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PREMCHAND'S VARDAN IN UZBEKISTAN: TRANSLATION ISSUES OF SOME CULTURAL SPECIFIC WORDS

Abstract: This article devoted to Uzbek translations of Indian writer Premchand. It gives review of major translations of Premchand and analyzes the problems of translating Indian realias from Hindi into Uzbek, which is related to national specific features of India. Given comparative analyses of realias in Premchand's novel Vardan. The paper also analyzes semantics of translated realias related to designation of casts and national symbols. It also traces the how Premchand's works were translated into Uzbek through Russian in the beginning then after 1960 it is started translating from original Hindi or Urdu.

Key words: Indian Culture and literature, Indology, Translation, Realia, Phraseology, word for word translation.

Language: English

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Introduction

Premchand is the one of the widely read and acknowledged Indian writers in Uzbekistan after Rabindranath Tagore. Uzbek readers recognize Indian culture and nation from his writings. The first occasion to initiate retour translations of Premchand from Hindi and Urdu into Uzbek for wide circulation began in 1962. This palm of the success belongs to late senior lecturer of the Department¹ Mr. R. Muhammadjanov, who triumphantly translated Urdu masterpiece of Premchand *Godaan*² to Uzbek. Later on, in 1967 the Uzbek readers received an excellent rendering of *Nirmala*³, after which in 1976 there came out *Ghaban* and 1985 *Rang Bhumi*, too.

Apart from that, throughout 1955-1975 one could notice a certain breakthrough in the process of translation of Indian short stories. For example, as a summit of glory in this direction, it might be considered a huge collection under the title *The Short Stories of Indian Writers* (1958), where along with Premchand there were also a numerous fiction specimens, written by Krishan Chandar, Khwaja Ahmad Abbas, Yashpal, Raziya Sardar Ja`fri, Dhumketu et al⁴. All these works were carried out during the pre-Independence Uzbekistan.

These activities had been supported by solid research works, among which a central place

¹ Department of South Asian languages of the faculty Oriental philology at the Tashkent State University.

² By the way, the translator since 1962 worked in close collaboration with the Urdu scholar, Qamar Rais, who came over to Tashkent State University as visiting professor and kept visiting Uzbekistan frequently, disseminating Urdu Language and Literature as well as Indian cultural values among Uzbek people, also actively assisting Uzbek Indologists in training specialists in Hindi and Urdu.

³ As far as translators of these are concerned it should be mentioned, that the first translation of "Nirmala" was from Russian by Sh.Tolipov. The second translation of "Nirmala" (2016) and the translation of rest two novels belongs to the excellent skills of Amir Faizulla, who graduated in Hindi from the Department in 1967 and soon turned to become a devoted disciple of Rehmanberdi Muhammadjanov.

⁴ The publication was preceded by two another collections, entitled "Indian short stories" (1955) and "The Red Flowers" (1956).

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gradually happened to be occupied by those, who were dedicated to the writings of Premchand⁵.

As far as those achievements gained by Uzbek Indologist translators after Independence period, which started since 1991, are concerned, it should be underlined, that a great part of them was immediately connected with Premchand's heritage. Moreover, especially these successes became evident. Thanks to the initiation of a brand new journal "*Jahon adabiyoti*" which means *World Literature*, which mainly publishes and propagated both classical and latest literary texts of either foreign or national authors. That's why due to its publications the Uzbek Indology can righteously boast of bringing out two widely popular novels of Premchand *Sevasadan* (2003) and *Vardan* (2009), translated into Uzbek by Mr. Amir Faizulla⁶, a talented disciple of outstanding Indologist Mr. Rehmanberdi Muhammadjanov⁷.

The main purpose of the present paper is to highlight properly some individual feats of the translation of "Vardaan", which is, nowadays widely acknowledged as the best achievement of the Uzbek Translation School from Hindi.

