

УЎК (УДК, UDC): 81'255.2: 821.112.2 Utkir Khoshimov=111
DOI: 10.36078/1565764525

THE TRANSLATION PROBLEMS OF UTKIR KHOSHIMOV'S WORKS INTO ENGLISH



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Abstract

This article is about the translation problems of Utkir Khoshimov's works into English. In this article new methods and approaching to the translation studies and the importance of keeping the national specific meaning of the work, its verbalizing and interpretation to the readers of foreign languages are discussed and analysed. In this article the problems of equivalent non-equivalent lexicon in translation are discussed and analysed as well. It is important to express and translate the exact meaning of the work.

Keywords: linguistic relativity; images; cross-linguistic; cross-cultural; idiomatic expression; anthropocentric paradigm; knowledge structure.

ЎТКИР ХОШИМОВ АСАРЛАРИНИНГ ИНГЛИЗ ТИЛИГА ТАРЖИМА ҚИЛИШ МУАММОЛАРИ

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Аннотация

Ушбу мақола Ўткир Хошимов асарларини инглиз тилига таржима қилиш масалаларига бағишланган. Муаллиф таржима соҳасидаги янги метод ва ёндашувлар ҳақида фикр юритади, уларни таҳлил қилади. Шунингдек, ёзувчи асарлари таржимасида миллийликни сақлаб қолишнинг зарурлиги таъкидланган, эквивалент ва эквивалент бўлмаган лексик бирликлар таҳлили ўрганилган ва таржимада асар мазмунини тўла сақлаб қолиш муаммоси хусусида баҳс юритилган.

Калит сўзлар: лингвистик боғлиқлик; имиж тушунчаси, кросс-лингвистик; кросс-маданий; иборали бирликлар; антропоцентрик парадигма; билим тузулмаси.

ПРОБЛЕМЫ ПЕРЕВОДА ПРОИЗВЕДЕНИЙ УТКИРА ХОШИМОВА НА АНГЛИЙСКИЙ ЯЗЫК

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Аннотация

Эта статья о проблемах перевода произведений Уткира Хошимова на английский язык. В статье обсуждаются и анализируются новые методы и подходы к переводоведению, а также говорится о важности сохранения национального специфического значения произведения, его вербализации и интерпретации для читателей на иностранном языке. В данной статье также обсуждаются и анализируются проблемы эквивалентной /неэквивалентной лексики в переводе, потому что выразить точный смысл и перевести ее – составляющие профессионального мастерства переводчика.

Ключевые слова: лингвистическая относительность; образы; кросс-лингвистическое; кросс-культурное; идиоматическое выражение; антропоцентрическая парадигма; структура знаний.

Translation plays a significant role not only in teaching and learning process, also it is very important to convey the one's mentality, customs and traditions. Therefore, we also need translation studies to compare and understand different nations and their cultures. Why? Because while you are learning a foreign language, you have to understand and should easily follow the meaning of the given text. Interestingly, when you begin to deal with any foreign language text or literary works, you will certainly face the challenges, which hold translators, writers and even readers to realise, express and understand the clear meaning of the notion. The reason for this, it is obvious that the meaning of the text can be differently interpreted or translated. Generally, a good translation is not easily or directly translated into another language and in this process, it is allowed translator to use any kind of methods and approaches to keep the real meaning of the text. Loconically, we may articulate "translation" is a text-processing and text-reproducing activity which comes from a source text to a resulting text. Other types of text-processing and text-reproducing activities are commenting the text, summarizing text, interpreting the meaning of the work, adapting a text for a different group of addressees, transposing the text into another medium, etc. What kind of translation from all these text- processing activities is that translation is based on an act of creating a relation of equivalence between a source text in one language and its cognition and translation in another language. The German translator, *Wolfram Wilss* gave and offered a good explanation

and definition to translation, according to his idea that *"Translation is a text-processing and text-re-verbalisation process which leads from a source text to a target text that is as equivalent as possible and presupposes an understanding of the original text in terms of content and style. Translating is a process, which consists of two main phases. One of them is a phase of text comprehension in which the translator analyses the source language text with reference to its meaning and style. The following one is a phase of linguistic reconstruction, in which the translator reproduces the source language text which he had analysed in terms of content and style, under optimal consideration of communicative equivalence"* (2,18). Since it is often said that keeping national-coloured words should be used but not so frequently. What did I mean by meaning that? If you deal with translation studies, everyone should be aware of everything and anything that is related not only linguistic sphere but also non-linguistic sphere too. Because while translating the texts, you should keep the cultural aspects of the words, expressions and sentences that are being translated into another language. As far as the things that motivate to write this topic are concerned, we will enumerate some of them as forethought of the initial points to write this article.

