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SOME COMMENTS ON TRANSLATIONS OF N.NOSOV'S WORKS INTO UZBEK (WITH THE HELP OF EXAMPLES IN THE WORKS LIKE “JOYFUL FAMILY” (“QUVNOQ OILA”), “A DIARY BOOK OF KOLYA SINITSIN” (“KOLYA SINITSINNING KUNDALIGI”))

Abstract: *He article talks about the importance of translating children's literature in the education of the younger generation.*

Key words: *N. Nosov, children's literature, novels, education, translator.*

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Introduction

The translation of children's literature has a special place in raising the spiritual maturity of the younger generation, mature examples of the world and Uzbek children's literature. It is a proven fact with many examples that national literatures can be cause of a work to be people's spiritual own city, through translating the best examples in the world literature, in addition, works are enriched with a new type of genre, a new stage of creative perfection by means of the creative development.

It must be look through the creation of one of the brightest representatives of the children's literature, the writer N. Nosov. His short stories “Joyful family” (Quvnoq oila), “A diary book of Kolya Sinitsin” (Kolya Sinitsinning kundaligi), “Vitya Maleev at school and at home” (Vitya Maleev maktabda va uyda) have been translated into many languages, including Uzbek, as the best works of children's literature describing the interaction of school, family and street trinity.

N.Nosov's creativity can be learned on the three stages: the first is a collection of humorous stories, the second is a tale trilogy about Bilmasvoy, the third – autobiography stories.

The stories in the first step are the children's books about the real life (events), where the young reader can recognize themselves and the living conditions of their family, school, street.

In order to maintain his closeness to the facts, his marital and psychological legitimacy as much as possible, the writer often entrusts the task of narrating to his protagonists. This allows him to remove all pedagogical conclusions from the narrator (facts, events) to the situation. In the narratives like “A diary book of Kolya Sinitsin”, “Joyful family” narratives and other stories, honesty, truthfulness, not to be boast and encourage learning hard are not given as an adviser but logical growth, heroism stems from the success and failures of characters. The textures in the stories and narratives are closely connected with the real events of the children, and the typical generalized qualities of contemporary children and adolescents are involved.

N.Nosov's works are characterized by sincere humor and play. He appeared as an educator and a psychologist in stories, short stories, novels and fairy tales. N.Nosov demonstrated his pedagogical ideas through curious, restless child psychology. The author

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was interested in the world of a healthy, active, curious and enterprising child who is learning life.

A number of Nosov's stories and almost all of his works have been translated into Uzbek. The children's favorite poets Pulat Mumin, A.Irisov, M.Normatov, Sh. Butaev are the products of labor in the translation of those ones .

For example, in 1957, the writer Abdusodik Irisov translated the story by N.Nosov named "Vesolaya semeyka" which was created in 1949. This story is dedicated to children in creative pursuits, and the translator translated the work as "Joyful family".

In general, this century is still relevant today in terms of the formation of a sense of professionalism and productive use of free time by young children. As vividly as the author portrays the course of events in

the story, in the translation these real and vivid images are almost completely recreated.

It is well known that a translator's vocabulary determines the success of a translation. After all, the translator must know his native language perfectly, as well as the language to be translated. While N.Nosov narrated children's language, A.Irisov was able to translate children's thoughts, speech and behavior into Uzbek with a certain rhythm.

Translators usually use their own "word" a little when they translate a simple Russian phrases into Uzbek. However, with this, the translation does not move away from the original, but is the result of an attempt to make it closer and more understandable to its readers.

A.Irisov changes and additions to the work could be carried out without running off .

This can be seen in the following example:

In Russian: Yesli tak poydyot, to vse yaytsa svaryatsya i nikakix tsyplyat ne poluchitsya. [1.13]	In Uzbek: Ish shunday ketadigan bo'lsa butun tuxum pishib ketib, hech qanaqa jo'ja-po'ja chiqmaydi. [4.13]
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In English: If this is the case, the whole egg will be ripe and no chicken will hatch.

