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IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2020 Issue: 04 Volume: 84

Published: 30.04.2020 <http://T-Science.org>

QR – Issue



QR – Article



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ISSUES OF THE TRANSFER OF REALITIES IN LITERARY TEXTS (From the perspective of the Uzbek-English literary translation)

Abstract: This article is devoted to the problems of translation of Uzbek literary works into English, the real situation, the skillful transfer of the original text in translation.

Key words: Translation skills, pragmatic adequacy, original text, contemporary problems of translation, pragmatic approach.

Language: English

Citation: Karimova, S. S. (2020). Issues of the transfer of realities in literary texts (From the perspective of the Uzbek-English literary translation). *ISJ Theoretical & Applied Science*, 04 (84), 679-681.

Soi: <http://s-o-i.org/1.1/TAS-04-84-116> **Doi:**  <https://dx.doi.org/10.15863/TAS.2020.04.84.116>

Scopus ASCC: 1203.

Introduction

Translation and interpretation is one of the oldest fields of creative activity that has been forming in the history and culture of the peoples of the world for many centuries. The human race, which has been living on different continents and regions of the world for thousands of years, has also expressed its creative passions, interests, opportunities and interests through translation. Through translation and interpreters, the peoples of humanity became aware of each other, interacted with each other. At the same time, trade, handicrafts, housing, road construction, agriculture, and armaments have been gradually developed over the centuries.

A comprehensive study of the work on the basis of knowledge of the features of two languages, work on its vocabulary and realities is very important for the translator, and this also requires him to be a scientist and researcher to some extent. In Uzbek, there is a multi-meaning phrase "find a language".

It's about finding your way into someone's unlocked heart. The fact that two people have a job in life, understand each other well, know each other on the problem and act accordingly is also expressed by this phrase. It also means mutual agreement, covenant.

• There must be a common language between the author to be translated and his work and the translator. In this case, finding a language means a deep

understanding of the author's originality and the artistic features of a particular work, and the organization of the process accordingly. Finding a language is of great creative benefit only when the author being translated and the translator love his work, knowing that it will bring great spiritual benefit to his reader. Only when a translator, like a writer, has a wide range of phenomena, a broad understanding of the human psyche, and the ability to fantasize, and his ability is supported by deep knowledge, does his work acquire a convincing, understandable, high artistic expressiveness and expressiveness. The lack of knowledge about life, the biography of the original work and the author who created it, the lack of complete study and knowledge of the creative and life views of the work, the views on the work, the ignorance of the debates, undoubtedly affect a negative effect to the overall artistic quality of the translation. Before starting the translation, a comprehensive study of the work to be translated, preliminary work on its dictionary and artistic features, the internal structure of the work, images, the socio-historical environment in which the characters act, the means of artistic expression, the specific material, compiling references will pave the way for a successful translation.

Just as a writer collects material in order to write a new work, so a translator-writer collects material in

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the same way. Creates his own reference book about the work and its author. Russian translator Nikolay Lyubimov used the term "writer-translator". He sees translation as inextricably linked with creativity and artistry in creativity. The word "writer-translator" or rather, "translator-writer" imposes a great responsibility on the professional. As he recreates Asami in another language, he takes upon himself the responsibility of a writer, becoming his ambassador, his representative in another language environment.

It should be noted that additional information that is not directly provided in the original is provided by the translator in the footnotes and explanations. To do this, the interpreter must have a very deep knowledge. The translator must show ingenuity in translating words obtained by artificial, new compound, and colloquialisms, but these things must not contradict the rules of language and their use must be contextualized.

The next way to translate a word that has no alternative in the language being translated is to translate the meaning closer. It can also be thought of as a translation by word analogy. If there is no alternative to the word originally used in the language being translated, a word similar to and close to the meaning of that word is selected in the translation. For example, it is recommended to do so when translating the Uzbek words "halim", "holvaytar" and "sumalak". To do this, a synonym or similar word in a foreign language is chosen for these words. In this case, a phrase can be used instead of a single word. There is no English equivalent or alternative to the Uzbek word "halim", but you can choose the name of a similar dish that is boiled long with wheat. When the appropriate word is not found, it can be given in the form of "porridge with wheat and stewed meat". It can also be given as "nutritious meat porridge". Which word to choose depends on the context and the skill of the translator.

One of the main problems of translation is pragmatic adequacy. Adequate translation is the perfect translation. The authors of the concept of adequate translation are A.V. Fedorov and Y. I. Resker urges not to think of translation as a clear narrative. Both translation and narration are in accordance with the norms and rules of the translated language, if they are done at a high level.

According to A.V.Fedorov and Y.I.Resker a perfect translation is an adequate translation that fully reflects the original, corresponds to it and is equal to it.

Achieving pragmatic adequacy in translation means implementing a translation that is fully consistent with the original. But pragmatic adequacy is not always achieved. Sociolinguistic factors, such as the use of substandard forms such as regional-dialect, socio-dialect-specific, and altered speech, used by speakers also play an important role in ensuring pragmatic adequacy.

