

TYPES OF LEXICO-GRAMMATICAL TRANSFORMATIONS IN TRANSLATION OF BELLES-LETTRES AND PUBLICISM

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Abstract: The article deals with the study of the peculiarities of written translation, some problems of translation, translation issues of belles-lettres and publicism.

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INTRODUCTION

There are two terms corresponding to the Uzbek word „tarjima” translation and interpretation. Those who discriminate between the terms refer the term ‘translation’ to the written text, and the term ‘interpretation’ to oral speech. However, the terms are polysemantic: *to interpret* might mean „to render or discuss the meaning of the text” — an outstanding British translation theorist P.Newmark, for example, states that „when a part of a text is important to the writer’s intention, but insufficiently determined semantically, the translator has to interpret”.

The term *to translate* is often referred to any (written or oral) manner of expression in another language.

MATERIALS AND METHODS

We should also differentiate the terms *translating* and *rendering*. When we translate, we express in another language not only what is conveyed in the source text but also how it is done. In rendering, we only convey the ideas (the what) of the source text.

While speaking about translation firstly we should apply to the history of translation. The first translation is traced to ancient Egypt (about 3000 B.C.) But European tradition is supposed to have started in ancient Rome. I.Tronsky claims that ancient Greek literature had nothing to do with translating fiction. Of course, this statement concerns only literary translation, since ancient Greeks had well-developed trade and cultural relations with other countries and, therefore, needed translators and interpreters.

The second half of the 20th century has seen the in-depth study of translation, which is sometimes called Theory of Translation, Science of Translation, Translation Linguistics, or even Translatology. It has been claimed abroad that translation studies began in 1972 with Holmes’s paper presented at the Third International Congress of Applied Linguistics, „The Name and Nature of Translation Studies”.

RESULTS AND DISCUSSION

However, unfortunately, European and American scholars seemed to have been unaware of the achievements of the Russian school of translation studies. Works by V. Komissarov, A. Shveitser, A. Fedorov and many others confirmed the status of translation studies as a discipline of its own even in the 1950s.

As we know, in general there are two types of translation: oral and written translation. The most obvious differences between written translation and interpreting are as follows: translators have time to polish their work, while interpreters have no time to refine their output; any supplementary knowledge, for example terminological or world knowledge, can be acquired during written translation but has to be acquired prior to interpreting.

While analyzing the translation of some legal texts from English into Uzbek we faced with translation issues of polysemantic words. For example, English word „afford” have following variants: 1. *Ruxsat bermoq*; 2. *yo‘l qo‘ymoq*; 3. *biror nima qilish uchun yetarli imkoniyatga ega bo‘lmoq*.

In this case, translator faces difficulties in choosing necessary equivalent according to the context.

Some legal terms need description in translation in order to achieve semantic adequateness. For example, the English word „demur” is translated as „jinoiy ishni harakatdan to‘xtatish haqidagi qarorga nisbatan qilingan da’voga huquqiy asoslangan tarzda javob berish”.

Faced with a legal text to translate, a legal translator must deal with the dual challenge of language and law, which he or she must reproduce as correctly as possible in the target language. This complex procedure of transferring from one language to another involves a number of risks inherent in language. That is why it is rather difficult to transfer the entire message of the source text from one language to another.

“In antiquity, says Andrew Chestermen, one of the dominant images of the translators was that of a builder: his task was to carefully demolish a building, a structure (the source text), carry bricks somewhere else (into the target language) and construct a new building with the same bricks”

Indeed, translation, especially translating literary works is not only converting a text from one language into another one, but also expressing literary creativeness and conveying atmosphere, culture, outlook and style of the author’s work. In this case we can say undoubtedly that literary translation is the most important and, of course, the most difficult branch of translation field.

The dimension of literary translation in Uzbek literature is incomparable too. Thanks to some Uzbek writer-translators who lived and wrote in the previous century we can get much pleasure by reading valuable works from foreign literature, such as well-known author Shakespeare’s valuable tragedies “Othello”, “King Lear” (translated by Gafur Gulam). And a talented writer, the master of short stories Abdulla Kahhor introduced most well-known books from Russian literature to us by translating them with his art. Besides, we can see several translated works by Oybek (“Eugene Onegin”, “Masquerade”). Likewise, the writers who appeared in the second half of the last century made many translational works. As an instance, a valuable representative of Uzbek national literature Toghay Murod translated Jack London’s stories and plays into Uzbek.

At this moment a question comes: “Did the world booklovers enjoy the samples of Uzbek literature relating to the 20 th century?”

Yes, because the prosaic works which were created in different periods of the 20 th century have been translated to many different world languages, as well as English.

To be more precise, the novels relating to the first half of the previous century “Days Gone by” (“O’tkan kunlar”), “Scorpion from the Altar” (“Mehrobdan chayon”), as well as “Obid Ketmon” by Abdulla Kodiriy were translated into English.

