



## RECREATING NATIONAL PECULIARITIES OF FICTION TRANSLATION

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### ABSTRACT

*In this article, the problems of recreation of nationality in the translation of belles-lettres are studied and additional ideas are given. Problems arising in the process of translating samples of Uzbek literature into English. Theoretical information on the reconstruction of history and nationality is provided. National words are an integral part of the language of the fiction, through which the author creates the image of the hero, helps to accurately describe the national identity of the people. Because of this reason, national words are one of the aspects of fiction translation that bothers the translator, complicates the translation, and often confuses him.*

Nationality consists of the peculiarities of the spiritual and material life of a nation. Spiritual activity can include people's character, way of thinking, psyche, aspirations, actions, humor, and so on. Material life includes customs, rituals, ceremonies, clothing, household utensils, musical instruments, cooking, names, and so on. This set of national features reflected in works of art is called national color in literature. With this in mind, there is also the concept of local color in literature.

Local color is a reflection of a local condition, tradition or place of life, landscape and language in fiction. Words and terms related to this national color are called national words. Restoring the national form of a belles-lettres is one of the

important problems of literary translation. The problem of recreating nationalism in the translation of belles-lettres only becomes apparent when the work is compared to another language. Since the advent of translation, a special type of interlingual communication, the question of how to translate the original into the mother tongue, whether literally or fluently, has been a challenge for translators. Some translators, in the early twentieth century, advocated literal translation and used it in their practice. Opposing this approach, many of them advocated free translation. This led to several types of translation. In both cases, the translation of the belles lettres does not go smoothly, and some of the nationalities, customs, traditions, terms,



speech and mood of the characters, which exist in the original work, are lost. Especially when it comes to re-establishing nationality, neither literal nor free translations are allowed. It takes great creativity and inspiration to recreate nationalism. It's the same with inspiration, ingenuity, imagination! Only concepts that are specific to each nation and can exist in any situation can be translated literally. For example, in the story of Gafur Gulam, named «A naughty boy», the translator used different styles: «Chunonchi: bir qadoq tuz, ikki qadoq turshak, olti zog'ora non, ip, nina, ikkita ichi tushgan bosvoldi» - «It was one packet of salt, two packets of dried apricot, six loaves of breads, thread and a needle». Or «O'z onam hozir ham childirma bilan fol ochib, xipchin bilan savab, yangi spool idishga tilsim yozib, tandirga qo'yib oshiqma'shuqlarni bir biriga issiq-sovuq qiladigan katta otindir» - «My mother nowadays predicts by playing the tambourine, beats with the wind, and does magical things between sweethearts». The translator used free translation here, but in my mind, national color of the sentences was lost.

Many of them believed that the translators should be able to convey, not the letter, but spirit, not the word, but the content, not the form, but the information contained in the original. But the theoretical solution of the problem did not even occur to some translators. In these cases, the translators not only recreated the nationality, but also the image of the speech of the characters, the state of mind, or concepts that contradicted the equivalent of the whole work. Readers who do not understand the original language continue to consume it as it is. Translation is also a

phenomenon of art, the art of reproduction. If any belles-lettres are translated by ten people, their translations will not be exactly the same as if they came from the same pattern, but will be very different. Because every translator is a creator. But they are not the same. Each aims to reflect the style of the author. "Every time, an author and a translator come to field one by one". A translator is also a creator, no matter how much he admires the author's style, no matter how much he forces himself to obey the author's will, every translator's unique style is felt. Gaybulla Salomov, head of the Uzbek translation studies department, said: "The essence of the translation process is to find alternative means of language in order to preserve the unity and integrity of the form and content reflected in the original". Literary translation has many requirements, large and small, such as re-creating the author's style, preserving the rhythm and intonation of the work, reflecting the speech of the characters with their original naturalness, giving national color, finding alternative variants of phraseology. Even word by word translation cannot give emotion like original. For instance: «- Topilib qolar, nima xizmat edi?» - «We may find what kind of service we can do» We can say it is somehow rough. So, they would only resort to this as a last resort. In addition to knowledge of foreign languages, the translator should have a deep knowledge of the social self-consciousness of another people, its mentality, national character, lifestyle, traditions, customs, ethics, set of values and worldview.