Granted, this is one of the new topic which has not been learned yet by the majority of scholars, translators and linguists. Furthermore, this is going to be almost new translation problems from Uzbek language into English language. In addition to this, one advantage of this kind of dissertation topic is that it will really help learners and readers in both Uzbek and English languages understand the feelings, the ways of life, and character of the nation. By doing this dissertation, we will be able to not only achieve to translate cultural-valued books but by courtesy of being translated into English language it will assist Uzbekistan to show its rich literary heritage to the whole world and in the meanwhile, it will help other nations to know more about Uzbekistan and its culture. So it will be also acknowledged as a source of strengthening the knowledge according to "Anthropocentrism" in linguistic science.

As it has been cited above almost no one has worked on this topic yet as while investigating this issue, one can find some useful data about how to translate the literary works of Utkir Khoshimov's.

There is a lot of information which can be found through the internet and in some articles we might see interesting facts how to approach to this translation sphere, for instance, in the articles were written by Apetyan Marta Karenovna about "Ложные друзья переводчика в английском языке" and Saida Sulstonova's, senior teacher in Uzbekistan State World Languages University and her article is called:

"Comparative Analysis on translation of examples from works by Utkir Khoshimov from stylistic point of view".

By the help of the first article we are able to learn and gain some information about confused words in translation. The next one gives a chance to sharpen readers' knowledge about stylistic devices and their use in language especially in translation sphere. There are several reasons why the later one is more suitable for the ways of translating. For instance, Because of the national peculiarities of the stylistic differences in foreign languages, translators have enough obstacles to reach exact meaning in translation. Those who wish to become a translator or an interpreter must have understanding how to reproduce the function of reception and save the original

"Images" in translation. Without a stylistic aspect of translation, one cannot get a beautiful meaning in translation. The translation of the original text depends on how the translator can understand and how he/she conveys the meaning of the stylistic units in process. The main task of translation is the transfer of stylistic units appropriately. In that article several sentences are analysed and translated according to the aspects of correlation of SD in Uzbek and English with keeping the meaning and functions; for example:

"**Айиқдек лапанглаб** вагонча томонга биринчи бўлиб юрди" (3, 382). (*Was the first to **walk awkwardly** towards the wagon **like a bear***). The **Simile** was kept in translation as well; Айиқдек – like a bear;

– дек was substituted by like, as an extra information this stylistic device is called "Tashbeh" in Uzbek literature. As we know simile is a stylistic device based on comparison of different objects and events.

*In another example, "Ҳозир дилсиёҳлик бўлишини билиб, юрагим гаши тортди. Қурувчи халқи нозик... – My **heart sank** overseeing the forthcoming **disappointment**. **The builders are sensitive ones** (3, 382).*

(юрагим ғаш тортди — my heart sank; **idiomatic expression** was kept via equivalence method of translation)"

In Uzbek language and literature we call it "Жонлантириш" Stylistic device — **Personification** was used "Баҳор сувларининг жарангдор кулгиси" — *laugher of the spring water*" (3, 382).

"Залда дахшатли қарсақ кўтарилди-ю, Алимардоннинг юраги зиррилаб кетди". — *A **terrific** applause rose* in the hall, and Alimardon's *heart shuddered with fear*

(**hyperbole, exaggeration** was used (3, 383) but in this sentence the word "terrific" was misused, because it means "very good" (informal) = great. So when

you translate such kind of words and expressions, bear in mind that translator should use the appropriate word in translation.

