

THE STUDY OF THE PROBLEM OF REALITY IN UZBEK TRANSLATION

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In Uzbek translation studies, the problem of reality is one of the topics of special importance. Because in our country, most of the dissertations on translation studies have addressed this issue to one degree or another. Even translation scholar Ra'no Faizullayeva supported a special candidate's dissertation on the subject "National color and literary translation" (in Russian) [1]. Also, it is necessary to highlight the candidate's thesis of Mavlon Javboriyev, who studied the translation of realities as a component of historical color. If you pay attention, it can be seen that in our translation studies, the issue of reality and national identity is more actively studied in the example of German-Russian-Uzbek translation.

For the first time, Professor Gaybulla Salomov gave a general scientific approach to this issue in his textbook "Introduction to the Theory of Translation". In the chapters of the book known as "Linguistics - translation - extralinguistics", "Linguistics' relationship to translation", "Movement, idioms and gestures translation", this issue is addressed as a national characteristic, which initially applies outside of language, but is depicted in artistic works. is considered. The following definition given by Gaibulla Salomov to the term reality in his textbook and his thoughts on the description of the Uzbek term have in many respects the views of the famous books "Neperevodimye v perevode" by Bulgarian scientists S. Vlahov and S. Florin:

"It is known that there are great differences in people's way of life, living conditions, traditions, customs, customs, customs, and customs, so that it is impossible to find an alternative word for their names in the existing official dictionaries. Even if a translation is found, it is difficult to use them, because such words can give a special national meaning to the event described in the work... when we ignore some general cases, it turns into "real", i.e. difficult to translate, "characteristic words", "components" of national and local color.

Indeed, an important feature of realities comes from the feature of the object they represent. The way of life, socio-economic development of a certain people in different historical periods definitely affects the essence of reality. That is why, when talking about the realities, the issue of national identity and historical color cannot be

ignored. At this point, G. Salomov wants to say that when he says that realities are "components" of national identity, they are an integral part of national color [2]. The presence of a period characteristic in them shows that the realities in any case have both a national and a historical color at the same time.

In G. Salomov's attitude to reality, more importance is attached to the following aspects:

1. Realities can belong not only to a certain nation, but also to a certain class of it. For example, the characters of the great poet Leo Tolstoy's novel "Resurrection" are interpreted by certain classes of Japanese people in their own way. The Japanese are not at all interested in the morality of Katyusha. What surprised them was that Katyusha loved Nekhludov and refused to marry such an influential person for the sake of love.

2. The connection between the foods eaten by the peoples of the world and their religion or other things. For example, Muslims divide food into halal or haram. It is strictly forbidden to eat pork. On the contrary, such food is included among the best foods in the Christian tradition. Otherwise, a dish made from the meat of a poisonous rattlesnake is considered the most delicious dish on the holiday table in Okin, Oklahoma, USA. Also, according to an ancient Persian legend, people are said to have spread from turnips.

3. Different interpretations of certain dates in different countries: April 1st in the USA is "Fool's Day", in Scotland - "Cuckoo Day", in France - "Fish Day", in Japan - "Doll Day", in Spain - "Licks". day" [3].

4. Realities of mutual greetings when seeing each other. As soon as he sees his acquaintance, the Japanese immediately stops where he is. In any case, he should stay where he is. Then immediately bends at the waist, and the open palm slips over the leg and falls to the knee. Bowing in such a bent position for a few seconds, he only looks up. It is not considered polite to be the first to straighten up, so those who stand facing each other in the bowing position observe each other very carefully. To a foreign tourist watching from the outside, this scene is interesting: they look like a man who suddenly has a backache and can't straighten his back. Gaybulla Salomov's observation of different manifestations of greetings among different classes of society in the matter of realities is worthy of attention. In particular, the above situation will be analyzed in the example of the Russians. Russians have a fragmented view of seeing each other.

In one case, if the meeting is a man or a friend, if they meet in an official place, they tap each other on the shoulder, in the other case, if the meeting is a woman, they

kiss each other's faces. in the third case - those who meet hold hands and bow their heads. Finally, if the people who meet have different positions in society or their social roles are different (one is a leader, the other is subordinate to him), they take off their hats (or not) and bow without shaking hands.

Ghaibulla Salomov's observation of the reality of Uzbek greetings is noteworthy: "When two dear men meet, Uzbeks hug and touch their shoulders alternately. If those who met are very dear, they kiss "mouth-nose". At other times, loved ones meet with takalluf: the right hand is placed on the chest and bowed, then both sides extend both hands to the waist, and the four hands are slightly shaken. , is asked about the situation. The content of asking about the situation is wide: both sides, in turn: parents, children, people, relatives, household, property, mood and dishes, other far and near. Acquaintances, well-being of neighbors are asked one by one. Perhaps, due to lack of time or any other reason, if they do not discuss in detail, the parties will resent each other."

5. Ghaibulla Salomov knows how to find the realities of a unique situation even in artistic works. For example, he cites the following passage from the novel "Lights of Koshchinar" by Abdulla Qahhor: "Siddiqjan probably did not expect him to say such a thing. put it down and pulled his chin. According to G. Salomov, taking a hat and tapping on it, taking it on one's knee, pulling one's chin, joining hands, etc. are suitable only for the national image of Uzbeks.

6. Movement, posture and gestures can be interpreted differently in different nations. For example, an Uzbek pupil or student raises his hand when he wants to go out the door during the lesson or express his reaction to the subject in the lesson. Germans raise two fingers at such a time. A Chinese or Japanese student tries to smile so as not to offend others. When Russians or Uzbeks count "one, two, three" with their fingers, they begin to bend their fingers one by one. In a number of Western European countries, on the contrary, fingers are straightened one by one. We start counting with the little finger, while Western Europeans start counting with the thumb. Also, the book sheds light on this problem with examples of interesting scenes from the translation of N. Tikhonov's "Vamber", Abdulla Qadiri's "Otgan Kunlar", Oybek's "Navoi".

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