Transference of National Peculiarities in the Novel “The Din” by E.A’zam

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Abstract: The works of Erkin A’zam are being translated into the world languages. Specifically, there are unique characteristics of the English translation of the literary works by Erkin A’zam. The article deals with the translation of the national features of the novel on the basis of comparative analysis. One of the most prominent representatives of the modern Uzbek literature, Erkin A’zam’s novel “The Din” is distinguished by its national-cultural spirit. The work has been translated by A’zam Obidov. The article summarizes the national features of the novel. The translation and comparative analysis show that the translator A’zam Obidov did his best to message the reader the originality of the work, which is observed in particular on the features of the Uzbek character. However, there are some drawbacks, in terms of the description of the portraits and characters in the translation of particular words and phrases. The purpose of the translation is to introduce the Uzbek people’s lifestyle to the readers of the world; to strengthen the communication among people, literature, and intercultural society.

Keywords: originality, translation, phrase, conjunctive words, national, traditions, national spirit, character.

I. INTRODUCTION

The literary translation draws people together and introduces them to their spirituality, traditions and world outlook. Linguists and translators are required not only to learn the language and skills, but also to feel the original language of the work and to convey the essence of the work to the reader.

"Translation among the types of artistic creatures requires more scientific foundation.” [2,4] Accordingly, a translator takes a great responsibility through profound knowledge of language and translation theory, lexicon of the two languages; translation into another language by appropriate interpretation of the meaning of proverbs, idioms and sayings.

II. MATERIALS AND EXPERIMENTS

One of the most prominent representatives of contemporary Uzbek literature, Erkin A’zam’s novel, "The Din", is distinguished by its national spirit. This work has been translated into English by A’zam Obidov and is included in the volume "Heirs to the Great Sinner Sheikh San’on". This is the biggest achievement of the interpreter. When reading the English translation of the work, it can be seen that it draws attention to the artistic attitudes, the way of life, character and spirit of the Uzbek people. The authors of this article try to base these opinions by comparisons. The ways of transferring the peculiar features of national-local colour have been studied in the translation of the novel “The Din” through the comparative-typological and linguo-stylistics methods.

III. DISCUSSION AND RESULTS

In Uzbek: “Майдончада таранглик, бакироқ режиссёрниң газаби хукм суралди” [6; 32] In English: “The situation on set is tense, the loud-mouthed producer is too angry” [7; 206]. The word “Бакироқ” is translated as “the loud-mouthed”, which is akin to idiom from the lexical point of view. Despite the fact that the word was translated in the form of the phrase, it was able to reflect the characteristic of the Uzbek director. Or “Фарҳод бу очиқ соқия, аллақандай жонсарак акчонлари гаплари кўл бўлган ўятиради” [6; 37] English: “Farhod was listening to this open and somewhat confused woman with surprise” [7; 213]. In these examples, the adjective “жонсарак” which is characteristic to the personage of the work has been translated as "somewhat confused" in English. Although the term is changed, the translation is equivalent to "a little bit of a driver" and the author’s idea has been interpreted properly. “Ёзувчининг анови “қаҳрамонлиги”-кўй майли, аммо унинг ростакам тантқиллиги уша кунин бозм охирида билинди: у ҳаммани лол қолдириб ҳамма харжатни тўлаб кетибди” [6; 106] is brilliantly illustrated by the very generous combinations: “Well, it was clear that the writer had shown “heroism” before, but he really was very generous: it turned out that before he left he had footed the bill for all of us that evening” [7; 290].

“Ҳудо ҳакки, халли-хануз бунака сулувини кўргаан эдим. Ранг-руйин мана шу булук сувидан ҳам тоза, тининг-а!” [6; 46] The passage is translated into English as follows: “O Allah, I’d never seen such a beauty before! Her face and eyes were as clear as that spring, so pure!” [7; 222]. Note that the lexical and grammatical originality remains in the translation. The word “сулув” is essentially an adjective, and in the text it is a noun quality. It has been translated as a noun. In the Uzbek context the combination “Ранг-руйин мана шу булук сувидан ҳам тоза, тининг-а” (Her face and eyes were as clear as that spring) is transferred by metaphor. In this context, textual appeal has been preserved.