"Бу қандоқ шармандалик, Бу қандоқ шармандалик!" — *What a shame! What a shame!* (5, 383) (**Repetition** was used both in source and target texts to intensify the meaning)

These examples were taken from Sultonova Saida's article and she beautifully explains the importance of stylistic devices by comparison in translation. On top of these, we can also add that "Theoretical Framework and Hypotheses", modern translation requires to use modern approaches which are related to cognitive aspects of translation studies in Linguistics and conveys the lingua-culture and its conceptual role in translation. Additionally, in this article "knowledge structures" will be investigated according to linguistic and non-linguistic point of view, as well as their roles are learnt with verbal and non-verbal communication in translation studies. Over and above if we are talking about translating from Uzbek into English, that is why the term of "Equivalence" should certainly be mentioned in theoretical part as a form of correlations, linguistic equivalence and cultural equivalence and together they will show "maximal equivalence" of translation. If we draw great attention to different methods, new translation methods and approaches should be available and a manual must be published in order to help students understand use of interpretation in Text linguistics, Comparative Literature and Comparative linguistics too.

Finally, it is certain that all rudimentary methods in translation studies will be learnt and practised. There are several methods and ways in translation such as

- "Word-for-word translation"
- "Literal translation"
- "Faithful translation"
- "Semantic translation"
- "Adaptive Translation"
- "Free translation"
- 'Idiomatic translation'
- "Communicative translation"

So since earliest times there have been an important cross linguistic and cross-cultural practice in translation. Here it is regarded as cross linguistic and cross cultural tool of communication as well. Moreover, today some new trends have appeared in translation studies such as:

- Ideology in translation studies

- Ethics in translation studies
- Political action in translation studies
- Narrative approaches to translation
- The role of translation in multicultural societies
- Micro-historical studies of translation
- Eco-translatology (2, 33).

As additional methods are surely about to suggest using “Cognitive and Cultural Translations”. The concept of ‘culture’ has been the concern of many different disciplines such as philosophy, sociology, anthropology, literature and cultural studies, and also in translation studies too, so that the definitions offered in these fields vary according to the particular understanding and acknowledging. Kroeber and Kluckhohn (1952) learnt and collected 156 (!) definitions of culture, and today such a list would undoubtedly be much longer. In all these attempts at coming to grips with the notion of ‘culture’, two rudimentary points of views that culture have emerged: the humanistic concept of culture and the anthropological concept of culture. Both of them play important role to translate the humanistic concept of culture which captures the ‘cultural heritage’ as a model, an exclusive collection of a community’s masterpieces in literature, fine arts, music etc. The next anthropological concept of culture refers to the overall way of life of a community or society, i.e. all those traditional, explicit and implicit designs for living which act as potential guides for the behaviour of members of the culture. That is why while translating some kind of works we need to know about them. These will be expressed with the help of culture-coloured words, which are acknowledged as national specific so as to explain the difficulties and cognition according to religious, encyclopaedic knowledge in both culture and its importance of Anthropocentric paradigm to contemporary translation theory and practice with the help of linguistics and its units. When we translate Utkir Khoshimov’s works into English language, we should know about all works of his. Because with the help of one or two methods, we may not able to express the exact translation. So above mentioned methods and ways are crucial in translation. So these translation methods are the most convenient for translation, however, one should have literary knowledge in order to understand the theme, periods and meaning of the author’s world picture view, such as in Utkir Khoshimov’s one of the works this title has been used. **“Objection to Darwin”** if we pay close attention to this title we can see that it is in literary book, but automatically in reader’s mind perception of world will appear. First of all we understand it as a theory of Charles Darwin, afterwards, when we have read and comprehend, we will start to feel what

the author's point of view and explanation it through the language. Secondly, we will begin to analyse the perception of the language use given by author. Finally, anyone who deals with reading as a foreign reader try to translate his/her own language. For instance, "Дарвинга эътироз" — "Дарвин таълимоти нотўғри. Одам маймундан эмас, маймун одамдан тарқаган, Оёғи ердан узилмаганлар одам бўлиб қолган, ойёғи ердан узилганлар эса маймун бўлиб дарахтга чиқиб кетган... Бу жараён ҳамон давом этмоқда..."