Amir Faizulla, a well-known translator has translated most of the Hindi short stories, novels and poems into Uzbek. The translation of novel "Vardaan" lay down as an object of investigation. Besides, it can be considered as a brand new achievement in this regard like a reproduction of national colour; a successful translation of local phraseology being particularly interesting and complicated issue for discussion; preservation of stylish standard during translation of historical and archaic words and expressions; a proper translation of religious concepts and terminology as well.

All these points might be treated as scholarly novelties. Moreover, it is natural to expect a growth of such works dedicated to the problems relating to crucial aspects of the translation from Indian languages at full length, opening a prospective way for compiling a fundamental research works.

In the translation, the Uzbek reader picks up extremely curious information like Indian festivals, customs and rites, specific features depicted in

charmingly attractive manner and simultaneously the translator skillfully exploits a rich resource of his own tongue, which decorates all traits of general fibula, enriching its aesthetic value. That's why undoubtedly the novel should be qualified as a completely perfect translation of the original work.

Undertaking a comparative analysis one witnesses the cases of masterly translation into Uzbek a specific Indian realm by means of selection of equivalent expressions. At the same time, one can state that many concepts of Indian origin have turned to be integral elements of the Uzbek mind too.

Several concepts were rendered into Uzbek with special comments while the other ones became equipped by footnotes and explanations. Nevertheless, in our minds, in very few cases such preferences proved to be either omitted or neglected, thus, preventing a reader's understanding the meaning of that. In particular, we tried to carry out an insight into professions, position titles, estates, modes of national dress, decorations, ritual and habit's reflection as well as translation of measures and units in Uzbek version.

Thereby we have perceived that except sole cases of matching and similarity between the two versions there are many different cases demonstrating some shortcomings and in accuracies not reaching exact and precise hitting the targets in this regard. In particular, these cases include original currency and length measures, domestic life and daily usage appliances, clothes and garments, eatables and drinks, etc. numerous nations, among which certain ones, delivered through transliteration enable a reader to imagine a true countenance and typical features of the Indian environment and surrounding atmosphere at full length, alike seeing these by own sight.

Concerning a case of resorting to transliteration of real words, one may point out that this phenomenon is absolutely due to absence of such words in Uzbek at all. However, a plenty of Indian realia⁸ in Uzbek version does enforce a national Indian colour of the narration in general.

Generally, by our unanimous opinion, Amir Faizulla, during the process of translation, has done

⁵ For example, diverse aspects of Premchand's artistic mastership used to attract an attention of very experienced scholars, like late Dr. O.Kolomeytseva (Polinova), assistant professor of the Department in 1951 and 1981, Dr.R.Elizarova, assistant professor of the Samarqand State University in 1957 and Dr.L.V.Eremyan, a senior research scholar of the al-Beruni Institute of Oriental studies, Uzbek Academy of Sciences. All of them did highlight these problems in their monographs, papers and Ph.D. thesis as well.

⁶ By the way, subsequently Amir Faizulla became honoured by Indian Government to be a participant of Seventh Vishva Hindi Sammelan, held in 2003 at Paramaribo (Surinam).

⁷ To our mind, Rehmanberdi Muhamadjanov is righteously deserving to be recognized as a founder of Uzbek national school of translation from Indian Languages, because apart from many

Hindi and Urdu books he has made a brilliant translation of Nanak Singh's famous novel "Golden bullet" from Punjabi, too.

⁸ The word *realia* comes from medieval Latin, in which it originally meant "the real things", i.e. material things, as opposed to abstract ones. The Bulgarian translators Vlahov and Florin, who were the first to carry out an in-depth study of realia, coined the modern sense of the word. They indicate that since realia carry a very local overtone, they often pose a challenge for translation. Realia must not be confused with terminology: the latter is primarily used in the scientific literature to designate things that pertain to the scientific sphere, and usually only appears in other kinds of texts to serve a very specific stylistic purpose. Realia, on the other hand, are born in popular culture, and are increasingly found in very diverse kinds of texts. *Fiction*, in particular, is fond of realia for the exotic touch they bring.

