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EQUIVALENCY OF LEXICAL ITEMS IN ENGLISH TRANSLATION OF A. KADYRI'S BOOK "O'TGAN KUNLAR" (DAYS GONE BY)

Abstract: *Equivalency plays a key role in translation of both language in general and in particular, from different lingual systems. Equivalence is considered as controversial concept that so many times researched in translation studies. Some theorists define it to be fundamental in translation theory and others establish translation in terms of equivalence. The article analyzes the novel Abdulla Kadyri's book "O'tgan kunlar" (Days gone by) in equivalent – identified method. Also the possible difficulties and originality of the Uzbek novel school in translation in English language are covered in this study. The aim of this study is to identify the problems of equivalency method implementation in English translation of "O'tgan kunlar" (Days gone by) in order to look closely at what possible difficulties translator may undergo. It also seeks to explore the strategies applied accordingly. Some pieces of "O'tgan kunlar" (Days gone by) and English translation are selected, also the strategies of equivalency applied by the translator to transfer lexical items are extracted.*

Key words: Lexical item, equivalence, novel, translation, Uzbek literature, English language.

Language: English

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Introduction

A. Kadyri, being the founder of a realistic novel of a new type in Uzbek literature, through a variety of forms and styles mastered the ideological and aesthetic principles of this genre. Naturally, the implementation of such a huge and responsible task was preceded by painstaking work, long creative searches. That is why every his novel became an entire event in Uzbek literature, a model of innovation.

A. Kadyri's romantic style has deep roots in the identity of national literature. That is why now that the style searches of the artists of Uzbekistan represent a significant line of creative activity, the style experience of A. Kadyri becomes particularly relevant. Because, the writer's novels by literary terms and remarkable quality differ from many other prosaic works of the time. The novels O'tgan kunlar (Days Gone By) (1922) and Mehrobdan chayon (Scorpion in the Pulpit) (1929) mark the creative top of the Uzbek literature, in particular the Uzbek prose of the 20s. Therefore, A. Kadyri's creative experience is of

enduring importance for young writers. The works of this writer not only reveal the vividly individual identity of his writing handwriting, but to a certain extent is a "nodal moment" in the development of the style diversity of literature of the following decades.

The peculiarity of translation of literary works such as novels, which distinguishes from all other types of literary works, is not full replacement of the original and that the translation indicators are not completely identical to the original text. It is well-known that the absolute identity of the translation to the original is not dogmatic rule and it is no prevention to complete transition of thought and ideas of original text to the translated one.

The equivalency approach is bright example of reflecting relationship between the content of the original and the translation due to the lack of identity. The equivalency means general meaning of the content, i.e. the meaningful intimacy of the original and the translated text. Since the importance of matching between these texts is one of requirements

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of translation theory, equivalence is usually considered as a basic approach and basic way of the performance of the translation.

Here we concluded three indicators of equivalency approach in the translation process. The first one, the equivalence approach should be included in the aim of translation, defining the meaningful and contextual tasks of the translator. Second, evaluation concept of equivalence: "good," or "bad" translation is recognized only as equivalent translation. Third, equivalence as condition of translation, the task is to determine this condition by indicating what the translation equivalence is, which must necessarily be preserved in translation.

In the search for an answer to the last question in modern translation, three main approaches to the definition of the concept of "equivalent" can be found. Until recently in translation, the leading place belonged to linguistic theories of translation, dominated by the traditional notion that languages played a major role in translation. With this approach, the tasks of the translator can be concluded to the most accurate transmission of the text of the original in the language of translation in its full scope. Some definitions of translation actually replace equivalence with identity, arguing that translation should completely preserve the content of the original. A. V. Fyodorov, for example, using the term "completeness" instead of "equivalence," says that this completeness includes "complete transmission of the meaning of the original". Thus, Barkhudarov stipulates that unchanged "can be said only in the relative sense," that "losses are inevitable in translation, that is, there is an incomplete transmission of the values expressed by the original text." Hence Barkhudarov makes a natural conclusion that "the text of the translation can never be the full and absolute equivalent of the text of the original".

