



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

THE IMPORTANT ASPECTS AND MATTERS OF LITERARY TRANSLATION

Submission Date: May 20, 2024, Accepted Date: May 25, 2024,

Published Date: May 31, 2024

Crossref doi: <https://doi.org/10.37547/ajps/Volume04Issue05-25>

Parpiboyev Botirali Rahimjon O'g'li

Independent Researcher, Namangan State University, Uzbekistan

ABSTRACT

This article discusses translation studies, especially literary translation, and discusses its role and problems in the field of translation studies. The author substantiates his views through examples from several well-known translators and translation works. The article also points out some of the mistakes that translators can make in the field of translation.

KEYWORDS

National color, nation, culture, cultural factors, tradition, translation, artistic translation, national-cultural concept, poetry, prose, poetic translation, prose translation.

INTRODUCTION

An English-Italian literary translator Anna Rusconi says that “Words travel worlds. Translators do the driving”. Indeed, translators are drivers while readers are their passengers. It is related to the translator how to present the literary work, how to open its content and how to analyze cultural identities of the work, if it includes them. (Certainly, every literary work includes culture, traditions and national aspects of that nation).

Therefore, translators have big responsibilities on carrying out the translation of a work, because they have to deliver not only the main content of a work, but also cultural peculiarities in it, as most readers read books on this purpose. However, translators can not escape the complexities of differences among cultures.

MATERIALS AND METHODS

Benjamin says that cultural issue is the most problematic issue in literary translation as “it does not lend itself to translation”.

But Catford says that the translation is an operation performed on languages: a process of substituting a text in one language for a text in another, the most difficult part of translation is to find equivalents to cultural words in the target language. Because straightforward word-for-word translation is not acceptable here.

RESULTS

When we say cultural identities, we can refer to the names of meals and drinks, plantings and some animals (which have special name among people of one nation), positions of people, national concepts in a short term. In a broader term, it entails folklore such as poetry, proverbs, sayings, phraseology, idioms and other words that are actively used only in that nation.

Therefore, translators should take into consideration the aspects above.

However, to gain one culture fully is very difficult as culture varies even in several places of one country, as an example we can cite on 12 regions of Uzbekistan that present 12 different cultural habits and traditions.

Besides, there is a literal setting that every literary work is established on the basis of the concepts of “time, place and cultural mood”.

DISCUSSION

There are several points that confuse translators and cause them to make mistakes.

1. Barbarism in which translators should express the word or a concept that does not exist in the target language.

For example: the incorrect usage of this linguistic phenomena during the translation of Uzbek novel “Mehrobdan chayon” (Scorpion from the altar) by Abdulla Kadiri, a Russian translator used the word “rector” as an equivalent for “mudarris” that is considered to be an ancient Uzbek word which means a person who educate pupils, especially at their home or in madrasah (an old educational place where children learn how to write and read. Or in Odil Yokubov’s literary work “Ulug’bek xazinasi” (treasure of Ulugbek) translator used a Russian word “skameyka” for Uzbek concept “supa” which is considered totally incorrect as even their shape is totally different.

Correct usage of barbarism in English translation of “Devonu lugotit turk” by Maxmud Koshgari. English translator was Robert Dankoff, linguist of Chicago University in the USA. While translating ancient Turkish proverbs, he achieved translating most of them successfully by which he was able to deliver cultural identity and national colorism as their originality. For example: this proverb “aripasiz at ashumas, arqasiz alp

cherik sijumas” (arpasiz ot tog’ osholmaydi, yordamchisiz bahodir jangda yenga olmaydi) was translated as the following in English: “the horse is not able to cross the mountain pass until he nibbles on some barley; (and also) the warrior is not able to break the battle line except with a backer to help him”.

In this proverb national identity is the word “alp” which means a brave and strong man in Turkish culture which has the same as the English word “warrior”. Look at its definition:

(especially in former times) a brave or experienced soldier or fighter.

"the warrior heroes of ancient Greece"

We can see the translational skill of Robert Dankoff in translation and even when he chose the ancient equivalent (warrior) for ancient word (alp) by which he was able to make readers imagine those old times and understand what the word “alp” means exactly in Turkish culture.

2. Incorrect meaning in which translator chooses a wrong word in order to express a certain concept. For example: in the literary work of Odil Yokubav “Ulug’bek xazinasi” (treasure of Ulugbek) a translator used a Russian word “tunnel” for uzbek concept “yo’lak”. The word “yo’lak” means a “path or a tract” in uzbek language or as a cultural concept it may be explained as a small and narrow path in yards

or streets where only one person can walk. But the Russian word “tunnel” is a wrong choice to express the meaning above.

3. Omission in which translator refuses to translate some words or concepts as they seem too complex to explain in a literature.

