

METHODS OF RENDERING REALIAS IN THE TRANSLATIONS OF THE NOVEL "DAYS GONE BY" BY ABDULLA QADIRI

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ANNOTATION:

The novel "The Days Gone" by the Uzbek writer Abdulla Qadiri is rightfully considered as the masterpiece of Uzbek culture and history. Describing the events of Turkestan in the second half of the XX century, the writer fascinates the reader with an exciting plot, a wonderful story of sincere love and an authentic description of the lifestyle of Uzbek people. The main characters of the work Atabek, his beloved Kumush, their parents Yusufbek-haji and Uzbek-aim, Mirzokarim Kudidor, and Oftob-aim are representatives of the upper-class around whom the main action unfolds. The language in which the novel is written truly reveals all the features of the Uzbek language, its beauty and laconicism. For this reason, the work itself is rich in various poetic means, such as metaphors, comparisons and epithets. This work is aimed at studying and analyzing the words-realias in the work of Abdulla Qadiri, as well as comparing the translations of the novel into Russian by M. Safarov and into English by K. Ermakova in 2018 and M. Reese in 2019.

Keywords: realia, translation methods, transliteration, transcription, calque, assimilation, nationality, historicity.

INTRODUCTION:

At all times, Uzbek literature has been distinguished by its originality, abundance of colors and emotions. The reason for this, most likely, is the peculiarities of the Uzbek language, that is, the historical process of the

development of the national Uzbek language, the influence of foreign languages on the Uzbek lexis, as well as the specificity of the Uzbek culture and nationality. For these reasons works of Uzbek writers, starting from the 14-15 centuries, to this day, fascinate readers all over the world with the opportunity to plunge into a new, sometimes fabulous, world.

And the first historical novel "The Days Gone" by the Uzbek writer Abdulla Qadiri can be called as one of such works in Uzbek literature. Written in 1922, the novel describes the historical events of the second half of the XX th century. In his work, the author gives a detailed description of the way of life of the Uzbek people; compares the way of life of ordinary peasants and rich merchants, their relationship; tells about the activities of the last Kokand Khan, Khudoyarkhan.

All the events of the novel unfold around the young merchant Atabek, who, by the will of fate, becomes involved in the affairs of the khan's reign. Being one of the first representatives of the new trend of Jadidism, Atabek, with his thoughts, words and attempts to enlighten the Uzbek people, his struggle for an independent state, falls into the whirlpool of the events of 1847-1862. In addition to historicity, Abdulla Qadiri tells the reader the captivating love story of young Atabek and the beautiful Kumush.

LITERATURE ANALYSIS:

The language in which the novel was written is full of bright and colorful stylistic devices - all kinds of metaphors, similies and epithets that prove the beauty, grace, but at the

same time the simplicity of the Uzbek language. According to F. Khajieva, "the use of stylistic devices mainly helps the reader imagine unfamiliar scenes, be open to new ideas and visualize more concretely or, with the help of derivative or connotative image, to understand the implied meaning or weight of a word in a particular context" [2, 29]. Therefore, being rich in various types of stylistic devices, this work of Abdulla Qadiri was studied in from stylistic perception, such as in the article "Decoding of stylistic devices in Russian and English translations of the Uzbek novel "Days gone by" by Abdulla Qadiri (stylistic correspondences and transformations)" [15]

Moreover, in the novel, Abdulla Qadiri openly showed the essence of the Uzbek mentality: endless love for the motherland, humanism, respect for elders, humility, devotion to his culture and traditions, and he also emphasized the unshakable spirit and courage of the Uzbek people.

Having been translated into many languages, the novel "Days Bygone" still attracts foreign audience. One of the most recent translations of the novel is considered to be the 2018 English translation of the French publishing house Nouveau Monde Editions. The translation of the work was made by Carol Ermakova based on the Russian translation of 2009 by Muhammadnodir Safarov. In 2019, another English translation of the novel was published, translated by Mark Reese.

METHODOLOGY:

Translation of any kind of literary work is considered to be a challenging task. Differences in linguistic, cultural, as well as different times of writing original novel and translation create huge obstacles in the work of a translator and require many professional skills, such as knowledge of linguistics, history, cultural studies and an extensive vocabulary.