Another approach in equivalence approach of translation is to keep some invariant part in the content of the original, the preservation of which is necessary and sufficient to achieve translation equivalence. Most often, either the function of the original text or the situation described therein is proposed for the role of such an invariant part. In other words, if a translation can perform the same function or describes the same reality, it is equivalent. However, whatever part of the content of the original is chosen as the basis for achieving equivalence, many real-world and multilingual translations are always found in which this part of the original information is not preserved. Conversely, there are translations where it is preserved, however, they are unable to perform their function as equivalent to the original. In such cases, we facing a choice: either to deny such translations the right to be translations, or to recognize that the invariance of this part of the content is not a mandatory sign of translation.

Literature is considered as written type of communication through which writers and poets shared with their feelings and ideas. Literary works of well-known world writers influence the way of human life and society in perceiving the worldview and widen horizons of personality. This criterion of literary works is well-distributed and rarely-reaching implicated in the translation due to the lack of identity of original texts. Translation of literary works is not easy and complex process, it requires the transition of meaning of original text in one language, to the translated text in another language keeping style and forms. The main aim of translation is to transit a complete understanding of original text of one language by language means of another one.

The translation theory classify equivalency types on the type of text in other words each type of text should be matched in proper type of equivalence. For example, poems and verses should be proper translated with equivalence on preserving form of the original text, whereas prose such as story and novel are preferred to translate with equivalence on preservation of content. In the research study, which is related to the lexical items of equivalence, particularly Abdulla Kadyri's book "O'tgan kunlar" (Days gone by), we tried to find the equivalency of lexical items in English version. According to the translation theory principles the prose has content-equivalency type but as the many researches on literary work showed that no unique equivalence could be used and each translator follows own strategies in choosing appropriate type of equivalence. The following study questions are specified the general problem of choosing the proper type of equivalency.

The comparison of texts in origin and translated languages is one of the most researched issues in the translation theory. Equivalence is considered as basic indicator in translation theory researches, though its correspondence and applicability have caused many scientific reflections, resulting in various concepts of equivalence in the last decade. Hence, finding proper type of equivalence to the original text is the most problematic question in strategy of translation. These researches have studied correspondence of equivalence to the translation texts, using different techniques and providing the problematic issues for our research on this study papers. In fact, when a meaning is transferred from the origin text to the translated one, the translator is also dealing cultural aspect of translation. The typology of equivalence into semantic and pragmatic ones is well-known practice in differentiation of functions of origin text and translated one. Also the division of equivalency types on grammar, text style, pragmatism approaches has more specific and narrowed application in the translation theory (Baker, 1992).

In this study, analysis equivalency type applicability in English translation of a piece of

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Abdulla Kadyri's book "O'tgan kunlar" (Days gone by) was made by study the lexical items of English version of the novel. The first full-length Uzbek novel "O'tgan kunlar" (Days gone by), is considered one of the pearls of contemporary Uzbek literature. This tender, heartfelt and passionate tale of love has touched millions of hearts and captivated readers with the beauty, majesty and grandeur of the author's prose. I chose Abdulla Kadyri's book "O'tgan kunlar" (Days gone by) from among other important texts, because in this year (2019) our country widely celebrates the 125th anniversary of the birth of one of the best representatives of Uzbek creative thought. Also the novel book Abdulla Qodiriy's book "O'tgan kunlar" (Days gone by) was translated for first time in English language by the rector of Samarqand State Institute of Foreign Languages Ilkhomjon Tukhtasinov and Carol Ermakova from Karimov's Charity Fund. The availability of English translation for this book makes it suitable for equivalence analysis aimed at understanding the rhetorical diversities involved in this translation.

