

METHODS OF TRANSLATING REALIAS IN THE NOVEL “DAYS GONE BY” BY ABDULLA QADIRI

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ABSTRACT

The novel “The Days Gone” by Uzbek writer Abdulla Qadiri considers one of the masterpieces of Uzbek literature. The author describes the events of Turkestan in the second half of the XX century and fascinates the reader with an exciting plot, a wonderful story of sincere love, and an authentic description of the lifestyle of the Uzbek people. The main actions happen around the main characters of the work Atabek, his beloved Kumush, their parents Yusufbek-haji and Uzbek-aim, Mirzokarim Kudidor, and Oftob-aim who are representatives of the upper class. The novel is written in a language that 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 C. Ermakova in 2019 and M. Reese in 2020.

KEYWORDS: *Realia, Translation Methods, Assimilation, Calque, Transliteration, Nationality, Historicity, Culture.*

INTRODUCTION

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

Up to this day, the novel “Days Gone by” has been translated into many languages of the world, in particular into Russian and English. In 2009, the translation of this novel into the Russian language by Muhammadnodir Safarov was completed. Based on this work, in 2018 the English translator Carol Ermakova translated the novel into English. In 2020, the American translator Mark Reese made another translation of the novel into English directly from the original language.

Carol Ermakova's translation was edited by J. Wickenden. The illustrator B. Ismailov decorated the novel with symbolic paintings in an attempt to convey the atmosphere of that time. One of

the striking characteristic features of C. Ermakova's translation is the melodiousness and poetry of the target language. The text of the work is complemented by various stylistic devices that convey the elegance and richness of Uzbek culture.

On the other side, the main merit of Mark Reese in the Uzbek literature and the Uzbek language is that he was one of the first who translated the novel "Bygone days" completely from the Old Uzbek language. One another important feature of Mark Reese's translation is historicity. The translator paid special attention to historical accuracy and reliability in translation.

Due to this, the purpose of this work is to study historical accuracy, and 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 (C. Ermakova and M. Reese) and Russian (M. Safarov).

Uzbek language	Саройнинг тўрида бошқаларга қараганда кўркамроқ бир хужра, анови хужралардакий гизтўшалгани ҳолда, бухужрадакип-қизилгилам, уларда бўз кўрпалар кўрилган бўлса, бунда ипак ва адрас кўрпалар (...) [4, 17]
Russian translation	В глубине двора- отличающаяся изысканным убранством уютная комната. Если в других комнатах полы устланы кошками, то здесь- вместо них лежат ярко-красные ковры; если остальные снабжены бязевыми одеялами, здесь их заменяют курпачи из шелка и адраса (...) [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>adras</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. The semantic meaning of the words "hujra", "kurpalar", "adras" should be attributed to household realias.

The second word "kurpa" in this example also refers to everyday life and has an exclusively national color. In the translation of the novel into both Russian and English, the word "kurpa" was mistakenly replaced by its cognate word "kurpacha".

In the given example, the word "kurpa" semantically means a special cover for a sandali (a type of household heater). In the novel, the reader realizes that this household item is used on cold, winter days as a special device for keeping warm. However, in translation into Russian, this word was modified as "kurpacha" and subsequently acquired a different meaning. The word "kurpacha" in Uzbek means "a special mattress, a narrow-wadded blanket for sitting".

As a result of translating the word "kurpa" from the Uzbek language into Russian an inaccuracy occurred, hence the meaning of the translated unit was distorted, but at the same time, cultural and historical features were preserved, since the translation method used in this case. The translator used transliteration as one of the effective methods, which also enabled to accurately reproduce of the characteristic features of the Uzbek people and everyday life.

It should also be noted that the transliteration method was also used in English and as a result the word "kurpa" became "kurpach". But in this version of the translation, a semantic inaccuracy also formed, as in the Russian language. The word "kurpa" was mistakenly translated as "kurpach". Due to the significant difference between English and Uzbek culture, and to convey the meaningful color of the word as truthfully as possible, in the English version the translator provides his reader with a note on the word "kurpach"- a traditional quilted mattress stuffed with felt or soft cotton generally covered in silk or cotton, used not only on beds but also in the seating area.

However, here the word "kurpach" acquired two meanings: a) in the meaning of "blanket, to cover the body or mattress, bedding", b) in the meaning of "narrow wadded blanket for sitting."

In the second version of M. Reese's translation, the realia "kurpa" was translated as "bedding". According to the Cambridge Dictionary, this word has two definitions: 1) the covers on a bed, or the dry grass, etc., that an animal sleeps on, 2) the sheets, blankets (= covers to keep you warm), and other covers that you put on a bed. [14] In other words, the word "bedding", having a general meaning as bedding, sheet, blanket and mattress, in the example acquires a metonymic color and means only "blanket, bedspread".

