

THE AUTHOR’S AND TRANSLATOR’S PSYCHOLOGY IN THE TRANSLATIONS OF SHORT PROSE WORKS

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Abstract. *The article is dedicated to the cultural issues and their translations. The author’s personality and translator’s cognitive activity in the process of translation are referred as well. Moreover, issues such as the translation problems of short prose works of XX Century, its effect on the translator’s psychology, the local and global strategies are discussed.*

Keywords: *short prose works, cognitive activity, translation strategies.*

The culture of the individuals, as well as the character attributes of those people expressed in the original text have an effect on the translator’s cognitive activity. As a result, based on his own experiences, the translator applies specific approaches and strategies. R.Yashkalainen investigates and analyzes the distinctions between such local and global methods. According to the translator, local techniques are mostly used to overcome lexical problems, whereas global strategies are presented to define the recipient’s perception of the target text¹.

Uzbek translator Makhmuda Saydumarova, who is deeply aware of translation difficulties, published her book “A Collection of Uzbek Short Stories”. This collection includes English translations of famous Uzbek stories. One of the stories is Gafur Gulom’s story “My Thief Boy”. In the English translation of the story, the translator made good use of various lexical transformations. The following discussions in the paper give an overview of local and global strategies which were used in the translation process.

ST: Bu oqshom **uch xo’roz o’tgandan keyin, yetti qaroqchi yulduzi tik kelganda** g’o’ng’ir-g’o’ng’ir ovozdan uyg’onib ketdim².

TT: It was this night, **after midnight** when I woke up to disturbing sounds³.

It is natural that typical phrase “**uch xo’roz o’tgandan keyin**” of the Uzbek people is not understandable to a wide readership and requires an explanation. In ancient times, our people divided the night into three parts and measured it by three rooster crows, after the third rooster crow, dawn broke. The translator, who is familiar with the lifestyle, culture and lexicon of the Uzbek people preferred to express it as “after midnight” in English rather than translating it word-for-word as “after three roosters”. This served to make the text comprehensible. Also the sentence “**yetti qaroqchi yulduz tik kelganda**” is omitted in the translation. The seven stars are scientifically known as the constellation of Ursa Major, and in English they are called the Great Bear or Ursa Major. A work of art is usually created for enjoying people and giving them pleasure. Taking into consideration this point the translator doesn’t use scientific terms in order not to

¹Olha Lehka-Paul. The role of the translator’s personality in the process of self-revision. PhD thesis. – Poznan, 2018. – P.70.

² www.Ziyouz.com

³Saydumarova M. A Collection of Uzbek Short Stories. – Toshkent: G’afur G’ulom nomidagi nashriyot matbaa-ijodiy uyi, 2013. – B. 19.

overload the target text. If there are lots of scientific terms in the literary work the reader will be stuck at each part of the text which results the misunderstanding of the target text essence.

ST: Zamon **qattiq**, o'g'rigina bolam, zamon qattiq!⁴

TT: Life is **difficult**, my thief boy, life is very difficult!⁵

The phrase “*zamon qattiq*” in the Uzbek text refers to the impact of the difficulties of the period on the people's lifestyle, mutual relations, disagreements, and the general spirit of the people. The word “*qattiq*” in the word combination is used in a figurative sense, and in English there are equivalents such as “*hard*”, “*solid*”, “*firm*” that express its denotative meaning found in the dictionaries. Based on this, it could be translated as “Life is hard”, because the word “hard” can also be used figuratively. But the last two words cannot be used in this sense. This shows that synonymous words cannot always be used instead of one another in translation.

Translation, as a complex process, necessitates a high level of ability from translators. Because translating a sample of creativity developed in one nation's language into another brings new challenges and complicates the translation process.

“Affairs of the World” by U. Khoshimov is based on experiences from the writer's upbringing, and attractive pictures that support the vividness and energy of the work impact the reader. Our point can be proven with Said Akhmad's words about the book and its summary: “I'd prefer to refer to “Affairs of the World” as an epic rather than a short story. It's written in the style of a song. We are reminded of our mothers when we read it. A notion, a query, if we have been able to repay at least one of our unpayable debts to our hardworking mothers, stands before us. The narrative encourages us to be truthful, to appreciate and respect others”⁶.

