



**EXPRESSION OF THE SEMANTICS OF REALITIES IN THE TRANSLATION  
OF ARTISTIC TEXT**

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**Abstract**

The units, words and combinations of words that relate only to the domestic life, national identity, culture, social life and historical development of a certain nation are expressed in science by the term "reality". They are of special importance as they embody national and historical color. The article talks about some of the realities used in the translation of the work "Woman in the Sand" by the famous Japanese writer Abe Kobo.

**Keywords:** Abe Kobo, "Woman in the Sand", literary translation, reality, national color.

In world linguistics, the language of a work of art is studied in different aspects, and the approaches take different forms accordingly. According to the sources: "studying the lexical-stylistic, linguocultural and linguopoetic features of the language of the artistic work; research of the emotional-expressive lexicon of artistic speech; analysis of specific features of the language of certain folk fiction; study the stylistic features of words typical of different speech styles found in artistic works; determining the level of visual means of providing artistic-imagery of artistic speech; revealing the artist's skills through linguopoetic analysis of artistic texts" are priority directions. It is known that "realities" mean signs, words and phrases that relate only to the domestic life, national identity, culture, social life and historical development of a certain people. They embody national and historical color.

Realism plays an important role in the study of interlinguistic and intercultural differences in translation studies, comparative linguistics, cultural studies and ethnolinguistics. Reality serves to illuminate the level of cultural relations, reflects the concepts of the people's lifestyle. A lot of research has been done in translation studies on the problem of translation of reality. In this regard, European, in particular, Russian and Bulgarian scientists are leading. In our country, the issue of translation of reality has been studied for a long time. Only it has been called by other terms. Among them, *a special word, national identity, national color, historical-national characteristic, gesture and Turkish freshness, non-scientific means*.<sup>1</sup>

The definition developed by Sergey Vlahov and Sider Florin, who carried out important research on realities, reflects the essence of this phenomenon relatively more clearly: "Realities are things, objects, events related to the life, lifestyle, customs, culture, social development of a certain nation are expressive words and phrases, which have a national and

<sup>1</sup> Sadikov Z. Translation of ancient Turkish realities. Monograph. -Namangan: "Vadi Media", 2021. -P.4



period character."<sup>2</sup> Until then, the definition of reality was proposed by many scientists. For example, in the dictionary of O.S.Akhmanova, realia is explained in this way: Realia (lat. realia):

1. From the point of view of their representation in this language in classical grammar, the foreign linguistics student, the state system of this country, the history and culture of this nation, the language and communication of the speakers of this language and other various factors.

2. Objects of existing culture. Linguist Mira Lazarevna Weisburd explains the phenomenon of reality within the framework of local studies: "It is a concept consisting of the names of social and cultural life events, social enterprises or organizations, everyday objects and objects, historical figures and many other things".<sup>3</sup>

Russian scientist Lev Nikolayevich Sobolev explains realias in this way: "Realias are national words and phrases that have a special character and do not have equivalents in the same language and in the language environment of other countries."<sup>4</sup> Another translation scholar V.M.Rossels interprets realisms as words that have entered the translated language and express the name of certain national, local things and objects or concepts in the original language.<sup>5</sup>

Leonid Stepanovich Barkhudarov, one of the major critics of translation studies, gave a short and concise definition of realia in his book "Language and Perevod": "Realia are words that are lexical units that do not exist in the languages and practical life of peoples who speak another language."<sup>6</sup> Another Russian scientist L.I. Sapogova according to real words mean one of the words that have been assimilated into the language, and they have the maximum harmony with special words that express the names of household and local things in a foreign language.<sup>7</sup>

In linguistics, it began to be emphasized as an important linguistic phenomenon by the 50s of the last century. The term reality was first defined by K.H.Handshin, later by O.Akhmanova, V.Gak, L.Kelly, E.Vereshchagin, V.Kostomarov, S.Vlakhov, S.Florin, G.Tomakhin, S.Tyulenov, Y.Linguists such as Shabanova, Y.Privalova have highlighted the realities in their studies related to the theory and practice of translation. D.E.Rosenthal, M.A.Telenkova interpreted realities as objects of existing culture that serve as the basis for the nominative meaning of the word.<sup>8</sup> "In most cases, the original and translated languages express the same idea, but they differ from each other in their images. Both of them will have the same figurative meaning. In such cases, the slight difference between the images should not be taken into account.

<sup>2</sup> Vlakhov S., Florin S. Untranslatable in translation. - Moscow: Education, 1986. -p.48.

<sup>3</sup> Weisburd M.L. Realities as an element of regional studies. - Ryazan, 1972. - P. 98.

<sup>4</sup> Sobolev L.N. Manual for translation from Russian into French. - Moscow: Education, 1952.-p.281.

<sup>5</sup> Rossels V.M. Word relay. The art of literary translation. - Moscow, 1972. -P.67.

<sup>6</sup> Barkhudarov L.S. Language and translation. - M.: International relations, 1975. - P. 27.

<sup>7</sup> Sapogova A.K. Realia and borrowings. Tutorial. - Moscow, 1979.-P.54-60.

<sup>8</sup> Gafurov I., Mominov O., Kambarov N. Theory of translation. -T.: "Tafakkur bostoni", 2012, -P.153. (-216 p.)



"In Japanese, when expressing the meaning of respect, the suffix "san" is added after the name-surname. For example:

1. Rao san wa indo no gakusei desu ka?
2. Sato san, kore wa anata no heya no kagi desu.
3. Minna san, kono kata wa Suzuki sensei desu.

