

REPRESENTATION OF HISTORICAL IDENTITY IN TRANSLATION

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DOI: 10.47750/pnr.2022.13.506.498

Abstract

We know that translation has served as a bridge in the establishment of friendly relations between peoples and nations around the world. The effective work of the world's translators in this regard is unparalleled. This article discusses the basics of how to give historical works in translation.

Keywords: Adequate translation, speech culture, grammatical form, lexical-semantic means, lexical harmony, alternative, lexical-phraseological units, grammatical norm, ideological-artistic content.

Introduction

Any historical work serves to describe the events that happened in a certain period. Although it is self-evident that historical works introduce today's reader to historical events and talk about history. In order to increase the esthetic impact of the work of art, to revive the spirit and spirit of the time in the mind of the reader, and to make the events in the work come true, the author uses historical words and expressions, archaic language tools. Although this may be a little difficult for the reader of today, it will help him to imagine the scenes of the historical period. In this way, the reader imagines the historical events in its entirety. Translating a work that is convenient for such a reader, and at the same time talks about history, can show historical scenes, and is rich in archaic language tools, from one language to another, puts enormous tasks before the translator.

Materials:

As the main source of this article were taken the English version of the original book "The Gadfly" by Ethel Lilian Voynich, its Russian translation and Uzbek version translated by Mirzakalon Ismaili. Monographs, articles and research papers of a number of translators were used in the process of comparing the translations with the original.

Methods:

The article is based on the methods of comparison, classification and statistic in the analysis of comparative-typological and aggregate evidence.

Results:

As we know, the translator has to fully recreate the spirit of the original. To achieve this, the translator can fully express the spirit of the period in which the work was created by using the language tools he is translating in accordance with the original. This requires the translator to recreate the spirit of the previous time. In this regard, in order to recreate the spirit of the original, the translator can overcome the difference between times by choosing the necessary linguistic tools correctly. Translation of archaic words and phrases in the original with modern words in the translation can cause ambiguities in the expression of historicity. Thus, the period in which the translated text was created should be understandable to the reader. Because, the translator creates the work for the reader of his time. To be more specific, the text of the translation of a historical work should be understandable even for the contemporary reader, and the reader should reflect the historicity and the landscape of the time when the original text was created. When translating a historical work, the translator should not completely give in to archaic alternatives in his work, because the translated text should not be completely alienated for the reader. It is natural that the reader who has read the text of the translation will be bored if he is surrounded only by comments. For example:

"Gemma, dear, I brought signor Rivarez out to show him our beautiful view; I must leave him under your care. I know you will look after him and introduce him to everyone. Ah! There is that delightful Russian prince! Have you met him? They say he is a great favorite of Emperor Nicholas".

If we pay attention to this derived text, words and phrases such as "signor", "Russian prince", "Emperor Nicholas" found in the original text are not found in all English texts. They also serve to express the period in which the work was written, national identity and historicity. As we mentioned above, the words "signor" and "signora" are Italian words. So, if the characteristic of the Italian nation is known through this word, the phrase "Russian prince" - "rus knyazi" serves to express a kind of historicity, a specific time. "Emperor Nicholas" appears to be a reference to the reign of Emperor Nicholas. This national identity and the spirit of the time are reflected by translators as follows:

In Russian:

"Djemma, dorogaya ya privela senora Rivaresa, chtoby pokazat emu, kakoy otsyuda otkryvaetsya chudesnyy vid. Teper ya ostavlyu ego na vashe popechenie. Ya uverena, chto vy pozabotites o nem i poznamomite ego so vsemi. A vot i obvorozhitelnyi Russian prince! Vy eshche ne vstrechalis s nim? Govoryat, on v bolshom favore u imperatora Nikolai" .

This text was translated into Uzbek by Mirzakalon Ismaili as follows:

"Azizim Jemma, sin'or Rivaresni bu yerdagi go'zal manzalarni ko'rsatgani olib chiqqan edim. Endi bu kishini sizning panohingizga topshirib ketaman. G'amho'rlik qilib, hamma narsa bilan tanishtirsangiz. Ana bizning sihrkor rus knyazimiz! Siz u bilan hali uchrashganingiz yo'qmi? U kishi imperator Nikolayning o'ktamlaridan biri emish"¹

If we pay attention to the text translated into Uzbek by Mirzakalon Ismaili, here the translator first of all reflected the meaning understood from the work, as well as tried to preserve the style of the writer, the nationality and historicity understood from the work, and in our opinion, he was able to fully achieve this goal. For example, "signor Rivares" in the original text was translated into Russian as "sinora Rivaresa", while the Uzbek translator continued the tradition and translated it as "sin'or Rivares". In fact, it is possible to give it in the form of "Mr. Rivares" using the word "janob", which is equivalent to this word in Uzbek and is more understandable for the Uzbek reader, and the meaning can be given in this way. But the Uzbek translator did not miss the fact that this one word refers to the nationality, writing style, and time of reality, and this subtle hint was also transferred to the Uzbek translation of the work. In fact, the word "signor" used in the original text is an Italian word used before nouns in the sense of respect.