It has been argued that the pragmatic aspect of language communication, which has attracted the attention of researchers in recent years, is closely related to the high level of additional knowledge of the communication participants. The fact that the non-linguistic factors of the original and translated languages often differ requires that the translator be aware of many other disciplines and cultures in addition to in-depth linguistic knowledge.

Language sign is a word. The pragmatic meaning of a word includes its connotative meaning, which is an indicator of its methodological nature, that is, an expression of emotion. Hence, the pragmatic requirement in translation requires the accuracy of the translated text at the level of the original text. The difficulty of translation is overcome by pragmatism, that is, by the choice of methodological equivalents.

The pragmatic relationship between language signs and the people who use them is that these signs, or rather their meanings, must be clear and understandable to the same individuals, influencing them to a certain extent [7, p.15]. Only this interpretation of the information preserves the communicative effect of the original in translation.

Each language symbol usually has three different relationships. They are semantic, syntactic, and pragmatic relationships:

Semantic relation - reflects the connection of a language sign with the object it represents;

Syntactic relation - connects the language sign with other signs related to this system;

A pragmatic relationship is a relationship that defines the relationship between the language sign and the people who use it in the communication process [34, 60b]. Thus, a language sign is distinguished by its semantic (denotative), syntactic and pragmatic meanings. Establishing a pragmatic approach to authenticity depends largely on the translator's choice of authentic language tools in the translation process. To do this, he must be aware of all the background knowledge available in the original language. The success of the translation depends on the translator's deep knowledge of the original language of the people, their culture, customs, literature, and way of life. Socio-linguistic factors, which speak different dialects and dialects of the language, also play an important role in ensuring the pragmatic adequacy of translation. In particular, deviations from the norms of the language in the original text, the use of dialectal words for stylistic purposes, and the use of contamination (distortion of language) also cause certain difficulties.

Words that are specific to the original dialects are not automatically translated into the target language. Their use within the text is twofold. On the one hand, it is possible that the work of art was written entirely in a certain foreign language. In this case, when the language of this dialect is translated, it begins to act as a means of interlingual

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communication, and the translation is considered to have been made just like any other national language. Of course, in this case, the translator must be aware of the peculiarities of this dialect. On the other hand, dialectal elements are also used by the author to show the peculiarities of the language of individual characters, that it is a typical representative of the people who speak a particular region. In this case, the restoration of the pragmatic features of the dialects peculiar to the original language in translation gives no result.

Only if the speaker's speech in the original language is very simple can we achieve a certain good result in translation. Due to the lack of parallelism between Uzbek and English, it is not possible to translate words in parallel when translating. Only a translator can help him to make syntactic changes in order to overcome the difficulties in translating from Uzbek to English. According to the results of the research, when translating cohesive sentences in Uzbek into English, turning the cohesive part into the owner of the sentence helps to translate correctly. Reconstructing such statements makes it easier for the translator to translate. For example:

"Bobur Mirzoning Agradan qaytishi, uning Shimoliy G'arbg'a qilgan yurishi va o'limidan so'nggi bo'lgan to'rt-besh oy orasidagi voqealar, qizi Gulbadan Begim va tarixchi Abut Fazl va boshqa oilaga daxldor bo'lgan voqealar yoritilishga harakat qilingan."

"Bobur Mirzo's return from Oghra, his north western advance, before his death four-five month's events, his daughter Gulbadan Begim and the historian Abdul Gazl and other family events were tried to be described."

The use of synonyms makes translation easier and increases the productivity of speech. For example:

"Xorijiy mamlakatlarda ayniqsa Yevropaning rivojlangan mamlakatlarida, shuningdek Amerika Qo'shma shtatlarida Zahiriddin Muhammad Bobur

shaxsiga, uning davlat arbobi, sarkarda ekanligiga, ulug'vor ziddiyatli ishlariga qiziqish hech qachon so'ngan emas."

"In foreign countries, especially in European developed countries, in the USA Zakhridin Mukhammad Bobur as a person, statesman and his great military activity, great difficult work are still appreciated (instead of using the expression."

If there is an adjective in Uzbek speech, a complex compound sentence can be translated into a simple sentence. For example:

"Bobumoma" yozilgandan qariyb 400 yilgacha vaqt o'tgach, asliyat sohibiga qardosh bo'lgan turkiy tilga tarjima kilindi.

Bobumoma was written 400 years ago and it was translated into the Turkik language:

Over the years, I. Tukhtasinov began to translate samples of Uzbek literature into English. Over the next two years, Omon Muminov and Oybek translated the novel "Navoi" and I. Yuldashev translated and published Fafur Fulom's "Shum bola". Of course, it was not easy to organize the translation, editing and publication of such large and serious examples of our classical literature. First of all, cooperation with foreign experts was established in preparing them for publication. In particular, the English text of the novel "Navoi" was edited by the American Kristin Smart. The translation of the novel "Navoi" was warmly discussed in the press, there was some controversy.

The English translation of A Naughty Boy was edited by American expert Elise Britten, which ensures that the translation is accessible to English-speaking readers. According to experts who have read the translation, the English text is somewhat simple, close to children's language, and does not explain words and phrases. Of course, a comparative analysis of the original and the translation is necessary to reach such a conclusion. We hope that future research will be written on the quality, successes and shortcomings of these translations.

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