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his absolutely best in exploring such professional devices of translation art as transliteration as well as a direct and an explanatory or commentary modes of the one. Bearing in mind a limited capacity of the present paper, the aspects one can demonstrate through analyzing a following small passage from “Vardaan”:

मंडप के तले डोमनियाँ और गबनिहारिने सोहर और सोहाग
अलाप रही थीं। गुलबिया नाइन और जमुना कहासिन दोनों
चटकीली साड़ियाँ पहिने, माँग सिंदूर से भरवाये, गिलट
के कड़े पहिने, छम-छम करती फिरती थीं⁹ [6, 29]

This passage contains a wide range of typical Indian realias. It's the quality of translator too who has successfully managed to render them by means of detailed explanations. In particular, the form डोमनियाँ [*Domniyan*] is translated into Uzbek by such a combination of words, as literally “singing dancers and singers”. Meanwhile, as we think, it should be also stated, that, according to the literal meaning of the word डोमनी [*Domni*], the translator in fact has preferred a sense “a lady from Muslim caste of musicians and dancers”. But after some consideration of this example one can add here a following comment, referring to the *Little Pearl Hindi-English Dictionary* where the word डोम [*Dom*], from which derived a feminine form डोमनी [*Domni*], is given as “a sweeper (among Hindus)”¹⁰ [5, 329].

Meanwhile, in the Hindi-Russian Dictionary, under editorship of prominent Russian Indologist V.M. Beskronny¹¹ the word डोम [*Dom*] is denoted by four different ways, as (1) Hindu - caste, engaged with burning dead bodies as well as with weaving baskets; (2) Hindu - a member of caste Dom; (3) Muslim – Dom (a caste of musicians and dancers); (4) Muslim – a member of caste Dom (see the First Volume,¹² [3, 673]. At last if one can apply to such indisputable Dictionary as¹³ [7, 248] and so one will find, that the word is commented here as अत्यजों की एक जाति जो दौरी, सूप आदि वैचरी है। [*atyajon ki ek jati jo daori, sup adi baychti hai*] ढाढ़ी [*DhaRhi*]. It means “a caste of untouchables, which sells Dauri (small baskets of Bamboo) and baskets”. DhaRhi (regarding this word actually it may

be noted, that its meaning is “a caste of wandering musicians”¹⁴, [3, 677].

So thus, as one can conclude, perhaps the translator has obviously chosen his own respectively suitable way, resorting to the presumably very plain sort of adjustment to Uzbek social environment, which is mostly Muslim, indeed. Besides, he surely has taken into account a contextual side of the word, especially its combination with verbal form अलाप रही थीं [*alap rahi thin*] i.e. “singing in tune”.

As another realia word to be analyzed, it is कहासिन [*kaharin*], which originally denotes “a lady from the caste of water carriers and palanquin porters”. In fact it was translated by Amir Faizulla as “an office-cleaner”. One can generalize here that the translator has ignored a difference between two concepts of “a profession” and “a caste”. In India, there is social and religious hierarchy in Hindus which is called *Jati Pratha/Caste* system. (there are four major categories Brahmin, Kshatriyas, Vaysha and Shudras Caste). As far as our view is concerned, one should distinguish them properly and our translators failed to reach to the complexities and histories attached to these Castes. The word “caste” is used for *jaat*, deriving from Portuguese origin for “a profession”, and also “a descent, a lineage”, because in India as well as in some other states of East the notion of “a caste” is to denote “a social class in India: as exclusive social class”¹⁵ [4, 163]. Meanwhile the notion “a profession” can bear a meaning of “an employment not mechanical and requiring some degree of learning... the collective body of persons engaged in any profession in question”¹⁶ [4, 874] etc. This point is approved by Dr. Q. Musaev¹⁷ [1, 299], a well-known Uzbek expert in Translation Theory¹⁸ as quite appropriate, indeed.