This study starts with a semantic analysis of the target text to provide the reader with a way of checking on the real meaning. For this purpose, the following translation of Chapter 1. "Atabek, son of Yusufbek-hadji" by Carol Ermakova will be analyzed:

1264-inchi hijriy, dalv oyining o'n yettinchisi, qishki kunlarning biri, quyosh botqan, tevarakdan shom ezoni eshitiladir... Darbozasi sharqi-janubiyga qaratib qurilgan bu dong'dor saroyini Toshkand, Samarqand va Buxoro savdogarlari egallaganlar, saroydagi bir-ikki hujrani istisno qilish bilan boshqalari musofirlar ila to'la. Saroy ahli kunduzgi ish kuchlaridan bo'shab hujralariga qaytqanlar, ko'b hujralar kechlik osh pishirish ila mashg'ul, shuning uchun kunduzgiga qarag'anda saroy jonliq: kishilarning shaqillashib so'zlashishlari, xoxolab kulishishlari saroyini ko'kka ko'targudek. Saroyning to'rida boshqalarg'a qarag'anda ko'rkamrak bir hujra, anovi hujralarga kiygiz to'shalgani holda bu hujrada qip-qizil gilam, uttalarda bo'z ko'rpalar ko'rilgan bo'lsa, munda ipak va adras ko'rpalar, narigilarda qora charog' sasig'anda, bu hujrada sham' yona-dir, o'zga hujralarda yengil tabi'atlik, serchaqchaq kishilar bo'lg'anida bu hujraning egasi boshqacha yaratilishda. Og'ir tabi'atlik, ulug'

g'avdalik, ko'rkam va oq yuzlik, kelishgan, qora ko'zlik, mutanosib qora qoshliq va endigina murti sabz urgan bir yigit. Bas, bu hujra bino va jihoz yog'idan, ham ega jihatidan diqqatni o'ziga jalb etarli edi. Qandog'dir bir xayol ichida o'lturg'uchi bu yigit Toshkandning mashhur a'yonlaridan bo'lg'an Yusufbek hojining o'g'li — Otabek.

It was the seventeenth day of the month of dalv, hijri year 264. A wintry day. Calls to evening prayer rang from all around as the sun set...

Margilan's famous caravanserai, the one with south-east-facing gates, was placed with merchants from Tashkent, Samarkand and Bukhara. With one or two exceptions, the rooms were overflowing with travelers from afar. Their day's business done, the lodgers now made their way back to the shelter of the caravanserai, where many of the residents were already bustling about, preparing for the evening meal. Empty by day, this place was now teeming with life: the rising racket of lively conversations interspersed with lusty laughter soared to an indescribable cacophony; the whole compound seemed poised to shoot up into the heavens at any moment.

In the far reaches of the courtyard we see a snug room, marked by the elegance of its décor. If simple koshma felt rugs cover the floors of other rooms, here we find rich crimson carpets; if coarse blankets festoon the other quarters, here they are replaced by kurpach covers made of silk and adras; if oil lamps smoke in other rooms, here candle flames flicker in a lively dance. And the resident of this room behaves differently, too, not like the hot-headed, happy-go-lucky lodgers in other quarters.

Calm and reserved, of state build, with a handsome, alabaster face, ebony eyes under equally ebony brows, and a light fuzz of moustache just showing through – such was our young man. In short, both room and resident distinguished themselves from the caravanserai's other quarters and lodgers. The young man, presently engrossed in thoughts privy to none but himself, went by the name of Atabek. He was the son of an eminent nobleman from Tashkent, Yusufbek-hadji.

We can see the differences in equivalents chosen by the translator in the following table:

Table 1. We can see the differences in equivalents chosen by the translator in the following table:

Original	Translator's version	Type of equivalence
hijriy	hijri year	loan-words
Dalv	Dalv	loan-words
Shom e zoni	Evening prayer	approximate substitute
saroy	caravanserai	lexical (semantic) modifying the meaning
ko'kka ko'targudek	Shoot up into the heavens	approximate substitute
hujra	room	lexical (semantic) modifying the meaning
serchaqchaq	Happy-go-lucky	approximate substitute

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Yengil tabiatlik	Hot-headed	approximate substitute
Qandog‘dir	engrossed	lexical (semantic) modifying the meaning
ayonlaridan	nobleman	lexical (semantic) modifying the meaning

In the process of transfer in translation, the translator must preserve the content of the message at any way, because it is the meaning which is of prime importance. Therefore, a translator may often be obliged to transform the form in order to preserve the content, though it is much better if one can convey the same meaning in the target language.