Some fragments of Oybek’s memoir work “Childhood” (“Bolalik”) have been translated by Carolyn Wei recently. Azam Abidov overset Toghay Murod’s narrative “People by moonlight” (“Oydinda yurgan odamlar”) into English. Another story of T.Murod “Husband and wife” (“Er-xotin”) and Shukur Kholmiraev’s “The character of Uzbek people” (“O’zbeklar”) were translated by Shuhrat Sattorov. He overset also Abdulla Kahhar’s “Pomegranate” (“Anor”) and Abdulla Qodiriy’s “At the Ulok” (“Uloqda”) into English.

So, what are the main features of translating the 20th century’s Uzbek Prose? What we should pay more attention to while translating ?

In the first half of the 20 th century, as we know, in Turkistan the Jadid movement arose as a social-political movement. The Jadids turned to literature to achieve their goal of social reform [2].

Therefore, the literary works which were created at that period served to show the poor life of the people and challenge them to become literate, enlightened and independent. Mainly, poetry played an important role in this case. For instance, one of the founders of Uzbek modern poetry Chulpon wrote in his poem “Soul” that “Tiriksan, o’lmagansan,

Sen-da odam, sen-da insonsan;
Kishan kiyma, bo’yin egma,
Ki, sen ham hur tug’ilg’onsen!.. “

By this poem Chulpon was going to wake his people’s soul up and encourage them not to live in the dependence. The talented translator A. Abidov translated it with its atmosphere:

“You’re alive, not passed away,
You’re a man, act humanly,
Refuse the fetters, don’t obey,
In fact, you also were born free!”[3]

Prose also had a significant role at that period. By prosaic works writers tried to reveal the unfairness of the regime of governments which existed at that time. Besides, the pure nationality of Uzbek people was demonstrated by the works, including “Days Gone By” (“O’tkan kunlar”), “Night and Day” (“Kecha va kunduz”), “Scorpion from the Altar” (“Mehrobdan chayon”) and etc.

However, the specialists argue that their translation verses are not perfect, you cannot feel the pleasure or enjoy by translation verses so much as original text. For instance, in “Days Gone By”, according to the specialists, in most cases it was avoided from expressive colourfulness and was translated technically. This means that world readers are not being able to enjoy our materpieces and cannot feel the atmosphere.[4]

Let’s take another work which is related to the next period of the twentieth century, “Pomegranate” (“Anor”) by Abdulla Kahhor. As we know well, Abdulla Kahhor is the master of

short and meaningful stories in Uzbek literature. He saved the words, I mean, he used less words, but managed to leave meaningful works. One of his stories “Pomegranate” smells the scent of pure Uzbek nationality, because its language is totally national and it delivers the nationalism. Though the author used very colourful words its translation verse by Shuhrat Sattorov has some confusions and inappropriate words. For instance, in the dialogue between the characters of the story, Turobjon and his wife, Turobjon says:

“What should I do? Should I kill my boss and steal his money? Or should I leave myself as a deposit?”

The words here used “boss” and “deposit” are not appropriate for belles-lettres, I think. “Boss” is used more as a business term, “deposit” also is the term which is related to the financial field or economics. If the translator used the words “my master” and “pledge” instead of the words above, it would be much more correct.

Cambridge Advanced Learner’s Dictionary defines the noun “master” as “(old-fashioned) a man who has people working for him, often as servants at home”, “boss” as “a person in charge of other people at work and tells them what to do; a person who is in charge of a large organization”. [5]

Another confusion is here. Before analysing the English version I prefer to give its original form in Uzbek.

“Turobjonning bu so’zlari xotining qulog’iga notayin bir g’oldirash bo’lib kirar edi. Uning Turobjon bilan uy qilganiga uch yil bo’lib kelayotir, nazarida, bu odam shu uch yildan beri g’oldirab kelgan, hozirgisi go’yo shuning davomiday edi”

“Turobjon’s words sounded to his wife like pointless mumbling. They had been married for three years and during this time her husband had done nothing but mumble. This mumble was a continuation of those mumbles.”

As it is shown from this instance, Turobjon never mumbles and had not mumbled by that time. But his words sounded to his wife like mumbling. It just sounded like mumbling. The translation version refers to that Turobjon is a tiresomely garrulous man, and always mumbles. In this case readers may misunderstand the meaning. Maybe it would be more correct if it would say:

“Turobjon’s words sounded to his wife like pointless mumbling. In the woman’s view he had always mumbled since they got married and at that time she heard as if her husband had been continuing his mumbles.

However, in some cases the work of translators are real praiseworthy and must be conceded. For example, in “Pomegranate” Abdulla Kahhor pressed a couplet which can coincide the meaning of the story. And the translation of it really impressed me. I decided to give both versions.

“Uylar to’la non, och-nahorim bolam,
Ariqlar to’la suv, tashnai zorim, bolam.”

“The houses are full of bread, but my child is hungry,
The waterways are full of water, but my child is thirsty.”

I want to give some examples for successful and remarkable translation from “The character of Uzbek people” by Shukur Kholmiraev. Firstly, the story is about Uzbek people’s gentle attitude and miraculous, legendary hospitality. While the author did his best to show it, translator must also be able to demonstrate all charm of the story.

CONSLUSION

Summing up we can say that written translation has its own regulations and history. This type of translation is very useful in rendering documents of business letters, documents of official style, works of belles- letters style etc. As we have looked through, written translation is used while rendering specialized texts as well.

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