In the same way, we have treated the modes of translation for the Hindi words सोहर [*sohar*], सोहाग [*sohag*], मेहंदी [*mehandi*], अबीर [*abir*], तिलक [*tilak*] which should have been translated more cautiously. For example, regarding the latter three words the translator in fact confused their meanings, presenting all of these as giving “a red color”, whereas, for example, the मेहंदी [*mehandi*] is rather more suitable to

⁹ प्रेमचंद। वरदान। नई दिल्ली। भारतीय ग्रंथ निकेतन, 2011. पृ. 29.

¹⁰ Yogendra Nath. *Little Pearl Hindi-English Dictionary*. Pearl Publishing House, 49, Qutab Road, – Delhi, 1990. P.329.

¹¹ It should be pointed out in particular, that among many academic merits of him Dr. V.M.Beskronny is known as a teacher of a wide range of eminent Uzbek Indologists, including late Dr. Uyghun Aripov as well as Dr. Tashmirza Khalmirzaev, Dr. Khanzarifa Begizova and Prof. Azad Shamatov, too.

¹² Хинди-русский словарь. В двух томах, – М.: Советская энциклопедия, 1972. – С. 673.

¹³ बृहत् हिन्दी कोश सम्पादक कालिका प्रसाद राजबल्लभ सहाय, मुकुन्दलाल श्रीवास्तव, वाराणसी ज्ञानमण्डल, लिमिटेड संवत् 2002. पृ. 248.

¹⁴ Хинди-русский словарь. В двух томах, – М.: Советская энциклопедия, 1972. – С. 677.

¹⁵ William Geddie, Chambers's Twentieth Century Dictionary of English, ed. rev. Edition, – London, 1964. – P. 163.

¹⁶ William Geddie, Chambers's Twentieth Century Dictionary of English, ed. rev. Edition, – London, 1964. – P. 874.

¹⁷ Мусаев.Қ. Таржима назарияси асослари. – Тошкент: Фан, 2005. – Б. 299.

¹⁸ In particular, he states: “For the specificity of historical, ethnic, religious, cultural, political and aesthetic views some peoples do not have an adequate equivalents, matching certain foreign realities. That's why a material translation of these often does not bring in expected result”.

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be rendered by word “henna” in Uzbek, than “giving a red color”. Besides, in general one can advise the translator to resort in such cases to footnotes, not inserting the explanations into the original text as usually done by Amir Faizulla.

Besides one come across many situations to be linking points between Indian and Uzbek cultures. Especially one means the Uzbek way of life, Indian wedding ceremonies, rituals relating to birth of child, betrothal rites, dowry rites, and respect extended to bridegroom, responsibilities of brides, love for children, and reverence to parents and so on, all these in fact are innumerable. We do recognize these because of historical, religious and area of proximity between two nations.

As a firm testimony to that, there is great Babur’s dynasty as well as sizable percentage of Muslim population equal to approximately 184 million¹⁹ to be like connecting bridge between the two civilizations of ours. As far as a real proximity is concerned, we believe that it was a great impetus enhancing and strengthening the cultural and economic relations between two neighboring states of Asia.

Therefore, in conclusion one can summarize, that a translation of any solid book as a rule makes the translator responsible for its preciseness. One must render all issues peculiar to the foreign nation as well as its unknown life, religion, habits and traditions just like in original. Apart from that, he should act with necessary skills beyond breaching linguistic norms of the recipient language. In this situation, the translator usually resembles a creator to be like a bird with broken wings not being able to add either his own thought or mode while transferring a readymade product into its own tongue. Meanwhile there are also such masterpieces, which can astonish rather through good translation than in the original version.

Finally, it should be stressed that those books in Hindi, which had been so far translated into Uzbek from Hindi and Urdu, including Premchand’s works are distinguished by clear and lucid style, by the themes treated in them, easily reaching the hearts of ordinary men as well. These translations also tried to provide certain inner customs, rights and original features, circulated inside Indian community. That’s why the Uzbeks like reading these works and enjoying them to the fullest measure.

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