Comparing the English version of the short story directly translated from Uzbek by O. Muminov with the original work, we observe the expression of nationality in the story:

ST: ... *Shu bodom tagida supa bor edi. Kun botishi bilan onam hovliga ko'loplatip suv separ, kun bo'yi oftobda qizigan yer hidi supa oldidagi rayhonlar isiga qo'shilib, ajib bir tarovat taratar, atrof jimjit bo'lib qolar edi*⁷.

TT: *There was supa under that almond tree. As soon as the sun sat down my mother used to water the yard, the smell of the land which had been heated during the whole day by the sun gave out a scent with basil, by that bench and everywhere would get silent then*⁸.

We observe two different ways of translating words that have acquired a national-cultural character by transliterating the “*supa*” i.e. an ethnographism given in the source text as “*supa*”, and by translating the “*rayhon*” plant as “*basil*”. Also, the exaggeration qualifier was dropped in the translation and *the exaggerated water sprinkling situation in the original was translated into English using just the word water, resulting in a loss of expressiveness*.

ST: Keyin yirik-yirik yulduzlar bilan to'lgan osmonga tillaqoshdek ingichka oy suzib chiqardi. Oyim oyga tikilib turib ohista pichirlar edi:

Oymomaxon xulla,

Qanotlari tilla.

Subhon Ollo sizga,

⁴ www.Ziyouz.com

⁵ Saydumarova M. A Collection of Uzbek Short Stories. – Toshkent: G'afur G'ulom nomidagi nashriyot matbaa-ijodiy uyi, 2013. – B. 21.

⁶ Said A. Ijod va jasorat / Hoshimov O. Tanlangan asarlar. 1-jild. – Toshkent: Sharq, 2009. – B. 10.

⁷ O'tkir Hoshimov. Dunyoning ishlari. – Toshkent: Yangi asr avlodi, 2015. – B.5.

⁸ Utkir Hoshimov. Affairs of Life. Stories. – Tashkent, 2013. – P.5.

Umr bersin bizga...

*Shunday deb boshimni silardi. Oymoma esa bu sehrli qo‘shiqni yana bir eshitgisi kelgandek, muallaq to‘xtab qolar, yulduzlar o‘ychan ko‘zlarini tikib muloyim boqib turishar, onam ertak aytar edi*⁹.

TT: *After that thin moon, like a tillaqosh would sail out into the sky full of numerous stars. Starring at the moon my mother used to whisper calmly:*

*Dearest moon,
With golden wings.
Subhonalloh¹⁰ to you
Long life to us...*

*Having sung this poem she used to caress my head. The moon used to stop sailing as if it wanted to listen to this enchants again, stars glanced with sad eyes, and mother used to tell fairy-tales.*¹¹

In the source text, the thinness of the moon, which is like “a tillaqosh”, was transliterated in English, and as a result, the original meaning did not find full expression, because the depiction of the moon as “a tillaqosh” means that the new moon is shining. Therefore, it would be appropriate to use the “New Moon” combination in this situation. The beliefs of the Uzbek regarding the new moon are expressed in the text. When the new moon rises, our ancestors look to the sky with good intentions and pray for good health in the new month and years.

The original *Oymomaxon xulla, Qanotlari tilla* was translated into English as *Dearest Moon, with Golden Wings*. Taking into account that the word *khulla* is not even found in Uzbek explanatory dictionaries, the replacement method used by the translator can be considered the most appropriate one, because in the original it was addressed to the moon by caressing it. It is observed that the content of the address has been preserved in the translation. Also, the transcription of the word *Subhanallah* and its interpretation as “Subhanallah – Recitation from Qur’an”, that is, a recitation from the Holy Qur’an, once again shows the national spirit.