Approaching creatively to the case, the translator translated the Russian phrase "nikakix tsyplyat ne poluchitsya" into Uzbek like that "hech qanaqa jo'ja-po'ja chiqmaydi". By that way he increased the

meaning more and presented the young child's emotion well.

In the next example, the translator expressed the mental experiences of the heroes based on the capabilities and characteristics of the Uzbek language.

"Nu vot, temperatura normalnaya, yaytsa snaruj takie je, kak i prejde, a vnutri v nix uje, naverno, net jizni, i nikogda iz nix ne vyvedutsya tsyplyata!" [1. 225]"	"Mana, temperatura joyida, tuxumlar sirtidan xuddi ilgargidek, ichida esa, hoynaxoy hayot-payot qolmagandir, ulardan endi hech ham jo'ja chiqmas!" [4. 45]
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"Look, the temperature is the same, the surface of the eggs is the same as before, and inside there is almost no life left, and no chickens will come out of them!"

Another example is the free approach of the translator. In the translation of this sentence, the translator made double additions and changes, which served to convey the content of the sentence more vividly.

"Mayka obidelas i ushla". [3. 205]	"Mayka hafa bo'lib, qovoq-tumshug'ini osiltirganicha chiqib ketdi". [6. 24]
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Mayka was offended and left.

A.Irisov did not translate "Mayka hafa bo'lib, chiqib ketdi" into sign- in what position because he referred to the phrase "qovoq tumshug'ini osiltirganicha" which expresses the sigh on the face when children are sad. "Vocabulary is needed so that the translator does not have to translate word by word. This is where the peculiar paradox of dialectics arises: if you want to get closer to the original, move as far away from it and its shell as possible, translate its original meaning, idea, style, pathos. In translation, it is necessary to reflect the letter not with the letter, but the smile with the smile, the music with the music, the

tones of the tongue with the tones of the tongue." [6. 110]

In fact, there are certain shortcomings in any translation. However, this translation cannot be ruled out. After all, each translation is a unique experience, a product of its time.

The translation of the work requires the translator to carefully translate quizzes, witticism, and word games. An incorrect translation obscures the original meaning and brings out a different meaning. In the story "Joyful family", the translator has two different approaches to the translation of the word game.

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<p>– Pochemu je on padayet? My ved yego prochno ustanovili. – Da ne inkubator padayet, golova! Temperatura, govoryu, padayet. [3. 120]</p>	<p>– Nega pasayadi? Yaxshilab o'ratib qo'ygandik-ku. – Inkubator pasayayotgani yo'q, kalla! Temperatura pasayapti, deyapman. [6. 26]</p>
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“Why does it go down?” We set it up well.
– Incubator is *down*, no head! I say the temperature is *dropping*.

The translator made a mistake in the wording of the text during the translation of the text, giving the title of the part of the story “Temperatura padaet” as “Temperatura tushyapti”. Although “padaet” in translation means “tushyapti”, “ponijaetsya” – “pasayapti”, the story uses a word game with the participation of these words. The translator swapped these two meanings, ignoring the fact that the words did not match. “It is not necessary to know how nominally the translation corresponds to the original words when giving various puns, witticism, and quizzes. It's important to use the word game correctly.” [5. 46-47] In our opinion, it would be more accurate to translate the dialogue as follows: “Nega tushadi. Yaxshilab o'ratib qo'ygandik-ku. – Inkubator tushayotgani yo'q, kalla! Temperatura tushayapti, deyapman.”

After the story “Joyful family”, the story “A diary book of Kolya Sinitsin” was published. According to the story, the enthusiastic children were engaged in a very interesting and necessary work: together with the whole class teacher, the children began to make their own chase and engaged in beekeeping. As a result, children learned a lot about bees and searched themselves. At the end of the story, they began to receive letters with suggestions to share their experiences with other children.

N.Nosov masterfully told about the process in the hive and a lot of information about bees in children's language. This work is also translated by A.Irisov.

N.Nosov used many phraseological expressions in his works. The translators skillfully translated these idiomatic expressions with their Uzbek equivalents. The purpose of the author was translated into Uzbek perfectly and clearly.

