asoslab berilgan. Asarning asl variantidan ba'zi parchala rolingan va rustilidagi 2 hil tarjimonlarning tarjimalari va rus tili orqali o'zbek tilidagi tarjima variantlari qiyoslangan va tahlil qilingan.

**Аннотация**

В данной статье поднят вопрос изучения влияния переводов произведений Альбера Камю на русский и узбекский язык на рецепцию и сделаны обоснованные выводы. Если познание культурного и духовного богатства народов мира требует особого взгляда на собственное национальное наследие, то взаимное сравнение создает возможность правильно оценить его. Сегодня с помощью переводчиков укрепляются связи между национальными литературами, ускоряются процессы взаимодействия и взаимообогащения. Здесь следует отметить, что интерес к французской культуре, языку и литературе в Узбекистане всегда был велик. В частности, отмечается, что значимость перевода известных и знаменитых произведений французской литературы с оригинального варианта на узбекский язык наряду с русским переводом значительно возросла. В статье обосновывается своеобразие эссе Альбера Камю «Незнакомец» «Незнакомец», при сравнении переводов Даля, Немчиновой и Ахмада Азама рецепция произведения в разных языках различна. Были вынесены некоторые части оригинального варианта произведения, а также сопоставлены и проанализированы переводы 2-х переводчиков на русский язык и узбекский перевод на русский язык.

**Abstract**

This article raises the issue of studying the influence of translations of Albert Camus's works into Russian and Uzbek on reception and draws reasonable conclusions. If knowledge of the cultural and spiritual wealth of the peoples of the world requires a special look at one's own national heritage, then mutual comparison creates the opportunity to correctly evaluate it. Today, with the help of translators, ties between national literatures are strengthened, the processes of interaction and mutual enrichment are accelerated. It should be noted here that interest in French culture, language and literature in Uzbekistan has always been great. In particular, it is noted that the importance of translating famous and famous works of French literature from the original version into the Uzbek language, along with the Russian translation, has increased significantly. The article substantiates the originality of Albert Camus's essay "The Stranger" "The Stranger"; when comparing the translations of Dahl, Nemchinova and Ahmad Azam, the reception of the work in different languages is different. Some parts of the original version of the work were taken out, and the translations of 2 translators into Russian and the Uzbek translation into Russian were compared and analyzed.

**Kalit so'zlar:** Adabiyotshunoslik, qiyosiy adabiyotshunoslik, adabiyotlararo aloqalar, milliy adabiyotlar, gumanist adib, tarjima, frazeologik birliklar, realiyalar (xos so'zlar)

**Ключевые слова:** Литература, сравнительная литература, литературные связи, национальная литература, гуманисты, перевод, фразеологические единицы, реалии (конкретные слова)

**Key words:** Literature, comparative literature studies, inter-literary relations, national literatures, humanistic literature, translation, phraseological units, realias (specific words)

**INTRODUCTION**

The field of artistic translation is a component of comparative literary studies. At the heart of this lies the idea that "the theory of translation was originally formed as a comparative-experimental style on the basis of Comparative Literary Studies." [1] Deciding that translation is an important component of literary influence, any research aimed at studying Inter-literary communication cannot be carried out without an analysis of specific problems in turning works from one language to another. We also put the question of the subject of our study, based on the goals and objectives set in it, of studying the influence of the works of Albert Camus on the reception of translations made into Russian and Uzbek in this chapter of the dissertation. The issue of discussing such very important issues on a comprehensive scientific basis determines the relevance of this season of our research.

Today, with the help of translators, the connections between national literature are strengthened, the processes of interaction and mutual enrichment are accelerated. At this point, it should be noted that the interest in French culture, language and literature has always been great in Uzbekistan. In particular, it is observed that the swing of translating known and popular works in French literature from the original variant to the Uzbek language, along with the Russian translation, has long increased. At this point, it is much more complicated and much more laborious to skillfully turn the spirit of the original of Camus's works, especially his language, into Uzbek. As a result of our observations, we can say that it is the translation of Camus's works that is not at the level of originality, but the translation prevents the French writers from realizing the ideas of existentialism in relation to the will and perseverance of man, his and nature's integrity, the correct recipe for the essence of the absurd content that the author Therefore, the artistic recipe realized through translation is important for the correct interpretation of the main idea of the work and the artistic intention of the author.

#### LITERATURE ANALYSIS AND METHODOLOGY

For many years in the former Soviet Union, Camus's work was promoted with some restrictions. As a result, Camus's works and philosophical essays, which reflected existentialism and absurd ideas, have received various interpretations and criticisms.

In the late 80s, there was a growing interest in translating Camus's works, as a result of which Uzbek-language information about him, some excerpts from his works, began to appear. To this day, Uzbek readers have read Camus's works in Russian.

With his works, Camus was one of the first to bring the motives of absurdity, life and death into Uzbek literature as one of the brightest exponents of the philosophy and literature of existentialism. Since Camus's works are written in the spirit of existentialism, it is extremely difficult to translate them qualitatively. The issue of comparative translations of the works of Albert Camus, in particular the complexity of the language of the novel "The Stranger" (L'Etranger) and the syntactic constructions of the work, has not yet been sufficiently studied. The novel "The Stranger" was translated from French into Russian by Russian translators such as Nora Gal (Eleonora Galperina) and Natalia Nemchinova.

In 1995, the story "The Stranger" and the novel "The Plague" were published in Uzbek in translation by Ahmad Azam. Because the translations are different, the work of the translators has always been the subject of controversy and criticism. The main thing is which translator's translation of Camus's intention is preserved. But adapting the works of the French writer to the Uzbek, leading to the closer acquaintance of several million readers with the work of the humanist writer, was a requirement of the period. While Camus's work has become known to Uzbek readers, the translation of his works into Uzbek has been a major event in literary life. In this season, issues of Comparative Study of the recipe of the author's work were highlighted, comparing the translations of Camus's works with the original.

