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THE ANALYSIS OF THE ENGLISH TRANSLATIONS OF ABDULLA KADIRI'S “O’TKAN KUNLAR”

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ABSTRACT

Translation is considered to be almost on the same level as artistic creation in terms of its complexity and difficulty. The reason is that the work, which is the fruit of the author's talent and skill, needs to be recreated in accordance with the original using other language tools. Knowing the language is not enough for the translation of works of art. For this, it is required to be aware of creative talent and art science. According to the requirements of realistic translation, the translator must recreate the unity of form and content of the original as a work of art, and preserve national and individual characteristics. And these features indicate the scientific importance of the research paper. Each work of art is written by a representative of a nation, and there is definitely a nationality in it. Accordingly, in translation studies, there is a term called national color. It includes national characteristics reflected in the work of art. In literature, there is also a concept of local color. Local color refers to the reflection of local conditions, customs or local lifestyle, landscape and language features in fiction. Words and terms related to this national color are called realia's, in other words, national specific words. Therefore, this paper thoroughly discusses the cultural issues in translation mentioned above. The practical significance of this research that it investigates the cultural problems involved in literary translation from Uzbek into English. It analyzes translations of “O’tkan kunlar” by Abdulla Qadiri and the translation of national coloring words in this book.

KEYWORDS

Local color refers to the reflection of local conditions, customs or local lifestyle, landscape and language features in fiction.

INTRODUCTION

Translation is a process of cultural transfer that involves more than simple search for a semantic equivalent. When converting a text from its source language into the target language, it isn't always possible to translate literally. Translators, therefore, have to take the sociolinguistic aspects of language such as politeness, terms of address as well as aspects related to discourse into consideration being aware of how these concepts are manifested in each culture. Since literature is usually viewed as a cultural portrait of nations and communities, it poses a great challenge to the translator who is sometimes torn between the aesthetics and cultural component of the source text and the culture of the target text reader. The study revealed that cultural words were the most difficult point for translators who relied basically on paraphrase as a translation strategy. Different strategies were employed in translating narrative texts such as literal translation, substitution, omission and free translation.

LITERATURE REVIEW

The investigation shows that there is some inaccuracy in translating cultural words, particularly, the use of culturally specific metaphors and allusions due to language boundaries. According to the writer Tahir Malik, being popular to the world community does not

depend only on their position, but a skillful translation is also important here. Of course, the translation of a work with nationalism and historicity in every line is a difficult task for the translator. Firstly, the translator should be well acquainted with the past period, which is the basis of the historical work, secondly, he should be able to deeply observe the national spirit in the work. According to the great Russian writer F.M. Dostoyevsky, there should be no more or less words in a literary translation. However, it is always difficult to achieve this, not only in poetic translation, but even in prose translation. Gaybulla Salomov (1978), a professor of Uzbek translation studies, explains this in the following way: "The significance of the translation process is to find alternative means from a piece of language in order to preserve the unity and integrity of the content and the form reflected in the original source." Realia are an integral part of the language, with the help of which the writer creates the character of the hero, describes the national characteristics of the people. Realia is a word denoting national dishes, clothes, national musical instruments, household appliances, names, nicknames, images of urban and rural conditions, names of animals and plants, organizations, religious ceremonies and other ethnographic signs, phrases. The term "realia" in

translation study got rather wide dissemination in the meaning realia word, in the capacity of mark realia-object and as the element of lexis of present language. There are several classifications of the notion “realia”, but all of them are quite similar. Realia as the units of translation are divided into abbreviations and phrases. Also, they may be divided into the geographic and ethnographic realia. The geographic realias are considered names of the geographic and atmospheric objects and endemic species. Ethnographic realia describe everyday life and culture of nations, their spiritual and material culture, traditions, religion, art, folklore etc. Ethnographic realias are those connected with everyday life, art and culture, names of residents and ethnic objects, currency units. Taking into consideration everything mentioned above we may say that the main feature of the realia is their coloring. To convey this coloring is the most difficult task for any translator while translating. Some researchers such as Vereshchagin and Kostomarov refer realias to the non-equivalent lexicon, claiming that they may not undergo any translation. However, realia are a part of the source text that is why its correct interpretation in the target text is one of the conditions for the translation to be adequate. Therefore, the question whether to translate the realia is not the problem, but that of the way of its interpreting. D. Kuronov, a well-known literary scholar said in his book “Theoretical Notes” that “... the translator himself has to learn and understand the national peculiarities that lie at the

core of the sentences that seem to convey a simple message at first glance.”