The writer uses the portrait elements to describe Gulya Lagutina as his national hero: “Тўғри, ўхшайди-ю, корачагина-ю, кўзин ҳам биллар-билимиз пистарог-ў, ана шу қароққинларининг туб-тубида ўзбекникдан фарқ қиладиган бегона алланима бор эди” [109].
Translator was able to reflect the content of the Uzbek language in the translation. The word “корачатигина” is a typical example of the Uzbek people appearance, which is expressed in English in the form of “dark complexion”. The expression “Қузи хам билин-билимдам пистарог-у” is also an expression of the Uzbek nation - the eye. This sentence is also logically translated into English: “It’s true she did look like an Uzbek woman thanks to her dark complexion, and her slightly slanted eyes, but there was something different and alien in those eyes of hers” [7; 292]. It is known from the hero, that he is not native to Uzbek. Gulya Lagutina’s family is described as the Uzbek, but she has lived in Russia. However, in the English text, the preservation of the characteristics of the Uzbek ethnicity in the appearance of women is reflected.

Also, the work reflects the translator’s skills in translating a number of Uzbek national traditions and customs into English. For example: “Эс-эс ёдимда: хотна тўйимга у киши роса кутулагу-у, негадир келмаган. Айтишларина, кейин чуқбуррон-да катнашганмин, лекин мен у пайда одам-пойдамга қарайдинган ахволда эмас элим...” [6; 54], such as the “хатна тўйи”, “чуқбуррон”, are Uzbek and Tajik words related to the circumcision ceremony of the Uzbek boys, they were translated as “circumcision celebration”, “the circumcision ritual.” That is, the second word has been transmitted to the reader as a combination of words. Or, in “Одатдаги куок-суок, одатдаги “олинг-олинг”у сипо гурүн” [6; 81], the well-known guest-house of the Uzbek people, described as “куок-суок”, “олинг-олинг”, “сипо гурүн”. In translation it is described as: “The usual food, the usual first and second courses, accompanied by the usual modest topics of conversation ruled the banquet” [7;260]. The term “куок-суок” in this word combines a variety of Uzbek dishes, more precisely, liquid and thick dishes. This statement is logically correct. The word “Олинг-олинг” is used to summon the visitor. This word does not appear exactly on the translation. However, the interpreter has been able to extract the word “сипо гурүн”. At the same time, according to the English language, the word “банкет” is used in the text. It is well known that this word is not in Uzbek, but is attained from other languages. Taking this into consideration, the translation may be a little away from nationality.

“Сочлари кон-кора, ўзи ҳам корамум-корапаранги, афти доми бумайиби юралаган бу искритимано чашмаҳори Фарход жинидан баттар ёмон кўрарди” [6; 68] has a portrait description. This portrait of Igor Semashenkov reveals also his inner world and character in detail. The translator also took note of the above verses in the translation and correctly conveyed the essence. In particular, the phrase “жинидан баттар ёмон кўрарди” was expressed by one word “irritated”; “Farhod was usually irritated by this swarthy, grimy, black-haired person who always wore a frown” [7; 247]. At the same time, in the English translation of the novel, the interpreter did not fully comply with the original nationality signs. In particular, “Бир вактар чурийиғина, қадим-комати ҳам жойда бўлган, кейин негадир ўзига карамай қўйган, киши қишлоқдан бошқа ташвиши Ўқ, кириларга яқинлабсан шўртумуқ бир аёл!” [6; 38] “шўртумуқ” is not reflected. As a result, the character was not fully opened: “Gulya was about 40 years old. She had probably once been a real beauty but later stopped paying attention to her figure and looks, forgetting everything but film and the film industry” [7; 213]. However, there are some alternative words, such as unsociable, difficult, antipathetic, which expresses this quality in English.