#### RESULT AND DISCUSSION

It is known that, "The Stranger" is not an ordinary work. In the story, the ideas of existentialism and the absurd found their artistic figurative expression. That is, "The stranger" is a philosophical work that reflects the views of the philosopher-writer. Therefore, it should be noted that the translation of the philosophical works created by Camus is a somewhat complex and responsible work.

## TILSHUNOSLIK

We consider it appropriate to start the analysis, first of all, from the title of the work. Albert Camus's side notebooks retain various naming variants of the novel, such as "the Happy Man", "The common man", "The indifferent". The word "Etrangère", which came to the author's last decision in choosing a title for a work, can be translated from French into Uzbek as "Begona", "Yot kishi", "Xorijiy", "Birov", "Musofir", "Tashqi", "G'ayritabiiy". Considering that the words *yot*, *chet*, in the Uzbek language require an additional component (*yot kishi*, *chet odamyotodam*, like a *foreign person* in English), it is known that the alien in the translation is the most optimal option. In early Russian editions, the work was also called "Чужой" but due to the philosophical meaning imposed on the protagonist in the content of the work, the title was later replaced by the term "Посторонний".

Well-known French literary critic R. Bart rates the narrative style of "The Stranger" as "the zero level of the letter". Bart's reason for this view is that the verse text is dominated by dry sentences of homogeneity, syntactically simplified sentences free of causality dependencies, typical of oral speech. From the art of expression, which at first glance recalls the style of dry verse, Camus made the most effective use of this verse. The zero-level statement is visible as early as the beginning of the narrative.

Albert Camus (original): "Aujourd'hui maman est morte. Ou peut-être hier, je ne sais pas. J'ai reçue un télégramme de l'asile: "Mère décédée. Enterrement demain. Sentiments distingués. Cela ne veut rien dire. C'était peut-être hier." [2]

N. Gall's translation: "Сегодня умерла мама. Или, может, вчера, не знаю. Получил телеграмму из дома призрения: Матушка скончалась. Похороны завтра. Искренне соболезнуем". Не поймешь. Возможно, что и вчера". [3]

N. Nemchinova's translation: "Сегодня умерла мама. А может быть, вчера – не знаю. Я получил из богадельни телеграмму: "Мать скончалась. Похороны завтра. Искренне соболезнуем". Это ничего не говорит, – может быть, вчера умерла." [4]

AhmadAzam's translation: "Bugun onam o'ldi. Yo kechamikin, bilmayman. G'aribxonadan "Onangiz vafot qildi. Ko'mish ertaga. Chuqur hamdardlik bildiramiz" degan telegramma oldim. Tushunmaysan. Balki kecha o'lgandir". [5]

It is important to consider the signs in revealing the character. The connection between the social background of the hero, his place in society and his speech, thinking cannot be denied. In French, "Cela ne veut rien dire" "bu hech narsani bildirmaydi" is translated as "it means nothing". But, Gal gives the translation as "Не поймешь" and in Uzbek Adham Azam also translates directly as "Tushunmaysan". Such a translation embodies the main character Merso as an indifferent person as early as the beginning of the story. In fact, the phrase "Cela ne veut rien dire" in Merso's speech is N. Like Nemchinova's translation, "это ничего не говорит" which means "bu hech narsani bildirmaydi", referred to exactly the day of her death, saying that she would not say anything on what day her mother died.

When we closely follow the translations and compare the texts in the original, Russian and Uzbek languages, we witness that the possessive pronouns used in the Gallic translation have fallen in many places.

When comparing translation, Gal drops the French pronoun "je" i.e. "I" in almost all sentences, and uses verbs instead of nouns in some sentences. For example: *Cette hâte, cette course, les cahots, l'odeur d'essence, la réverbération de la route et du ciel* are exchanged for verbs such as *торопился, бежал, трясло и воняло бензином, дорога и небо слепили глаза*. In the Uzbek translation, too, *shoshildim, yugurdim, keyin yana avtobus ham qoqib tashladi, benzini sasidi, yo'l ham, osmon ham ko'zimga urilaverdi* Merso was always depicted as a clumsy, fearful, grumbling from everything. In particular, the French *l'odeur d'essence* "was translated into Russian by Gal as "воняло бензином" in Uzbek as "sasidi", while the original meaning is translated as "запах бензина" "benzin xidi" like Nemchinova's translation. Such errors and inaccuracies in the translation may not affect the general meaning of the work, but take their toll on the recipe of the work, and as a result, the image of Merso is misinterpreted.

## CONCLUSION

Therefore, it is necessary to approach the work of interpretation as a scientist and a writer, and at the same time artistically in the idea. Already, before the translator who presents a particular

work to his people, a huge responsibility stands: he is the patron saint of that writer, his attention to keeping the fundamental essence and idea of the work, artistic achievements, elements of applied word art as original as possible.

In the replicas given below, however, one can notice that the content of the verbs used by writers has completely changed, resulting in a translation that is significantly different from origin.

That is why it can be observed that, as a result of translations of the work from French into Russian and Russian into Uzbek, phraseological units, realisations (specific words), pemiias are non-adequate in the language of translation, dropped or expressed through Russian transliterations. As a result, an interpretation of the imperfect landscape of the French mentality appears in the consciousness of any recessionist. It will be necessary to eliminate such lexicographic problems in translation in order to advance the essence of the existential ideas of Albert Camus. From this point of view, special attention will also need to be paid to the lexicographic problems of translation in order to ensure the adequacy of translation, to recreate the colorite of national character and era.

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