The interpreter must deal more with the task of recreating the tasks that pass through them in certain contexts, rather than the meanings and forms of the



specific words that define the concepts of life of peoples. Only in this way can the artist avoid the problem of copying the original means of speech into the text of the translation unnecessarily or, if this is not possible, replacing them with the

appropriate words in the target language.

Art monuments depict events that took place over a period of time. Accordingly, a work written on a historical theme introduces the modern reader to the history of people's lives. Such a work is filled with countless historical and archaic linguistic means in accordance with the needs of the time, which not only enlivens the spirit and breath of the period in the eyes of the reader, but also enhances the artistic and aesthetic impact of the work: «-Poplin deysizmi, xushvoq deysizmi, chidaganga chiqargan deysizmi, burga chit deysizmi, rohatbadan deysizmi, madipolom deysizmi, surp, tik, shayton teri deysizmi, kep qoling xaridor!» «-Come purchasers, there is every kind of clothes here, such as poplin, knushvakh, your body will enjoy, them and so many others are here!». Such archaic words are translated with difficulty and requires translators high skill. In other words, the translation should use linguistic tools so that the resulting text is well understood by the reader, and at the same time, the period of creation of the work is vivid in his eyes.

This means that the translation should be used as much as possible to give the reader an idea of the period in which the work was created, without abusing the archaic and historical layers of the language. Knowledge of the language is a prerequisite for translation, but it is not enough for translation. In order to understand the content of a text, the

author's purpose, and to express it in another language, it is often necessary to know more than just language, which is called non-linguistic factors.

According to G'. Salomov, it is the differences between the author and the translator that lead to recreation. Therefore, it is important to recreate the national identity in the works that reflect our national identity, to fulfill the task of reading to the reader as the original text.

Historical works depict a certain period of the people's life in the socio-historical movement. Most of the language tools used in such a play have been assimilated over time, a number of words have become obsolete, forgotten, the meaning of a group of words has expanded, and on the contrary, it is limited and narrowed. For example: «-Ha, ha, to'g'ri, bozorda jarchi, o'n besh yoshli o'g'il bola yo'qoldi, topganga bit to'qli...deb yurganini eshitgandim,-dedi yana bir guvoh» -»Yes, yes, you are right. Even I heard a crier shouting in the market that a fifteen-year-old boy had been lost and whoever found him would be praised...-said another one».

Here a reader may understand «crier» just a person who cried, but he was a special person who announces news along streets before. The translator should choose a correct translation method. In this situation it is not suitable to translate directly the word «jarchi» as «crier». In short, it is difficult to find surviving linguistic tools as they were in the language of the period in which the work was created. In language, there are permanent, and temporary, transient, and variable linguistic phenomena however, the translator must study the past in which the work was created, know the author's



style and worldview, and have a full knowledge of himself. He should also carefully study all the translations of the historical work done by other translators so far, and be aware of the successes and shortcomings in this area. Factors like these help to gain a deeper understanding of the content of historical works, to find solutions to problems that may arise during the translation process, and to prevent possible errors. Usually, only what is understood and realized correctly is reflected in the translation.

A number of translators (G. Salomov, N. Otajonov, A. Fedarov, O.Semenova, M. Ledere, etc.) considered that the translators should take into account some factors in the alternative translation of historical lexicon and the correct transmission of the spirit of the historical period to the reader:

a) the translator must first know both the diachronic and synchronous layers of the original language, feel its complexity, understand the most delicate and complex aspects of the visual means;

b) to have an idea of the peculiarities of the way of life, religious beliefs, traditions, customs, rituals, ethnographic image of the people depicted in the original;

c) the spirit of the historical period described in the classical work should be

familiar with the historical figures, the way of life of the people mentioned in it, the way of life of the period in which the work was created and scientific sources about them.

Each work has its own time and place. The translator has a great responsibility to convey to the reader the imprint left in the original of this time and place in the translation. The translator is our contemporary, so he is today's reader. He is not only a reader, but also a critic who can analyze the artistic aspects of the original and a scholar and writer who can reproduce the work in his own language.

### Conclusion

The language of translation with the original is not directly equal to each other. The linguistic possibilities of both languages are not in a state of "equivalence". That's why it's impossible to translate it. The exact meaning and aesthetic qualities of words are not mutually exclusive. Therefore, the more eloquent the language of the text, the more difficult it is to translate. In these cases, there is a discrepancy between the original and the translation.

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