Or else, the author gives the following picture: “Гуля Лагутина ичариги хонада ўзига ҳушишиб кетадиған (ё армани, ё озары) бир аёл билан ачмалашиби-чўлилиллашиб, пичир-пичир кила бошлади” [6; 40]. This piece was translated into English “Calling from the second room, Gulya Lagutina greeted them warmly but then chatted with another woman who looked Armenian or Azeri” [7; 215]. The translation of the phrase “ўзига ҳушишиб кетадиған” has been dropped. In fact, the text may be expressed in a more national form in the style of “In a second room Gulya Lagutina was chatting with an Armenian or Azeri woman looked like herself”. In addition, words and phrases have been presented to the reader without the use of poetic dyes, such as “ачмалашиби-чўлилиллашиб”, “пичир-пичир кила бошлади”. Such a translation would undermine the power of art. Or: “Лекин зерикди. Манови кўруқ кайсар бода билан бир хонада ўтиравераб сиқилиб қетди” [6; 48] “But he was bored. It was really boring to sit with this stubborn man in one room” [7; 224] The pair word “қўр-ус кайсар” is translated as “stubborn man”. But coarseness is not the quality of stubbornness. This compound, which enhances the meaning in the clarification of the character used by the writer, can be expressed by the English idioms rude pigheaded fellow: “-. But he was bored. It was really boring to sit with this rude pigheaded fellow in the same place."

“Ўй-руғозор бола-чакадан бошқа ғами йўқ, отами бир худо қатори биладиған бечора пой-патақ эмамга ҳам. Нима деб айтаман ахир?” [6; 93] is not a translation of an example of пой-патақ энам describing one of Uzbek woman peculiarities. In another example, the nearest мўминот энам is represented by my simple-minded mother, which is a unique example of national caloric intake. Although this phrase is not an alternative to the English language, even though it is not nearly as close as it can be, it can be said to be a harmless creature, although it is not a feature of the European people.

The translation of the example “Кентгина чорси хоналари ёнефат давотрхи бошива опокисират уч хотин билан яъни дўлёт кийинған сињонам икки эракк гаёри-гурунг қилиб ўтирарди; опокисират биринги тиласида тўйбодалек кийинтирилган икки-UCH яшар болакай – невар соўлос керак” [6;80] is done like this: “Three older women and two simple-looking men wearing new skullcaps were sitting talking among themselves at one corner of the banquet table. One of the women was dandling a toddler on her lap” [7;260]. The meaning about the owner of the scene is given, but the phrase “тўйбодалек кийинтирилган” was dropped down in English. It can be described as “dressed solemnly” or the phrase “тўйбодалек кийинтирилган икки-UCH яшар болакай” by “hero of the day."
In “Жавоб кўзланида ҳам ўзимнинг билалонлигиним, сухбатдошмидан нечоғлиқ устулиги таҳпортмас ҳакқузилигиним кўрсатишга қишиларим. Ёш эдим, тўр эдим-да.” [6;53], the translation of the таҳпортмас quality was not translated: “I always tried to show off, assuming I was cleverer, more truthful and more intellectual than whoever I was talking to. Ah, I was so young and callow then!” [7;229] Here it is appropriate to refer the adjective to the quality identifies outrageous. But the translation of the phrase, “Ёш эдим, тўр эдим-да” as “Ah, I was so young and callow then!” could express the author’s original construction and idea. However, the interpreter said: “Тошпулат деганлари ўзим катори бир йигит экан. Аммо ёққа шошиб турган каби бидирлаб гапиради” [6;109] as “Today, our naive brother from Denov was due visit us and I had to be there on time so as not offend him.” [7;293], the translation of the “дўлвор”, which was used by the author to describe the simple character of the personality. This text could be translated as “Today, our naïve brother from Denov was due to visit us and I had to be there on time so as not offend him.”

The example of “Отаси – эски дўсти, ҳалқ артисти, ўлугдек улфатпараст, пазаида, белга пешбанд турғиб, чойхонада жигарни шундай қовурадики, ундан-да ошиб тушдиган ошполовинг кейин бироқ кўрмай кўяди, …” [6;8] was translated as “The actor’s father is an old friend of his and holds the prestigious title of People’s Artist. Extremely fond of company, he is an excellent cook” [7;178] The translation of the lexical, grammatical and stylistic phenomenon in the work is preserved in the words: “His father, the old buddy of his, People’s Artist, the excellent company makes the liver so good …” The very translation expresses the homogenous adjectives given by the author and keeps the fluency as in Uzbek.