But in the notes to the word "adras", the translator gives a full description of the word "kurpacha". "Korpachalar - heavy quilted mattresses with a cotton filling. Central Asians use them to sit and sleep on. Every spring the ladies of the household will change out the cotton. These futons are of the bride's dowry gifted by the groom so they can begin a household [7,582]. This description fully corresponds to the meaning of the original word and provides the reader with an explanation of the realia.

So it can be concluded that 1) the equivalent of the Uzbek word "kurpa" in English is "blanket"; 2) the word "kurpacha" does not have its equivalent in either Russian or English, but this word differs significantly from the cognate word "kurpa" and means "a narrow silk blanket filled with cotton wool for sitting."

The last word in this example "adras" should also be attributed to everyday life. The word "adras" from the Uzbek language means "printed cotton fabric with an oriental pattern" [11].

In the work, this word was used to describe the decoration and grace of the room - "hujra", where Atabek stayed. This word also, having exclusively national and cultural color, does not provide a direct equivalent, both in Russian and in English. For this reason, the transliteration method was used in all translation variants. However, in the English translation, Carol Ermakova uses notes and defines the word "adras" as "striped or monotone semi-silk fabric with colorful designs." [6,11], and Mark Reese defines adras as a silk-and-cotton blend fabric, it retains the luster of silk but has a tougher weave to allow for more practical uses, i.e. korpachalar".

Based on the example of these realias, it can be established that the translation of words-realias is an extremely difficult task and requires the special attention of a translator, both a linguist and a

culturologist. For this reason, when translating these words, different methods should be used, in particular transliteration or periphrastic translation, which, as the analysis of the above examples shows, is effective.

Uzbek	Борбўлсаяхши. Бироздансўнгэтолибкиргизарман, <u>варакипиширибқўйингиз!</u> [4, 33]
Russian translation by M. Safarov	- Очень хорошо. Чуть погодя пришлю мяса, приготовьте <u>слоенные пирожки.</u> [5, 33]
English translation by C. Ermakova	“Verygood. I shall fetch meat in a little while. Prepare some <u>puff-pastry pies.</u> ” [6, 33]
English translation by M. Reese	That’s good. In a little while, I will send you to get meat to make us some <u>varaqi</u> [7, 80]

In this example, the word "varaqi" is also a reality and belongs to the category of everyday realias. Semantically, this word means "one of the types of samsa, that is, an independent dish, similar to a pie, of an arbitrary (square, triangular or round) shape with a filling." [13]Samsa - "varaki" is widespread in the Fergana Valley, in the novel this meal is prepared in the house of the Kutidor, especially for the visit of Atabek. From this, it follows that this dish, especially with meat filling, was only prepared in the houses of wealthy merchants on the occasion of celebrations or for honorable guests.

The word "varaqi" takes its roots from the word "varok" in the Uzbek language, which means "paper". The word itself is based on the comparison, since the dough of such Samsa has many layers and is extremely crispy, due to a special cooking technique, and this layering is metaphorically compared to sheets of paper.

When translating into Russian, the translator used the assimilation to convey words, using the phrase "слоенныепирожки" which means "puff pastry". So it can be concluded that the translation variant is equivalent and fully corresponds to the meaning of Uzbek words.

In English, Ermakova used the calque method to translate from Russian. As a result, the phrase "puff-pastry" originated, which means "a flaky light pastry made from a laminated dough composed of dough and butter or other solid fat" [12]. And in this case, it was possible to preserve the semantic connotation of the word-realia, however, due to the use of calque in the Russian version, as well as in the English translation of Carol Ermakova, the concepts of nationality and culture were lost.

In contrast to the Russian and the first English versions, in the translation of Mark Reese, the transliteration method was used, and the word "varaqi" was preserved. Dealing with household realia, the translator provided a note and described the word as "fried meat pie" [7, 596]. As a result, the translator managed to preserve the national color of the word-reality, as well as provide the foreign-language reader with notes on the word.

When translating realities in all translation options, the method of transcription of words dominates, while the methods of selecting an analogue and equivalent are rare. The reason for this is the uniqueness of the semantic properties of words in the Uzbek language and the lack of equivalent concepts in the target language.

CONCLUSION

From the analysis, it should be concluded that when translating realities, the method of transcription of words dominates, while the methods of selecting an analogue and equivalent are rare. The reason for this is the uniqueness of the semantic properties of words in the Uzbek language and the lack of equivalent concepts in the target language. Therefore, words-realias and their translation require a special attitude, and 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.

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