The Analysis of Realias in Translation from Uzbek into English

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ABSTRACT

Comparative study of translations of artistic-historical works in world literature and translation studies, expression of national, cultural and historical peculiarities in translation, scientific assessment and analysis of translation adequacy, re-creation of historical-national landscape in translation, as well as scientific-theoretical analysis of these problems study is one of the urgent issues facing literary studies today. At the same time, the translation of historical works that reflect the problem of re-creating the national color, the comprehensive study of intercultural differences in translation, and the research of certain creative works based on the laws of translation and art are of great importance. This article includes an analysis of the realias encountered during the translation of O. Masharipov's work Khorezm-nama *from Uzbek to English. In addition, this article describes the types of realia and information about them.*

Keywords: Reality, toponyms, anthroponyms, transliteration, copying, transcription

INTRODUCTION

One of the biggest difficulties for the translator in the process of translation is the transfer of national characteristics of the original work to another culture. Now we will consider the issue

of reality, which is a small expression of nationality. Bulgarian translation scholars S. Vlakhov and S. Florin invented the term realia, the vernacular words that express the way of life of peoples, nations or tribes, such as things, concepts, events, geographical features, social and historical major elements characteristic of different cultures and regions, and are defined as expressions. Such words are also related to geography, ethnography, folklore and mythology, and express specific features of historical and social life. We mainly call these "realia".

Realities in a work of art show that the work belongs to a certain national literature and that the artistic reality takes place in a certain ethnic group. Realia or special words are often expressed as exotic lexicon that does not lend itself to translation. This does not mean that the original words should not be translated in order to reflect the national color or era. On the other hand, if there are many words of the original language in the translated work, this may have a negative effect on the quality of the translation, and may make the reader not connect with the work or not understand the content of the work well. When there is too much realism in a translation, this, Rossells argues, creates unpleasant obstacles in the reader's memory, stuck in that memory like unintelligible lines.[1]

MATERIALS AND METHODS

When a translator tries to harmonize a national literary work with his own language and artistic environment, he aims to express exactly the intention of the author of the original work in another language. Each word or phrase is not included in the text of the work just to "darken the paper", but they are actively used to evoke a certain feeling in the readers. Not only pictorial hieroglyphs, but also a great breath of life can be felt in each word. Such an approach places great responsibility on the translator, because each national language may have its own words that exist only in that language, and sometimes these words have a completely different meaning in other languages. or

can be found in the form of a phrase. The responsibility of the translator is to be able to correctly sort these meanings.[2]

Five basic ways to translate words that have no alternative
We can learn based on 1) transliteration, 2) captions, 3) copying, 4) translation with similar words, 5) pictorial translation groups. Although each method has its own disadvantages, their rational use helps to improve the quality of the translation and preserve the information more fully. When choosing a translation method, it is necessary to take into account the style and genre characteristics of the text, as well as to pay special attention to the possibilities of forming word combinations of each language. Realias are linguistic units that represent the life concepts of certain peoples. Linguistic tools that reflect concepts, things and events specific to a certain people, nation and nation are considered to be the main tools that determine the national character of any work. Therefore, any artistically and ideologically perfect work is distinguished by the fact that it embodies both internationality and nationalism at the same time. Internationality is manifested in the content and idea of the work, and nationalism is manifested in its form. The form of a work of art, along with a number of aspects, includes its language, in particular, the composition of the vocabulary: the national character of the work is mainly created using lexical and phraseological units. The vocabulary of the language, which embodies the nature of nationality as well as internationality, reflects the material and social life of the language community to which it belongs, such as national customs and traditions, geographical imagination, spirituality and worldview. It materially reflects religious beliefs, moral standards, and way of thinking. The difference between languages is usually explained by the fact that certain concepts, events, and customs that exist in the material life of one people do not occur in the way of life of another people, and because of this, their names do not naturally exist in the language of the same people. In addition, some pairs of two languages that are in the relationship of lexical equivalence may differ from each other in some features. This

point, while determining the national character of language units, prevents their exchange in translation.

RESULTS AND DISCUSSION

As an example, in the translation of Khorezm-nama from Uzbek to English, we left several specific words related to geographical, ethnographic, folklore, social and historical features without translation. Nevertheless, these realities do not stand out in the translated text as foreign and unadapted.