Let's try to translate this part: *"The conception of Darwin is not true. Human did not appeared from monkey wise verse monkey appeared from Human. Those whose legs are not removed from the ground have become a man. Those whose legs are removed from the ground have turned into monkey and climbed up the tree. This process is still going on"*.

The next example shows the Stylistic device "simile and metaphor" play main roles in translation, because they are based on the whole contextual meaning. The next attempt will be according to stylistic device "**simile**": in this kind of translation we can also use free translation so as to keep the meaning of the text and explain the exact meaning of the work, for instance,

"Илк муҳаббат баҳор осмонидани булутга ўхшайди. Оппоқ. Покиза. Шаффоф... На қўлингиз билан тутасиз. На ортидан югуриб етасиз...шамол уни кайоққа олиб кетишини ҳам билмайсиз...Биринчи муҳаббатнинг кўпинча натижасиз тугаши балки шундандир"(Ў. Хошимов. Дафтар Ҳошиясидаги битиклар) If we translate this part, we need to pay attention to its translation and expressive meaning:

"First love looks like a cloud in the spring... Snow-white, Pure, Cristalize everything... Neither you can touch nor you can run and catch up with it. Even it is difficult to guess where the wind blows it. Maybe the reason of fruitlessness of first love is by courtesy of this..."

As we can see in word-for-word or literary translations or semantic translation, all of them require huge vocabulary source and knowing the language and culture deeply and profoundly. In this translation part, we see different understanding and different approaches to translation. So when we see the name of Darwin, in our mind conceptual knowledge appears but the continuation of the text we can feel the different translation and cognition. In this part both national and international perceptions are appearing but in order to understand; a reader should be aware of both national and international background information and knowledge. In Uzbek culture there is such sayings, "**Бошинг кўкга етса ҳам, ойёғинг ердан узилмасин**". It

means that in any situation stay as a human/man and do not lose himself. These kind of meanings make a translator feel difficult and uncomfortable in translation. This is the just one part of the whole book. So as it has mentioned in one English idiom, "Easier said than done". Here I am about to draw your attention to Wilhelm von Humboldt's idea and he said: "*The diversity of languages is not a diversity of signs and sounds but a diversity of views of the world.*" By learning his approach we find the term "linguistic relativity" and try to understand its interpretation. As well as with this we also see the hypothesis of Edward Sapir and Benjamin Lee Whorf, and there are some impacts of this hypothesis to translation studies too. According to this approaching the hypothesis of **linguistic relativity** holds that the structure of a **language** affects its speakers' **worldview** or **cognition**. Also known as the **Sapir-Whorf hypothesis**, or **Whorfianism**, the principle is often defined to include two versions: the *strong hypothesis* and the *weak hypothesis*:

- The *strong* version elucidates that language *determines* thought and that linguistic categories limit and determine cognitive categories.
- The *weak* version expresses about linguistic categories and usage only *influence* thought and decisions (en.wikipedia.org).

So the linguistic relativity principle is the idea that the different cultural concepts and categories inherent in different languages affect the cognitive classification of the endured world in such a way that speakers of different languages think and behave differently because of it. Roger Brown has drawn a distinction between weak linguistic relativity, where language limits thought, and strong linguistic relativity, where language determines thought. But why is it important to know "the linguistic relativity" in translation? Since in contrast to the view that language 'reflects' the culture of a social group, the ideas that came to be known as 'linguistic relativity' imply the very opposite: language in its lexicon and structure has an influence on its speakers' thinking, their worldview and their behaviour (2, 47). With such kind of problem reader of the translated work may see a lot of challenges to understand the author's meditation and what is s/he going to explain to readers. Therefore, interpretation of cultural and cognitive point of views are so crucial to define and comprehend the exact meaning of the work.

By the end of conclusion, we have to admit that we have enough, even the preponderance source of information about translating from English into Uzbek, but unfortunately, still we have lack of translated works of from Uzbek into other foreign

languages. Therefore, this approach will assist anyone whom really aims to investigate research in academic discipline and field. Translating the works of the native author into any foreign languages requires new approaching to translation studies.

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