The phrase “Ўзини хар не қўйсангиз чидайди – жони тошдан, кечиримли.” [6; 44] is translated into English as “He endures whatever you do to him – he is too patient and forgiving.” The translator gave the phrase “жони тошдан” as “too patient”. But there exists the English phrase “a great stayer” as alternative. In this regard, it could have been possible to express the original meaning, “жони тошдан, кечиримли” as “he is a great stayer and forgiving,” into English. In this case, though, the translator has been able to disclose the heroic character and try to convey his essence, however, couldn’t obtain the lexical décor and expressiveness of the work.

While expressing the character of Mirzo Ramazan, the main character of the stage, the interpreter could not fully describe the character of the Uzbek people: “Мирзо Рамазон, комсомолдан етиси чиққан жайдари бир романтик эмасми, айни ўша кезларда туғилган тўғнича, давр билан хамқадам бўлмоқ имлигида, ҳовлилик анъ ўша сероколининг топи кўйган” [6;16]. The word “жайдари” is a word of the Uzbek character. It is translated as “simple”. It is true that the word is also used to mean “odдий, содда”, but the word “plain” applies only to human beings and means “quality of ordinary”. In our opinion, the translator could easily convey an important characteristic of the character to the English reader through the word “plain”. In addition, such words are also important in shaping sympathy or antipathy toward a hero.

Another piece of art is remarkable: “Тошкентда юргонидан унча-мунчани назарига имлайдиган, сулшашмоқ у ёкда турсин, саломингизга ўзига бош қимтибгина ўтадиган танган қимти топим" [6; 25]. Translator transfers it as follows: “This rather arrogant, coquettish lady, who would give people the cold shoulder even in Tashkent, suddenly caught sight of Farhod in the courtyard” [7;199]. In this case, the term “унча-мунчани назарига имлайдиган” refers to a property. The author has made this expression comprehensible to the word "arrogant". At the same time, given the repeated use of this word in translation, it was possible to replace it with the option "highbrow". That is to say, "Having noticed Farkhad, this highbrow coquette who would give the cold shoulder to people in Tashkent, waved her hands to him …” will help to enrich the artistic expression in a lexical way. Also, the phrase “Мен азлдан шундай инглизching эдим” [6; 51] was translated as “I, on the other hand, was both finicky and whiny from the beginning” [7; 227]. In this case, the “finicky” is a quality that is a negative feature. The word "whiny" also appears in the dictionary as a whiner, which has a negative tone. Personality is not a critical attitude towards his own whim. So this phrase can be expressed in neutral terms, such as "fastidious and squeamish”.

The phrase “азламат ёшларимиздан” [6; 52] was translated into English as “Valiant young people” [7; 228] In fact, giving it through the “young stalwart ” reflects originality more on the work.

It is well known that in medieval works, portraiture is a portrait that introduces the hero’s character. A.Obidov tried to portray portraits created by the writer, to express his meanings, to express his/her essence. However, he didn’t sufficiently use the lexical wealth of the English language. For example: “Ўнинг ёнидаги – қийқ қийқ беш ёшлар чамали, истараси иссиқ бир киши эди. Оди томони снйарк洛克 тўқ мала жингалас соч иўни қўйсам узга тушган. Манън тула шахло кўзлари одамга аллакун мебриоб, мулолим бодаи” [6; 25]. It is noteworthy that the phrase “исттараси иссиқ”, which expresses the appearance of the Uzbek people,
has not been translated at all. In our opinion, this phrase could be used as a means of expressing national identity through the English word "nice face". In addition, the phrase "тўқ маъли бўлган сўнгий қўли қўликлари" has been translated into English as "his blond curly hair". This turn does mean "узинг нинг жинагалак сочил". Thus, the dark brown should be translated not by the word "blind", but by the English word "straw-colored".