One of the realia found in Khorezm-nama is the word *pir*, which is given in the explanatory dictionary of the Uzbek language as the head of a religious sect, religious leader, and we would like to translate it as teacher. However, the meaning of this word could not replace the word *pir*. That's why, for the reader's understanding, we gave this word as *pir*, and explained its meaning in parentheses (a religious leader). The sentence is given as follows:

> *Bo'lg'usiSohibqirono'ziningkeyinchalikqo'lgakiritganzafarlarinipirivaustozi Amir Shayx Mir Shamsutdinnomibilanbog'laganedi.*

Translation into English was following:

> The future Sakhibkiran attributed his later victories to his pir (a religious leader) and mentor, Amir Sheikh Mir Shamsutdin.

Heroes of Khorezmnama - Sakhibkiran Amir Temur, Genghis Khan, JalaluddinManguberdi, Iskandar Zulkarnai, Yusuf Sufi, Tukhtamish, Bayezid and other anthroponyms, as well as toponyms such as Khorezm, Mawarannahr, Syr Darya, Urgench, Khiva, Amu Darya are an integral part of the Uzbek language and culture. As in English, we left it unchanged.

Reading a translated work made with aesthetic taste and high level will be a source of pleasure and pleasure for the reader. If, while reading such a work, the occurrence of unfamiliar words is excessive, and they are given in footnotes or at the end, it will make the reader somewhat uncomfortable. In this case, having to

find them one by one in the process of continuous reading of comments can be distracting and turn pleasure into pain. However, such annotations should be used only when necessary, i.e. to help the reader understand the meaning of an unfamiliar word. There are also a few sentences where we try to keep the reader's interest and reading pace by introducing such explanations. This method helps to keep the interest of the reader, but it is not possible to use this method for all realities.

For example, in the following sentence, we left the word *Ulus* itself as realia. This word is defined in the explanatory dictionary of the Uzbek language as follows: Ulus 1) tar. In the 11th-12th centuries, in the Mongol state, a group of large and small families and clans lived in a nomadic way in the lands belonging to a certain noble (Mongol nobility); 2) tar. The estates given to Genghis Khan's children from the territories conquered during the Mongol invasion, and later the name of independent states. Chigatai tribe.[3]

If we take an example of this sentence with the word ulus in the Khorezm-nama book, it is given as follows:

Bu davrda, ya'ni XIV asrning 60-yillarida birvaqtlarmetindekintizomivakuch-qudratibilantanilganmoʻgʻuldavlatidaChingizxonavlodlarioʻrtasid atoju-taxt, davlatvamol-dunyouchunichkikurashshudarajadakuchayibketganediki, buholatmoʻgʻuldavlatiningbirboʻlagiboʻlganChigʻatoyulusinixamc hetlaboʻtmadi.

We have translated it as following:

In the Mongol state which was very famous with its strong discipline, in the 14th century in the 1960s, the internal struggle for the throne, and wealth among the descendants of Genghis Khan in the Mongol state intensified, such situation influenced to ChigatoiUlus also, which was one of the parts of the Mongol state.

The word clan mentioned in this sentence is translated into Uzbek very close to the word *ulus*, but we decided to leave the word *ulus* alone.

If we leave the words expressing the national color untranslated, the text will become too national, and the reader may not be able to understand the original content well. Therefore, such words should be placed in context, used in a way that helps to understand their meaning.

But in the following sentence, which we have translated, we have preferred to leave reality alone:

> *Tarag'ayo'zie'tiqodqilganpiri Mir Kulolgao'g'liniolibborib, ungapirbo'lishgaqo'loldiradi. Rivoyatqilishlaricha, Temur Mir Kulolxuzurigaborganida u bo'lg'usiSohibqirongayettita non vabirqismholvaniberib: «Mana shuyettitanonniyegin. Shundasenyerningyettiiqlimigahokimbo'lasandeydi». «Men nonlarniehtiyotqildim, bumengaAllohatoetganbarakotningboshlanishiedideydiTemur».*

This sentence uses the word *halwa*, which is considered one of our national sweets, and we translated it by calca. Because the British don't have our dessert, which is made from flour, sugar and oil, sometimes with the addition of sesame seeds and ghee. The translation took the following form:

> Taragay brought his son to his pir Mir Kulol, whom he believed. According to the legend, when Temur went to see Mir Kulol, he gave seven loaves of bread and a piece of kholwa and said, "Here are these seven loaves of bread that you should eat, and then you will rule the seven corners of the earth, he says.'' I took care of the bread; it was the beginning of the blessing that Allah gave me, says Temur."