¹ Voynich E. "So'na". Roman. Translated from Russian by Mirzakalon Ismaili. Published in "Yosh gvardiya", Tashkent. 1956, p-100.

Let's pay attention to another example, for example, the word "under your care" used in the original text was translated into Russian as "na vashe popechenie", and translated into Uzbek as "sizning panohingizga". The phrasal word "under your care" in English actually means "sizning g'amho'rligingizga" in Uzbek. The Uzbek translator skillfully chose words in the style of "sizning panohingizga". The Uzbek word "panoh" is actually used to refer to someone's protection. For example, like "May God protect you", but based on the text, taking care of a stranger visiting a guest without leaving him alone in an unfamiliar place, in relation to a person who performs duties such as "protector", "acquaintance", if necessary, "leader" in relation to him used the word "refuge" in general. The phrase "A great favorite of the Emperor Nicholas" was translated into Russian as "в большом favore u imperatora Николая". If we pay attention to the word "favourite" in English, this word is used in Uzbek to refer to a favorite, pleasant person or an object. In addition, the word "favourite" has a special meaning and was used in ancient times to refer to people who were close to kings and kings.

"Favourite" - the person or thing that you like the best: The bacon sandwich is still a national favorite. 1a. Someone who is treated better than others because a teacher, parent etc. prefers them: Colin's always been mum's favorite. 1b. in the past, the special friend of a king or queen".

If we pay attention to the meanings of this word in explanatory dictionaries, it is also used in the meaning "in the past, the special friend of a king or queen". In this place, if we pay attention to the meaning of the word "o'ktamlaridan" in the Uzbek language, "o'ktam" means one who conveys his influence and word to others; passionate, sharp. The cool guy of the neighborhood. – O'rmon polvon, Bazar Amin, Hayit Amin and other older people ran towards the hall with Mirshab. S. Exactly. Slaves. 2. Openhanded, noble, kind, generous. The person in G'ulomjon's place said again: - I wonder, what is the o'ktam person of the god, who was pressing the cottons of last year and long years? Mirzakalon Ismaili. "Fergana tong otguncha" (Fergana until dawn).

In addition to the content characteristics of linguistic tools, the translation practice is responsible for fully reflecting the tasks they perform in each text. This requirement is also related to the age, old or new language units, recreates it. Here, synonyms of words are also among the most used tools. But it is necessary to pay attention to one thing, that synonymous units belonging to a certain group differ from each other in terms of characteristics. This means that it is not appropriate to use synonyms where they are appropriate. Although the same meaning is a synonym, the function of a word may not be fully expressed by its synonym. In other words, some of the words belonging to the synonymy series have limited possibilities of use in speech, while others are used very widely.

In fact, it is not always permissible to describe the events of the historical period, the scenery of that period, and the monuments of the distant past in the translation with the lexicon specific to that period. In other words, works written in some ancient times may not be fully understood not only by speakers of foreign languages, but also by speakers of the original language. Translation of such works in the language of the period in which the work was written will be incomprehensible to the modern reader. One more thing to note here is that the language of the work does not change, so it may remain incomprehensible even to its own people who have passed a certain period. The language of the translation becomes outdated over time, so it can be re-translated over time according to the needs of the time and the readership. If a modern writer writes a work describing the events of the distant past, he will certainly write his work in the language of his time with historical and archaic linguistic tools, grammatical and phonetic forms. Then, a contemporary writer's work describing the historical landscape and representing historical events is created, which is suitable for the contemporary reader.