That is, the passage “His straw-colored frizzy hair ...” allows him to portray hero's portrait as true.

The image of a girl named Zoya, in the form of "Қоз-қора жинагалак солчи, калин коплари тутан, доларанг қозидан сенкиллар қўзига қўрған, зўрламига, арманинг ҳушаб кетадиган киз менинг ҳам қўзигмат оловдек қўриниб, ичкилик таъсирида унга бир-инки озиг "олифта" тап қўнжан эченг қоши, ҳийлламига қизиб қолган "ўбилир" туйқусдан столни қўйиб кичирди: "Ўв студент! Бас қиласанни, буъмики!" [6;97] was translated as “With her black, curly hair, freckles and her thick eyebrows which met in the middle of her forehead she looked like a Gypsy or an Armenian girl” [7;279]. The combination of “her thick eyebrows which met in the middle of her forehead” is too long and can be achieved in the form of “and joint eyebrows”, and it can be achieved with a stylistic conciseness and clarity.

In the novel “Каттакон бир арбобнинг әрқа ўстаган арзанида қозидан, қўлланинг қўчаси қўп. Аммо ўзини тасманини, силлаккина, қўрначан равон, тил курғур бийрон, ана десангиз, мана деб туралди – шу йўқсинчали”. [6;27] portrait belongs to Elmira Kamalova. The word “арзанда” is characteristic, and in the Uzbek language “жуда эрка қўзидан стулни уриб қичқирди: "Ўв студент! Бас қиласанни, буъмики!" [7;279] and the poetic idea that the writer is trying to express “юзидаги сепкиллари қалин, раглар қўйиб кичирган қиз менинг ҳам кўзимга ўрно бўлган ёруга" [7;279] is translated as “With her black, curly hair, freckles and her thick eyebrows which met in the middle of her forehead she looked like a Gypsy or an Armenian girl” [7;279]. Thus, the dark brown should be translated not by the word "blind", but by the English word "straw-colored".

In some cases, the fact that the national-historical processes, which reflect the spirit of the time, are not reflected by the necessary means of the linguistic means, distinguishes the originality. While translating “Тошада мактабда мулламлик қиладиган, қалин, қоз-қора сочил ёнға тароқайлаб чакаларига лароқ солиб тургувчи "стилкага" гоғозида бир кун ичак қилинган кизи ноксисиқ бўлди. Янада олнинг бўлган қизи қўли қўлик деб ичикила" [6;108] is given as “But like me, Farhod is half blind, too” [7;292]. However, the word “half blind” itself does not exist in English and does not mean "шабкўрроқ".

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That is why the text can be translated as “Like me, Farkhad suffers from night-blindness” by means of the word “шабкўрроқ".

In addition, wrong translation has been fulfilled in some parts of the work. For example, “Ваша! Где ты? – дея аввал қочирнинг ўзини ўзий қўзий қолиқ резина этик қаримсий бир хотин қариб келди қоғириға. Фарҳод кечки таомни тугатиб, ўрнидан турайт – шу ёрсинчали!" [6;238] The wo...
In this case, "unkempt" is a scarce, irrelevant meaning. In fact, the writer emphasizes not only that the hair of a hero is grown, but he has grown up in such a way, and is extremely modern. This translation has not been translated yet. It is possible to give the meaning to the text by giving it as “with dark black wavy hair”.

IV. CONCLUSION

Above all, we have tried to summarize the characteristics of the English translation of the novel "The Din" by E.A’zam, the prominent representative of modern Uzbek literature. The study of translated version of the novel and comparisons show that the translator, A’zam Obidov, sought to give the work’s originality. This is especially true of the characteristic features of the Uzbek character. However, the novel contains some imperfections. It became more apparent in the image of portraits and characters, in the translation of words and phrases. The purpose of the translation is to convey the pages of the life of the Uzbek people to the readers of the world, to strengthen peoples, literature, and intercultural communication. Therefore, as the translator transfers the Uzbek language into English directly, he/she will have to pay special attention to the text in the works and try to convey the whole picture of national life to the English reader.

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