For example: In the translation of the work “Ali baba and forty thieves” a Russian translator Mixael Salye translated the content word-for-word like this: “Тут Али баба понял, что причина раскрытия его тайны и обнаружения его богатства – скудоумие жены, которая пожелала перемерить золото и что он сделал ошибку, послушавшись её, но какой конь не спотыкается и какой клинок когда ни будь не отскочит? Он сообразил, что исправить оплошность можно только сделав тайное явным, и что правильно будет ничего не скрывать и осведомить брата о случившемся. Во всяком случае раз денег так много, больше чем может исчислить мысль и воображение, то его доля не уменьшится, если он поделится с братом и они станут владеть ими сообща”.

Its Uzbek version by Abdulla Kahhar was also the same with Russian content as he translated the word directly from the work of Mixael Salye.

“Ali bobo sirining oshkor bo’lishiga xotining beaqligi sabab bo’lganini, uning gapiga kirib, xato ish qilganini fahmladi, lekin nachora, har qanday ot ham qoqiladi,

qilich qoʻldan chiqib ketadi. Ali bobo bu xatoni tuzatmoq uchun birdan-bir chora sirni yashirmaslik, boʻlgan voqeani roʻy-rost aytish kerak, deb oʻyladi. Modomiki, pul bu qadar behisob ekan, bir qismini ukasiga bersa, bu boyligiga ukasini sherik qilsa, ikkovi umr boʻyi yeganda ham pul tamom boʻlmaydi.”

But when an English translator John Pane tried to deliver the main content only, and did not give folkloristic examples of Arabian folklore.

“Ali baba recognized that, because of his wife’s eagerness, their secret had been revealed. Since he trusted his brother, he told him the whole story of the cave and the robbers”.

We can not say John Pane used wrong method while translating, however, he omitted the gist of the work, missing folkloristic examples in his translation which may break the cultural bridge between the author and readers. As Catford said: “In literary translation it is not uncommon for some SL lexical items to be treated in this way, either because they are regarded as 'untranslatable' or for the deliberate purpose of introducing 'local colour' into the TL text”.

4. Solecism in which translator uses different syntax than the original one. This point is often came across especially translating poetic literary works.

Certainly, translating poetic work and providing lines with rhythm, intonation and syllabic aspects are

considered to be challenging, therefore most translators prefer prose.

For example: Robert Dankoff, translator of the English version of “Devonu lugotit turk” also used prose while translating poems that include 4 lines. For example:

Andik kishi tetilsun,

El toʻru etilsun

Toqli boʻri yetilsun

Qadgʻu yema sawulsun.

English version of this poem by Robert Dankoff is the following:

“(We shall uncover trouble with the sword,) so that the simple-minded come to his senses, the realm prosper, the wolf walk with the six-month lamb close behind”.

As the meaning of the work “Devonu lugotit turk” plays an important role in world literature and contains the greatest cultural heritage of Turkish folklore, perhaps Robert Dankoff approached it as it is and preferred to translate word-for-word.

CONCLUSION

As a conclusion, it can be deducted that the process of literary translation is a very delicate matter, especially when literary work has been created based on folkloristic identities and cultural aspects. Presenting a literary work to other nations like its originality is on

the palm of translators who are responsible to deliver both general meaning of the work and cultural aspects of it, because readers read books so as to learn other nations' culture and traditions and their past. A translated book without cultural identities is just a set of papers on which written several literary events.

REFERENCES

1. Xolbekov M. Tarjima nazariyasi. // Filologiya masalalari, 2009 yil.
2. "Ali bob ova qirq qaroqchi hamda kaniz Marjona haqida mufassal hikoyat" manba: "Bir soatlik xalifa" T, G'.G'ulom nomidagi adabiyot va san'at nashriyoti, 1967-yil.
3. M.Salye "Халиф на час" "Ali baba and forty thieves". Dell publishing CO., INC. New York.1972. based on the translations of John Payne, "The book of the Thousand Nights and one night"
4. Sir Richard Burton, "The book of the Thousand nights and a night".
5. Hamidov X. Maqol va idiomalar tarjimasi muammolari. – T., 2017-yil,
6. Walter Benjamin, "The Task of the Translator" in: Illuminations, translated by Harry Zohn, edited and with an introduction by Hannah Arendt, London: Fontana, 1992y.
7. A Linguistic Theory of Translation An Essay in Applied Linguistics J. C. CATFORD, Oxford University Press, 1965y.
8. Devonu lug,,otit-turk (Turkiy so,,zlar devoni) / M.Qoshg,,ariy. – Toshkent: G,,afur G,,ulom nomidagi nashriyot-matbaa ijodiy uyi, 2017-yil.
9. Mahmud al-Kashgari, Compendium of the Turkic Dialects (Diwan Lugat at-Turk), edited and translated with introduction and indices by Robert Dankoff, in collaboration with James Kelly. - Cambridge, Mass. 1985-y.
10. <https://languages.oup.com/google-dictionary-en>