We see that in the translation, the translator limits himself just to the words which come to his mind first; he focuses on the form more than the content, and also the words are used in their general meaning. But there are some words and equivalences, which are suitable and specific to this field. If a translator attempts to preserve the linguistic features of the source language in the process of transfer, it may result either in national specificity or in cultural pragmatic content. According to Nida and Taber (1969), the structural adjustments affect the entire range of linguistic structure. It is obvious that the first translation is more structure-oriented and it uses precise equivalents and is semantic-oriented. In order to elaborate more on this point, it is better to have a look at the other aspects of this matter. Consider the following translation of description of Qumush-bibi (first scene):

Uning qora zulfi par yostiqling turlik tomonig‘a tartibsiz suratda to‘zg‘ib, quyug‘ jinggila kiprak ostidag‘i timqora ko‘zlari bir nuqtag‘a tikilgan-da, nimadir bir narsani ko‘rgan kabi... qop-qora kamon, o‘tib ketkan nafis, qiyig‘ qoshlari chimirilganda, nimadir bir narsadan cho‘chigan kabi... to‘lg‘an oydek g‘uborsiz oq yuzi bir oz qizilliq‘a aylangan-da, kimdandir uyalg‘an kabi... Shu vaqt ko‘rpani qayirib ushlagan oq nozik qo‘llari bilan latif burnining o‘ng tomonida, tabi‘atning nihoyatda usta qo‘li bilan qo‘ndirilg‘an qora xolini qashidi va boshini yostiqdand olib o‘lturdi. Sariq rupoh atlas ko‘ynakning ustidan uning o‘rtacha ko‘kragi bir oz ko‘tarilib turmoq-da edi. Turib o‘lturgach boshini bir silkitdi-da, ijirg‘anib qo‘ydi. Silkinish orqasida uning yuzini to‘zg‘ig‘an soch tolalari o‘rab olib jonso‘z bir suratka kirgizdi. Bu qiz suratida ko‘ringan malak qutidorning qizi — Kumushbibi edi.

On a high couch, languishing in the embrace of down cushions and atlas blankets, lies a girl, wearied perhaps by the cold, perhaps by something else. Her black braids lie tangled among the pillows, her jet-black eyes gaze out from under her long thick eyelashes, staring into space as though she had glimpsed something.... Her fine blue-black arched brows are knitted into a frown as though something

troubles her...A bashful blush lightly flushes her clear, carefree face, round and luminescent as the full moon...Tossing off the corner of the blanket she runs her delicate white hand over a black beauty spot, most tastefully placed by mother nature herself to the left of the girl’s dainty nose. Sitting up, the girl raises her head from the pillow. Her neat breasts swell slightly above the neckline of her yellow atlas dress. Now seated on the couch, the girl tosses back the head and a shoulder runs through her whole body. The disheveled ringlets framing her face lend her a bewitching air. This angel in the form of a girl is Kutidor’s daughter, Kumush bibi.

In both scenes of heroes description the translator use certain techniques to transmit equivalency of the original text: such as loan-words of the words hadji and bibi, and lexical (semantic) modifying the meaning as in the addition of “caravanserai” after the expression “Saroy” to appropriate matching of original text to the translates one..

Looking at the table we can say that he translator used equivalency approach in more wordily way.

Conclusion.

The comparative analysis of original text of Abdulla Kadyri “O‘tgan kunlari” (Days gone by) and English version by Carol Ermakova we can see that translator has used form-type equivalency approach with a great number of lexical items, We suggests the solution of this problem is to use context-type equivalency that is more appropriate and applicable in the translation of this novel. It is really difficult and effortful way to find the type of equivalency especially for literary works. At first translator should take into consideration what kind of type is original text. Then, he (she) should think about correspondence and applicability of type of equivalence to the original text, In solution of problem in transmission of non-equivalent lexical items in the literature especially ancient one, the translator should minimize a number of words in explanations and note, also more to use such techniques such as calque or borrowing. Therefore the results of our study, although we have not so many English versions of the translation of Uzbek literary texts in general and that of “O‘tgan kunlar” (Days gone by) in particular seems an innovative test project with partial semantic and stylistic diversity, it is one of successful first pilot one.

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