



THE PROBLEM OF TRANSLATING REALITY IN LITERARY TRANSLATION

(On the example of the horror story by A. Qahhoring)

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Abstract

The article analyzes the translation of A. Qahhor's story into Korean, especially the expression of Uzbek national characteristics in Korean. The article analyzes the translation of A. Qahhor's story into Korean, in particular, the expression of Uzbek national features in Korean.

Keywords and phrases: Reality, original word, transformation, transcription, transliteration, generalization

Introduction

Through translation, the peoples of the world enrich each other's national literature and at the same time familiarize themselves with a range of subjects, such as each other's history, national color, way of life, religion, and culture. In a work of art, the realities indicate that the work belongs to a certain national literature, and the artistic reality takes place in a certain ethnic group. Realities are often exotic vocabulary that cannot be translated. Description of realities Due to their nature and function, realities are close to concepts and names. According to researchers of cultural entities, the boundary between concepts and realities is very conditional and highly variable. But they are not the same¹. The translator must translate the national words in such a way that they match the original in the translation process. Otherwise, the reader may not understand the scenes the author wants to report, or understand them only partially, or even not fully comprehend the author's thoughts. Therefore, when translating lexical units from one language to another, the translation method is used. Professor AV Fedorov shows how to represent realities in translation as follows: 1. Full or partial transliteration, i.e., the phonetic adaptation of a word to reflect a national characteristic, or the addition of suffixes in one's own language;

2. Form new words or phrases by using existing elements of language to express the subject, and by morphological conjugation.

3. Translation of words expressing realities in another language with words close (though not exact)² to that reality in meaning and function.

What the analysis of national words in the Korean translation of the story "Dahshat" by the Uzbek folk writer A. Qahhor:

- Title names



- Place names
- Name scarves
- Names of devices used in everyday life
- Clothes - We analyzed the translation of words related to the names of the evening.

In the Korean translation of the story, we found that the translator resorted to transcription, transliteration and generalization in translating the national words used by the author. In this case, we will try to show the problem of translating national words by using some passages from the work as an example to explain how justified the methods of translation, transcription, generalization, how skillfully the translator translates words by these methods.

In fact:

"The eight wives of Olimbek **Dodho** used to gather in the house of his elder brother Nodirmohbegim and sit around the **sandals**."¹.

In Korean translation:

“올림벡이라는 **관리**의 여덟 부인 중 나이가 가장 많은 노드르모흐베김 방에는 **탁자 밑에 화로**를 놓고 그 주변에 부인들이 모여 앉아 있었다”².

In translating this passage into Korean, the translator described the Uzbek dictionary as "a person who wants justice." In the Bukhara Khanate, the word **dodho**, which means "the one who receives those who come to the Khan," is translated as **관리[kvalli]**, which means official. The translator has tried to give a translation understandable to a Korean reader by using the word **관리** - **official** - which is close to the word **dodho**. The meanings of these words are close to each other and can complement each other in translation.

The word **sandal** is translated into Korean as **탁자 밑에 화로[takcha mite xvaro]** meaning (under the table). If the translator uses the transcription method to translate it as "**산달**" [**sandal**], the compound is "a brazier for heating a particular place in Central Asia, the Middle East, and Japan. in the centre or at the edge of the room is a table with a rectangular depression covered with a blanket, surrounded by blankets and filled with saxophone or charcoal; tancha (in the cold of winter, **sandals** are warmed by placing feet and hands on them, and at the same time a tablecloth is written on them and used as a table)³ " would have helped.

In fact:

"One of the women took his turban, one put her hand on his cloak, and one pulled his hat,..."³.

In Korean translation:

¹ Isoqova Sh. Reflection of nationalism and historicity in literary translation. (On the example of the French translation of Oybek's novel "Navoi"): F. f. n.diss. - Tashkent: National University of Uzbekistan, 2004. – 98 pg

¹ Stories of Kim Hyun Yong, B.Shermatova Abdulla Qahhor (압둘라 카허르 단편 소설 집), 2015. – 78 pg

² Stories of Kim Hyun Yong, B.Shermatova Abdulla Qahhor (압둘라 카허르 단편 소설 집), 2015. – 86 pg

³ Stories of Kim Hyun Yong, B.Shermatova Abdulla Qahhor (압둘라 카허르 단편 소설 집), 2015. – 78 pg



“부인들 중 하나는 관리의 모자를 받고, 다른 부인은 상의를 바드려고 손을 뻗었고, 다른 부인은 신발을 벗기려고 준비하였다”⁴.

As we have seen in the above passage, the words **salla**, **chakmon** and **mahsi**, which are the names of national costumes in the original text, are not reflected in the Korean translation, and we have encountered some shortcomings in the analysis of these words. The **salla** is "a cloth, gauze, 1.5 to 7 meters long, wrapped over a **do'ppi**, **kuloh**, and **telpak**; the headgear worn by Muslim men. "The translator uses the word 모자 [**moja**] for hat, cap. The translation version preserves the original meaning, but if the translator had used the word turban in the same way as described above, he would have preserved the national spirit of the original by giving the reader an idea of the turban. The **chakman** is "a long, wintry, outer garment for men, usually made of woolen cloth," but the translator uses the word chakman in the sense of 상의[**sangi**], a short type of outer garment that has a modern, contemporary translation of jacket. He translated it himself and made a mistake in the choice of words. The dictionary of the Uzbek language describes mahsi as "a national shoe made of sheepskin or goatskin, without long heels, with a soft sole, worn with a **kovush** or **kalish**." tried to explain. That is, the translator tried to convey the content to the reader without compromising the essence. However, it would have been appropriate if the translator had tried to preserve the national spirit created by the author by explaining that the compound contains national footwear. In the Korean translation, we saw that the translator translated the word **salla** into 모자 (**moja**) and the word **mahsi** into 신발 (**shinbal**) and resorted to the method of generalization. "The translator should use linguistic devices in the translation so that the text is clear to the reader and, at the same time, the period in which the work was written comes alive before his eyes. This means that the translation should not be abused in terms of the archaic and historical layers of the language, but should be used in such a way that the reader gets an idea of the time in which the work was created.

The translator Z. Isomiddinov says: "Literature is art, the most important feature of any art, including fiction, is the soul - nationalism, not national art, nationalism is not a word. not art. Therefore, the preservation of national identity in literary translation, in other words, its restoration, is the key to success. "

It can be concluded that in translating Uzbek national realities into Russian, the translator successfully used both transliteration and translation-interpretation methods and did his job successfully. Reality units also play a practical role in language learning. Linguodidactics, which deals with modern language teaching, also focuses on the development of cultural symbols. Realia are also important to illustrate the richness of language, phraseological level, the content of figurative expressions and analogies.

Indeed, when translating the nationalistic works of A. Qahhor into another language, special care should be taken to preserve this national character, which is the lifeblood of the works. In order to achieve this, the translator must use other ways. Therefore, the translation of certain

⁴ Stories of Kim Hyun Yong, B.Shermatova Abdulla Qahhor (압둘라 카허르 단편 소설 집), 2015 – 86 pg



words should be considered as a serious problem.

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