In the translation of a work, to know how it was translated, to determine the level, of course, attention is paid to the fact that the meaning understood in the original is reflected and translated in simple language. That is, it should be understandable for the reader. But in fact, the result of the translation work, the skill of the translator, is reflected in the full reflection of the general content and idea of the work, as well as the writer's own style and language, as well as the artistic features of the work. Here, the success of the translation work also depends on another thing, that is, whether it is translated directly from the original or through an intermediary language. Why is that? Because, as we mentioned above, the translator relies on the language he is translating from in order to fully translate the literary features of the work and to reflect the writer's style. That is, if it is translated from the original, the original is the main source for the translator, and if it is translated through an intermediary language, the main source is the translation of the work in a second language. In this case, the translator sees the original writer

through the eyes of the intermediary language translator. He feels all the artistic freshness of the work, the writer's style through another translator and reflects it in his translation work. Of course, this requires a lot of work and knowledge. For example, a translator who translates a work whose original language is English into Uzbek through Russian may study the Russian translation of the work in depth. It is impossible to translate a sample of world literature into the Uzbek language by knowing only the Russian language. Here, for example, if we take the work "The Gadfly" by Ethel Lilian Voynich, the famous writer and skilled translator Mirzakalon Ismaili translated the work from the Russian language into Uzbek.

Just as each period has its own realities, the works belonging to the period also have their own characteristics, their own terminology, and their own style of expression. From this point of view, the translator must take into account the text, content, era and the folk traditions of the original text of the work he is translating with the time and place. At this point, the translator remains in a shell. A good translator is also considered a creator, but he cannot continue or complete the idea expressed by the author of the work. Based on this, the translator translates the existing text. This will complete his work. But here the skill of the translator, the art of choosing words is important. Of course, in this case, the translator should have a perfect knowledge of the original language, the customs and history of the people to whom the work of translation belongs, and moreover, he should be able to deeply feel the spirit of that time. A translator can demonstrate his skills only when he has the above knowledge and information. So, one of the important aspects of translation is the translator's skill. For example, if we take the translation of a work of art, one of the most important qualities for fiction is artistic imagery, figurativeness, and all these are reflected in words, that is, they are expressed through words. Therefore, the art of choosing words in translation is of primary importance in revealing the translator's skills. But that alone is not enough. The process of re-creating a work of art from one language to another is carried out in three stages:

1. How the translator perceives or understands the original text;
2. The idea of the work, the purpose of the author and how he interprets this purpose, i.e. his own style;
3. To be able to choose an alternative means and find the right way to restore a sample of word art in one's native language.

Based on this, the main factor in translating a work of art is not only to replace the original vocabulary with the rich vocabulary of the translated language, but also to be able to re-express the author's identity, the idea of the work, and the art of words reflected in the same work. In this case, the skill of the translator is shown not by word by word, but by giving meaning by meaning, tone by tone, image by image, humor by humor. Here is an example:

"The studied politeness of the officers, the dull game of fencing and parrying, of insidious questions and evasive answers, worried and annoyed him, and the clumsy tramping backward and forward of the sentinel outside the door jarred detestably upon his ear". (Ethel Voynich. The Gadfly. 1897, page 48).

Russian version of this passage:

"Emu do toshnoty nadoela pavtuzhnaya vejlivost Mr. ofitserov, opposite to etot slovesnyy tournament. Eta skuchnaya igra v kavarnye proprosny i klonchivye otvety. On ustal ot vsego etogo, a tut eshche chasovoy shagal za dveryu vzad i vpered i svoim tyajelym topotom terzal ego slux". (Voynich E. Ovod. Str. 38)

"- Janob ofitserlarning yasama muloyimliklari ko'ngilni aynitar darajada jonga tegdi, bu so'z o'yini zeriktiruvchi makrli savollar va quv javoblar nayrangi bezor qildi. Artur bu narsalardan charchadi, buning ustiga qorovul eshik orqasida u yoqdan bu yoqqa yurar, og'ir dupuri bilan Arturning quloq miyasini yeyar edi". (Voynich E. "So'na", translation of Mirzakalon Ismaili, -T., 1956 p. 50).

If we pay attention to this example taken from the translation of Ethel Lilian Voynich's work "The Gadfly" from Russian into Uzbek by the skilled translator Mirzakalon Ismaili, the phrase "touched the heart to some degree" in the translated text not only expresses the meaning, but also reveals the image. That is, the fact that the officers never behaved with kindness or kindness towards Arthur, who was imprisoned himself, and the translator was able to translate skillfully and figuratively, fully feeling the unpleasantness of their false kindness for their own

purposes. No one gets sick of polite words at any time. He was able to express the high level of not wanting to hear very beautifully. Here the translator's skill was able to show its full potential.

In conclusion, regardless of the language the translator is translating from, he must be in the situation of the time. It really depends on the skill of the translator.

Except these it should be stated that, in recreating the English semantic text into Uzbek, the translator tried to give the meaning of the phrases using simple words or through existing alternatives in the language. It is true that we have also seen with analytical examples that the translation work is not without some minor flaws.

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