(1. Is Mr. Rao an Indian student? 2. Mr. Sato, this key is the key to your room. 3. Ladies and gentlemen, this is Mr. Suzuki, the teacher. - *translation is ours, M.R.*)

In the sentences given above, we can see that the form of respect is expressed, and in the translation it is natural to give it with its alternative. Although Uzbek speakers know how to use the suffix "san" to express respect. In translation, this expression is rarely used by English speakers. In addition, there is no special type of word that indicates the status of the interlocutor when speaking Uzbek. However, in the Uzbek language there are words like "janob" or "xonim" as an alternative to the word "san". Usually, the form of mutual respect in Uzbek is expressed by the use of the pronoun "siz" in relation to the second person and a special grammatical form of the verb. In the first example, a characteristic feature of the Japanese language is that the interlocutor is addressed in the third person. Because referring to the second person in this language can mean disrespect."<sup>9</sup>

It has almost become a tradition to use the word "sensei" instead of the Japanese word for "teacher" in works of Japanese literature. In this case, it is noticeable that the text's uniqueness to the Japanese language culture is clearly emphasized and the meanings of "newness", "unfamiliarity" and "unusuality" are expressed in an impressive manner.

For example, This is a misunderstanding, *sensei...* a regrettable misunderstanding... (262 p) The word "teacher" could easily be used instead of the word "sensei" in the translation. And the Uzbek equivalent of this word is the word "teacher". However, the use of this word as a reality is based on the fact that the semantic scope of the word "sensei" in the Japanese linguistic culture differs to a certain extent according to the meaning of the Uzbek word "teacher". In Japanese linguistic culture, the word "sensei" is used relatively actively as a unit of reference.

That is, the term "sensei" can be used in the sense of respect for older and unfamiliar people. The Uzbek equivalent of the word "teacher" is relatively limited in this sense. In the following conversation, the same word is used as an expression of respect for one's age or status, rather than a student's address to one's teacher:

*O'ylashimcha, Tanaka Itiro ismli marslikda ham hayratlanarli narsa yo'q...*

– *Siz muttahamsiz!*

– *Iltilimos qilaman, sensei... Sizni ogohlantirganman-ku...*

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<sup>9</sup> Alpatov V.M. Japan: language and culture. M. : Yazyki slavyanskoy kultury, 2008. 208 p. See: Lutfullaev F. Representation of Japanese language units in translation. / "Actual issues of translation studies: theory and practice of translation, history of translation, interrelationship of linguistic and cultural studies and tourism" Collection of materials of the republican scientific and practical conference (November 12) - Tashkent, 2019. -p.102-105.



*U bu so'zlarni betimga tik qarab, boshini yelkasi ichiga tortib, va xuddi og'riqqa chiday olmayotgandek lablarini tishlagancha xirillab aytdi.*<sup>10</sup>

Even when Erkin Ernazarov translated Kobo Abe's work "*Huddi odamdek*" from Russian, he kept the word "*sensei*" completely.

– *Siz, sensei, hali ham tushunmayapsiz... Tashrifim siz uchun naqadar katta ahamiyatga ega ekanini tushunmayapsiz... Yo'q, tushunmayapsiz. Men devorga gapirayotgandekman. Axir bahongizni besh qo'lday bilaman-ku, sensei.*<sup>11</sup>

The works of Akutagawa Ryunosuke, a famous representative of Japanese literature, have been translated into many world languages. Uzbek readers also read his "*Du TSzichun*" (translation by Mavluda Ibrahimova), "*Galati voqea*" (translation by Ahmad Azam), "*A-ba-ba-ba-ba*" (translation by Aydiniso), "*Afsungarlik mo'jizalari*" (translation by Dilshodbek Askarov), Stories such as "*Do'zah azoblari*" (translation by Saydi Umirov), "*Loykhorak*" (translation by Aigul Asilbek's daughter), "*Rasyomon darvozasi*" (translation by Mavluda Ibrahimova), "*Suv osti mamlakatida*" (translation by Oydinnisa), "*Fidayi*" (translation by Saydi Umirov), they know short stories and short stories well. In the following excerpt from the story "*Fidayi*"<sup>12</sup> translated by Saydi Umirov, "*sensei*" is used mainly in the sense of "sir", "*respectable*".

– *Xo'p bo'lmasa, Sensei, yaqin o'rtada albatta bir she'r yozasiz deb ishonaman. Kelishdikmi? Yodingizdan chiqmasin-a! Endi bo'lsa bu mavzuga qaytmaylik. Bilaman, siz o'ta band odamsiz, lekin yo'lingiz tushganda, biz tomonlarga marhamat qilsangiz. Ijozatingiz bilan siznikiga kirib o'tarman! – Bakinning orqasidan baqirdi Xeykiti. Uning bir ko'zi to'siq tomon borayotgan Bakinda edi, sochig'ini yana bir marta yuvib siqdi, keyin Kyokutey-Sensei bilan uchrashganini xotiniga qay yo'sinda aytishini o'ylay ketdi.*

In conclusion, it can be said that the issue of translating realities is one of the most important and sensitive issues of translation studies. Finding an alternative to a particular reality is both a complex and creative process, requiring great skill and knowledge from the translator.

Translator A.Fedorov pointed out, "reality is an extralinguistic concept and just as the names of many phenomena in nature do not "translate" from one language to another, realities are also "untranslatable."<sup>13</sup>

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<sup>10</sup> Kobo Abe. "Xuddi odamdek", Erkin Ernazarov tarj. "World Literature" magazine, 2011, No. 6.

<sup>11</sup> Kobo Abe. "Xuddi odamdek", That source.

<sup>12</sup> Akutagawa Ryunosuke. "Fidayi". Translation by Sayi Umirov. "World Literature", 2016, No. 12.

<sup>13</sup> Fedorov A. Fundamentals of the general theory of translation. – M., 1983. P.151.

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