"The purpose of translation is not to adjust the text to someone's perception, but to preserve the content, functions, stylistic, communicative and artistic values of the original. It should be emphatically emphasized that the main thing in any translation is the transmission of the semantic information of the text. All its other types and characteristics, functional, stylistic (emotional), stylistic, socio-local, etc., cannot be transmitted without reproducing semantic information, since all the rest of the content of the message components is layered on semantic information, extracted from it, prompted by it, transforms into figurative associations, etc." [8,20]

In other words, the main task of any translator is to preserve the original meaning of the text, to reflect the original intention of the author and his ideas.

"A correct understanding of a literary text depends on knowledge of the culture and history of the people in whose language the literary work was created. The socio-cultural structure of a certain national community has its own characteristics that distinguish it from other national structures. These features are reflected in the vocabulary and constitute in it background information that conveys information about national forms, types and manifestations of spiritual and material culture" [8, 58].

This means that the ability to correctly convey the semantic information of the text mainly depends on the true understanding and proper reconstruction of the background information.

"Background information is socio-cultural information that is characteristic only for a particular nation or nationality, mastered by the mass of their representatives and reflected in the language of a given national community" [8,87].

Background information is a collection of national, sociological, historical and cultural

characteristics of a people or nation, which are reflected in a particular language. It is for this reason that the preservation of the national flavor of the original in the translation depends primarily on the correct perception and transmission of background information. "Such information is characteristic primarily of words that name realias." [8, 58]

According to the linguistic dictionary of Akhmanova, "realias are elements of everyday life and culture of the historical era and the social system, state structure and folklore of a given people, different to other people." [2, 222]

From this it follows that the lexis of any of the languages contains specific words on which the nationality and identity of the people, their way of thinking and worldview are imprinted.

Also, realias can be divided into several groups, based on the semantic and thematic background. V.S. Vinogradov, based on the Latin American reality, identified the following groups:

- A. Household
- B. Ethnographic and mythological realias
- B. Realias of the natural world
- D. Realias of administrative structure and social life (actual and historical)
- E. Onomastic realias
- E. Associative realias [8,104-110]

In this article, we will consider everyday realias, as well as their methods of transferring into a foreign language. Based on the above classification, everyday life can be divided into some categories:

- a) Dwelling, property
- b) Clothes, headwear
- c) Food, drinks
- d) Types of work and occupation
- e) Currency, units of measure
- f) Musical instruments, folk dances and songs, performers
- g) Folk holidays, games

h) Adressings [8, 104-107]

This kind of research was carried out by many linguists on the basis of a certain language or on the basis of comparing several, however, these classifications cannot fully systematize realias, since the concepts of nationality and culture vary significantly in each society. For this reason, for the most accurate transmission of words containing background information into another language, various methods of translating real words have been identified.

The following five most common ways of translating realias are distinguished:

1. Transcription (transliteration):

"Transcription - in linguistics, a set of special signs by means of which the pronunciation, as well as the corresponding record" [3, 808]

"Transliteration - in linguistics, letter-by-letter transmission of texts and individual words of one graphic system by means of another graphic system" [3, 808].

2. Hypo-hyperonymic translation:

"This method of translation is characterized by the establishment of an equivalence relationship between the original word, which conveys the specific concept-realias, and the word in the target language, which names the corresponding generic concept, or vice versa." [8, 118]

3. Assimilation:

"This translation technique is very close to the previous one. The only difference between them is that the words being likened rather call concepts that are subordinate in relation to a generic concept, and not subordinate and subordinate concepts, as it was in the previous case." [5, 118]

4. Periphrastic (descriptive, descriptive, explicative) translation:

“In these cases, correspondences are established between the word (or phraseological unit) of the original and the phrase of the translation that explains its meaning.” [8, 118]

5. Calque:

“Calque- in linguistics, a word or expression formed by literal translation of a foreign language word or expression” [3, 261].

In other words, calque is a literal translation of a foreign language word or expression into any language.

However, this classification of Vinogradov differs from the division of the methods of translating words-realias proposed by S. Vlahov and S. Florin: I - transcription (transliteration), II - translation itself. It includes: 1) neologisms (calque, semi-calque, semantic neologism), 2) replacement of realities, 3) approximate translation (generic replacement, functional analogue and description, explanation, interpretation), 4) contextual translation [10, 96-105].

The given attempts to systematize the methods of translating words-realias once again prove uniqueness of the language, which is extremely sensitive to any modifications, and also suggest the need for a unique approach for each unit being translated, taking into account cultural, historical, semantic, stylistic and grammatical features.