For example:

<p>– “Nikakie ne shutki! – govorit Pavlik. – Prosto etot vot begemot obrushil shalash! Nu, vstavayte, chto li, pochinyat' budem”. [4. 30]</p>	<p>– “Qanaqa maynavozchilik bo'lar edi! – dedi Pavlik. – Mana bu ho'kiz chaylani ag'darib yubordi! Qani, turmaysanlarmi endi, tuzatamiz”. [5. 21]</p>
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“What a hoax!” said Pavlik. Here's the bull that overturned the tent! If you don't get up, we'll fix it.”

Used in the form of humor, this example serves to concretize the idea conveyed through comparison. After all, in the Uzbek language, the expression of rudeness is mainly defined by a bull. So the translator found a very appropriate analogy by substituting “a hippopotamus” for “a bull” and delivered the original tone. The fact that this sentence sounds like this in

Uzbek indicates that the idea is translated, not the image.

The translator, using the Uzbek living language effectively, avoided embarrassing translation in order to convey the original content correctly. Finding and using a phrase that fits the context shows that the translator understood the character of each character in the work.

For example:

<p>– Zdes' mesta nenumerovannye, – govoryu ya. – Eto tebe ne teatr. [4. 303]</p>	<p>– Sotib olganmiding bu joyni, – dedim men, – bu yer teatr emas. [5. 21]</p>
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The places are unnumbered, – i say. This is not a theater for you.

If he simply translated “bu yerdagi joylar nomerlanmagan” the sentence would be dry and plain. It was natural to call it “Sotib olganmiding bu joyni?”

The translator must carefully study the inner world, character, tone of voice, behavior, and nature of each image in the work. This determines the success of the work being translated. In the next example, A. Irisov translated the protagonist's speech into Uzbek.

<p>– Chtob oni sgoreli, eti pchely! – rugalsya Pavlik. – Mojete sami s nimi vozit'sya, a s menya xvatit! Vse uxo v ogne! [4. 306]</p>	<p>– He, qirilib ketsin asalarilaring! – deb so'kinardi Pavlik. – Endi o'zlarining yuraverinlar ketidan, men bo'ldim! Butun qulog'im lovullab ketayapti! [5. 23]</p>
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“Hey, let your bees die!” cursed Pavlik. “Now follow the walkers, I’m here!” My whole ear is burning!

The fact that the heroes of the work were translated from Russian into Uzbek children’s speech

served to recreate the simplicity and comprehensibility of the work. Comparing the original and the translation, N.Nosov’s style was translated into Uzbek. Another example:

<i>Batyushki, skol’ko tam bylo pchel! Pryamo kakaya-to jivaya kasha iz pchel. [4. 315]</i>	<i>Voy-bo’y, undagi asalarining ko’pligini! G’ij-g’ij bo’lib yotipti. [5. 30]</i>
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Alas, the abundance of bees in it! It’s gurgling.

When a Russian child sees a lot of bees and describes it as “*pryamo kakaya-to jivaya kasha iz pchel*”, an Uzbek child calls it “*g’ij-g’ij*”. In Uzbek, the words “*g’ij-g’ij*” and “*tumonat*” are used to describe the plural of something. The expression “*g’ij-g’ij*”, which the translator used as the meaning of a great amount of something, is understandable for children speaking in Uzbek. In Russian, “*batyushki*” means a strong surprise, and it is appropriate to translate it as “*voy-bo’y*” in Uzbek.

K.Chukovskiy emphasized that “any dictionary can not be better than the people’s colorful language.” [7] The skill of the translator lies in the effective use

of the living language, which is widely used in the native language. The more he retreats from dictionaries and creates based on the rich possibilities of his own language, the higher the quality of the translation will be.

In conclusion, N. Nosov’s stories and narratives play an important role in the development of children into perfect human beings, in solving problems related to the upbringing of children, which are still relevant today. The translation of children’s literature provides an opportunity for young students to get acquainted with the works of artists such as N. Nosov, who had a great role in the treasury of world literary heritage.

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