ST: *oymoma esa bu sehrli qo‘shiqni yana bir eshitgisi kelgandek, muallaq to‘xtab qolar, yulduzlar o‘ychan ko‘zlarini tikib muloyim boqib turishar, onam ertak aytar edi*¹².

TT: *The moon used to stop sailing as if it wanted to listen to this enchants again, stars glanced with sad eyes, and mother used to tell fairy-tales*¹³.

In the original text, the author personification and brings to life the moon and the stars, impressively expresses how the moon is caressed like a child and gently gazes thoughtfully. A child’s face is shaped before the eyes of the reader. The same kind of revitalization is observed in the English translation of the artistic image expression. However, as a result of the translation of pensive eyes as sad eyes, the sad look of the star is embodied. In fact, it is understood that the Moon enjoyed the mother’s song like a child, and the stars were quiet. In this case, it would be appropriate to use the combination of thoughtful or pensive eyes.

Let’s look at another example from the original text:

ST:

Ochil. Ochil. Oq toshlar-a,

⁹O‘tkir Hoshimov. *Dunyoning ishlari*. – Toshkent: Yangi asr avlodi, 2015. – B.5.

¹⁰Utkir Hoshimov. *Affairs of Life.Stories*. – Tashkent, 2013. – P.6.

¹¹Ibid: – P.5.

¹²O‘tkir Hoshimov. *Dunyoning ishlari*. – Toshkent: Yangi asr avlodi, 2015. – B.5.

¹³Utkir Hoshimov. *Affairs of Life.Stories*. – Tashkent, 2013. – P.6.

*Men onamni ko 'rayin-a,
Diydoriga to 'yayin-a¹⁴.*

TT:

*Open up; open up, dear white stones.
Let me see my mother again.
Let me be satisfied of her face¹⁵*

One of the most crucial aspects of preserving the beauty of the work is the unity of form and content during the translation process. Ya.I. Retsker pointed out, that the translator is responsible to recreate the source material into another language preserving its stylistic and expressive elements¹⁶. By translation integrity, the scientist means the preservation of content and form unity in the target language. The above-mentioned original poetic passage is rhymed as a-a-a, whereas the translated version expressed as a-b-a, and the rhyming of the first and third stanzas has been achieved, but it is distant from the content.

The original word *diydor* means to enjoy something or someone. At the same time, the combination of *diydoringga toyayin-a* is translated into English through the combination of *be satisfied of*. The lexeme *satisfy* means *to be satisfied*. However, in the Cambridge dictionary *satisfied of* is defined as – *to make someone believe that something is true*¹⁷. This definition clearly does not capture the notion of being satisfied. Those who haven't seen one other for a long time, especially moms, usually wish to show their longing for their children before sending them somewhere or, conversely, when they return from a lengthy vacation. In this case, *diydor* can be equivalent to the English word *miss*, which expresses longing. Because the word *miss* means *to feel sad that a person or thing is not present*¹⁸. From the above mentioned song, it is interpreted that the girl misses her mother very much and wants to be satisfied with her mother.

The necessity of communicating the spirit of a work of art is now highlighted in many literary translation materials. The quoted verse can so be rendered as follows:

*Open up, open up, open white stones,
Let my mother's face be seen,
I have missed that so much¹⁹.*

Conclusion. All in all, we can see that the culture of the nation and their character reflect the spirit of the original. The very factors cause challenges in the translation process and effects on the translator's psychology. In order to overcome these difficulties the translator applies the most appropriate methods and his abilities of making right decisions and solving problems are quite to the point.

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¹⁴O'tkir Hoshimov. Dunyoning ishlari. – Toshkent: Yangi asr avlodi, 2015. – B.5.

¹⁵Utkir Hoshimov. Affairs of Life. Stories. – Tashkent, 2013. – P.6.

¹⁶Ретцер Я.И. Теория перевода и переводческая практика. – М.:ИМО, 1974. – С.7.

¹⁷ www.CALD Cambridge Advanced Learners' Dictionary. Third edition

¹⁸ Ibid.

¹⁹ Author's translation.

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