Also, in the process of translation, in any work, in addition to pure realities, there are also false realities. Although they are relatively easier to translate, translators often keep them in their original form. Pen'kovskiy, for example, quoted words such as wedding, wedding hall, whip, devil, cup, cart without changing them. The translator wrote in his commentary: "In the years after the October Revolution, the Russian language was enriched by the words that came from other sister languages. For example, village, peasant, rich and other words entered the Russian

language, and some of them entered our language through fiction or newspapers. Therefore, the translator sometimes tried to use elements that may have entered the Russian language later in his choice of words.[4]

There are several methodological approaches to translating words that have no alternative in the translation process. Their simplest and fastest way is to transliterate words. In this process, it is important to preserve the pronunciation of words. Transliteration includes personal names, place names, geographical terms, periodicals, as well as the names of businesses and organizations. According to translation theory, the advantages of transliteration are that it accurately reflects the pronunciation of the original word. For example, the word *Khorezm* can be translated into English as "Khuwarzam" or "Khorezm"; here the second method is closer to English pronunciation.

Also, some names can be given in more than one way. For example, we gave the name "Jalaluddin Manguberdi" in the translation as "Jalaluddin Manguberdi" in Bekzod Abdirimov's "Sultan Jalaluddin in Pakistan", and in the translation of his historical work into English, it is "Jalaluddin Mingburnu" and in some places of the same book as "Jalaluddin Manguberdi". The translator must pay attention to the style and genre of the work, because these are the accuracy and correctness of the translation enriches with.

As the originality is mainly determined by the national character of the linguistic means contained in it, the restoration of the artistic and ideological ground of the originality is related to the re-creation of the national color of the work. That is why the issue of restoring the national character in translation has recently attracted the attention of both translators and translation experts. Because most of the translation defects correspond to the share of language tools that reflect the national character.

In translating the name of the place Golden Horde, which we encountered several times in our book, we left it in the transliteration method. The word Horde is explained in the explanatory dictionary of the Uzbek language as follows:

1. *Turkiyvamoʻgʻ ulxalqlaridahukmdor, xonqarorgohi, qalʼa.*
   Yusufbekhojiboshliqyer-u
   koʻkkasigʻ maganmuzaffarxalqoʻ rdatevaraginiqurshabtushdi.
   A. Qodiriy, Oʻtgankunlar
   MullajonyoshligidaQoʻqonxonioʻ rdasioldidagikazarmamaydonid
   aotdamashqqilayotgansoldatlarnikoʻrib,
   soldatboʻlishniorzuqilardi. A. Rahmat, Ellikbirbahodir
2. *Qoʻshinqarorgohi, lashkargoh.*
   Harbiyharakatlarvaqtidaoʻrdaatrofixandaqbilanoʻralgan.

Let's take one of the sentences we came across as an example:

> The Golden Horde language was formed under the strong influence
> of Khorezm language.

After all, most of the mistakes and shortcomings that are still
being made in the practice of translation are related to the
restoration of the national character in the translation, and this
issue has not been satisfactorily resolved both from a theoretical
and a practical point of view. In the scientific literature, there is
no single opinion about when the lexical units that express
people's concepts of life should be interpreted by means of
proven methods of translation practice. Due to the creative
process of translation, such an idea is impossible to meet.
However, the described scientific and critical opinions enrich the
translator's vision of how he should behave in a certain situation,
help him to solve various accidental knots that can be allowed in
practice, and in this case, he has the skills to skillfully overcome
practical problems.

CONCLUSION

To sum up, ensuring functional compatibility in the translation
process requires restoring the size, weight, quality and function
of the original means of expression. This not only makes it
possible to present the translated text in an understandable way to
a wide readership, but also ensures a complete and accurate
reflection of the content in the translated language. When
translating special words into another language, it is necessary to

determine their informative and methodological functions in a given context, and then to choose linguistic tools that correspond to them in the translation language, but at the same time, conform to the norms of that language.

NOTES

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