Method and the process

This research paper is written through qualitative data collection. The scientific works of Q.Musayev, Kommisarov, Barkhudarov, G’aybulla Salomov, D.Kuranov and other scholars are analyzed, compared and summarized. Through the translation of the novel Abdulla Kadiri “O’tkan kunlar” by I.M.Tukhtasinov, O.M.Muminov, Carol Ermakova and Mark Reese examples are explained.

Discussion. We have enough great writers who left an indelible mark in the history of Uzbek literature and contributed to its development. Their way of life and the creation of a rich literary heritage make people of today think about history. In the work, the love between Otabek and Kumush is shown against the background of social and political events that took place in our country in the middle of the 19th century. Until now, the work has been translated into Russian, German, Turkish, Tajik, Kazakh, Turkmen and many other languages. I. Tokhtasinov and his team translated the novel from Uzbek to English. The work was translated from Russian into English by English translator and literary critic Carol Ermakova. In addition, the next translation of the work was carried out by the American scientist, former director of the Center for Regional Studies of the US Naval Academy,

Mark Reese. It should be noted that the peculiarity of translating literary works, especially novels, is that, unlike other literary works, they cannot take the place of the original, and the text of the work is not translated in its entirety. Analyzing the versions of the novel translated by Carol Ermakova (“Days Gone By”) and Ilhomjon Tokhtasinov, rector of the Samarkand Institute of Foreign Languages (“The Days Gone By”), it should be noted that the original language is different for the translators. Thus, we can see different differences in the translation. Below, we have analyzed the translation of positions, professional words and realias (national specific words) that are often found in the historical-archaic concepts defining historicity in the novel “O’tkan Kunlar”. After all, it is important to fully reflect them in the translation.

Original text: “Musulmonqul Normuhammad qushbegiga besh ming sipoh qo’shib, Toshkand ustiga jo’natqan!”

Translation from Uzbek language: “Musulmonqul sent troops of five thousand people to Normuhammad Qushbegi to lead a riot against Tashkent!”

Translation from Russian: Musulmon Kul has sent five thousand warriors headed by Nar Mohammed Kushbegi* to suppress the uprising!”

*Kushbegi – title of the first minister of the khan’s court. (I.M.Tukhtasinov, 2017)

As we know, the title of Qushbegi was considered to be a prime minister in the palace of the khans, or a major official, a governor with the equal rights as a minister. In our opinion, our translators in all of the above translation options have given the word qushbegi in the form of "Kushbegi", "Kushbegi", "Kushbegi" without translating it by giving the meaning of the word qushbegi in the footnote to make it understandable to English and Russian readers.

The next example is as follows:

Original text: “Mirzaboshi kirib xong’a qulliq qildi va Musulmonqul’ga qarab qo’l bog’ladi. Musulmonqul yana xumori bo’lg’an edi – “Chilim!” deb tashqarig’a qichqirdi, so’ngra mirzaboshig’a dedi:

-Hozir Marg’ilon hokimi O’tabboyl qushbegiga bir xat yozib, chopar bilan yubor. Xatni olg’an zamon Yusufbek hojining o’g’li Otabek deganni olib huzurimizga kelsin!”

Translation of Carol Ermakova from Russian:

“Mirza-bashi entered, bowed respectfully to the khan, and then to Musulman Kul. But the ruler was still extremely agitated and once again felt compelled to smoke.

“Chilim!” he yelled, before turning to Mirza-bashi:

“Write to the ruler of Margilan, Utabbayi-Kushbegi, at once, and order him to appear here together with

Atabek, son of Yusufbek-hadji. Send the letter with a rider.”

Translation of I.Tukhtasinov from Uzbek:

“Mirzaboshi entered the hall and greeted Musulmonkul who got frustrated again and shouted- “Kalian”, then said to Mirzaboshi:

-Right now, send a letter to the governor of Margilon, to Otabboy, with the courier. Ask him to bring Otabek, the son of Yusufbek Khoji, immediately!

If we analyze the passages given above, in history there was also a position called mirzaboshi in the Khan's palace, where he was responsible for writing. In both versions of the translation, this position is given as “Mirza-bashi”, “Mirzaboshi”. The main purpose of this, of course, is to revive the originality of that period directly before the eyes of the reader. In addition, if we pay attention to the word “chilim” in the work, if C. Ermakova used this word in her own way, we can see its modern version in the translation of I. Tukhtasinov. The word “kalian” was used instead of the word “chilim” in his translation.

CONCLUSION

Translation is a creative process of re-creating the original text. In order to implement it, first of all, it is necessary to know two languages perfectly. Philological analysis goes hand in hand with intuition in translation. As long as there is no translation without

language, ensuring that the original language and the translated language are alternative to each other requires the translator to show special skills.

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