ANALYSIS:

Therefore, the purpose of this work is to study the nature of words-realias, as well as to explore the methods by which the translation of realias was accomplished by the example of comparing the original novel "Days gone by" and three translation versions - two English (K. Ermakova and M. Reese) and Russian (M. Safarov).

Uzbek language	Саройнинг тўрида бошқаларга қараганда кўркамроқ бир <u>хужра</u> , анови хужраларда кийгиз тўшалгани ҳолда, бу хужрада қип-қизил гилам, уларда бўз кўрпалар кўрилган бўлса, бунда ипак ва <u>адрас кўрпалар</u> (...) [4, 17]
Russian translation	В глубине двора- отличающаяся изысканным убранством <u>уютная комната</u> . Если в других комнатах полы устланы кошмами, то здесь- вместо них лежат ярко-красные ковры; если остальные снабжены бязевыми одеялами, здесь их заменяют <u>курпачи из шелка и адраса</u> (...) [5, 6]
English translation by Carol Ermakova	In the far reaches of the courtyard we see a <u>snug room</u> , marked by the elegance of its décor. If simple koshma felt rugs cover the floors in the rooms, here we find rich crimson carpets; if coarse blankets festoon the other quarters, here they are replaced by <u>kurpach</u> covers made of silks and <u>adrases</u> (...) [6, 11]
English translation by Mark Reese	At the far end of the main yard, <u>a room stood apart from others through its singular beauty</u> : while the other rooms bore only felt rugs, this room displayed deep-red carpets; while others laid their heads on cotton quilts, here the owner slept among silk and <u>adras bedding</u> (...) [7, 47]

The underlined words in this example can be attributed to realias, since they reflect the nationality and historicity of the language. According to the semantic meaning of the words "hujra", "kurpalar", "adras" should be attributed to household realias.

The word "hujra" takes its roots from the Arabic language and has two meanings. The first meaning of this word is "small room", while the second - "cell" is historically colored and denotes a living room at a madrasah, which was mainly used by teachers and students of educational institutions of the countries of Central and Western Asia.

In the work, the word "hujra" refers to the small room of the caravanserai in which Atabek lived during his wanderings in Margilan. However, at the present time this word has come out of the active vocabulary of the Uzbek language and retained only its second meaning - "a small room in a madrasah, caravanserais, mosques." For this reason, the use of this word by the author helped to

recreate the historical image of a small and hidden dark room.

When translating this word in Russian, a peripheral method was used, in other words, the translator, using the phrase "уютная комната" (a cozy room), tried to convey the semantic meaning of the original word. However, the translator did not manage to preserve the historical, religious flavor of the word "hujra", since the word "room" itself, having three dictionary meanings: 1) a separate room for housing in an apartment, in a hotel, in a hostel, as well as a separate office premises; 2) a memorial room in a building; 3) a separate premises for special purposes in a public place, at an enterprise, - does not include any single meaning close to the word "hujra". It should be noted that for a more accurate transfer of the meaning, the translator also used the adjective "уютная" (cozy). And due to the usage of this word, an image of a small, but quite comfortable room for temporary housing appears in front of the reader.

In English version, translated by Carol Ermakova, the word "Hujra" was translated through Russian by means of the phrase "snug room". In this case, a direct translation from Russian into English was carried out. It should be noted that the lexis of the English language contains the polysemantic word "cell", which has a similar meaning to the word "hujra" (a small simple room, as in prison, convent, monastery, or asylum; a small religious house dependent upon a larger one). Despite this, both versions of the translation partially retained the semantic meaning of the original word, but the historical and religious flavor was lost.

In the translation of Mark Reese, which was carried out directly from the original language, the word "Hujra" was again translated using the word "room". However, unlike other translations, M. Reese literally translates the Uzbek phrase "boshqalarga

garaganda kurkamroq bir hujra" as "a room stood apart from others through its singular beauty". As a result, the second version of the English translation corresponds to the original language, however, the characteristic features of the word "hujra"- a small, cozy room in a madrasah or mosque, were lost.

CONCLUSION:

From the above examples, as well as analyzes, it should be concluded that a certain layer of the lexis of any of the languages includes words that have exclusively national, cultural, religious, historical meaning. Therefore, words-realias and their translation require a special attitude, multifaceted analysis, including not only the study of the linguistic and grammatical features of the language, but also a thorough study of the culture and history of the development of the original language. For this reason, taking into account the uniqueness of each of the realia words as well, one should carefully consider the choice and correct use of methods for translating these units.

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