

APPROPRIATE APPLICATION OF EQUIVALENT UNITS IN THE TRANSLATION OF HISTORICAL WORKS

Bayniyazov Azatbay Tursinbayevich
Karakalpak state University

Abstract. This article compares the Turkmen translation of the novel “Yulduzli tunlar”, which belongs to the pen of Pirimkul Kadyrov, and gives a comparative analysis about the problem of choosing an alternative word in sister languages.

Key words: *pictorial means, equivalence, originality, artistic translation, heroic psyche.*

Introduction

Turkic peoples have been living in close proximity, blood-sister, since distant historical times. Their roots are one, with many harmonious aspects in their customs, culture and art. In the literary studies of the peoples of the East, it was on the basis of literary sources that research was carried out, on the basis of affinity and similarity in the field of fiction, interpreting. But the study of aspects related to typology and interpretability in the literature of the Uzbek, Turkmen and Karakalpak peoples living as neighbors in the Isletnomadaniy areali in the comparative aspect is an urgent issue of universal importance. In this sense, in this article, we found it permissible to compare the novel “Star nights” by Pirimkul Kadyrov, one of the mature examples of the genre of the historical novel in Uzbek literature, to the Turkmen translation, to give our comparative analysis of the problem of choosing an alternative word in sister languages.

Commonality in Uzbek, Turkmen languages does not give the artistic character of the original all the time. Because simple words familiar to everyone come in different meanings in the text. It is not easy to search for alternative Turkmen words for them. Because translation is art. In translation, the unit in one language is not replaced Dry in the other.

The skill of the translator depends on the use of an equivalent (fully compatible) word from the side of the alternative – meaning to the word in the original. In the scientific-theoretical literature, the problem of alternatives in translation is explained as follows: “the similarity between the source language and the translation language in terms of content, structure and function is considered an alternative. The translation that delivers the meaning and content of the source text is used as functionally alternatives to the text language units (corresponding units) in place of the source text units. Since Language units are used in a normative sense, there are certain alternatives to source language units in the translation language, which are used as place exchangers of those units in different translation texts. In other words, the alternative between source text and translation text can be based on the fact that the source is reproduced in different parts of the context of the text”[1,52]. On the basis of our studies, we found that in the Turkmen translation, the translator (Sh.Choriev) appropriate use of multiple Turkmen dictionary units of all spheres of social life in the choice of an alternative word. Because all the words used in a work of art are also pictorial tools. It is through these words that the writer delivers the image of a work of art, its emotional-expressiveness, its idea to the reader through words, evokes the reader's attitude to the events described in the work of art. Without it, there can also be no talk of a work of art-an artistic translation [2,22]. In fact, the purpose of

translation is not to move a ridge of words or a set of sentences into a second language, but to realize the meaning that lies hidden in their core. After all, the translator is not a calligrapher.

On the basis of examples, we will try to practically interpret the theoretical points expressed above. In the following comparison, the information about how the Noma from Samarkand acquired as a result of the fall of the word khufia remained abstract in the translation option:

Originally	Translate
Qulingiz Samarqanddan xufiyalardan kalgan bir xabarni amirzodaga ko'rsatishdan tortingan edim.	My slave was hesitant to show a message from Samarkand from the hufias to amirzadeh.

In the original, such defects as the use of inappropriate words that do not correspond to a lexical unit, the omission of the most necessary word, are often encountered in the translation. Such defects do not fully meet the expected artistic requirements. It requires special research from the translator. In our comparisons below, the meanings of the words "toriq horse", "ora", and "ulufa" swamp are given in variants that are completely different from the original:

originally:

Мавлоно Фазлиддин подшоҳнинг хос меъмори қилиб тайинланган, унга яхшигина улуфа белгиланган эди. (Ю.Т 85)

originally:

1.Бериги ёқдаги оёқлари узун тўриқ қашқа отни анжомлари билан Бобур мирзо инъом этган эди.

(Ю.Т. 85)

2. Қувасой батқогининг устидан... (Ю.Т.5)

3. Бўш ўрангиз борми почча? (Ю.Г.50)

translate:

Ша хезретлери молла Фазлиддиннинг гадырыны билди. Ол көче накгаши эдилли белгиленди, оңа ишлер хем яшар ялы чаклаңжа жай гуруп бердилер. (Й.Г. 104)

translate:

Бери тарапдакы аяқлары узун дор аты Бабыр мүрзе ахли эер-әнжамы билен арзылы накгаша совгат берипди. (Й.Г. 104)

Қувасай дерясының үстүндәки... (Й.Г.65)

-йыгнара ериңиз бормы гиев? (Й.Г. 65)

Barno Boronova, Doctor of Philosophy in Philology, who conducted scientific research on the principles of preservation of historical national color in artistic translation, commented on the translator's skill in choosing equivalent words in the Turkmen translation of this particular work: he tried to choose suitable units from the Turkmen language to express his artistic, figurative, emotionality. For example: in Uzbek, the translator chose the word avmeziz as an alternative to the Turkmen *ховлукмазлык, гыссанмазлык, авмезлик, алаңсамазлык*, and correctly expressed the original content and the writer's purpose. " [3,118]. Without contradicting the scientist's opinion, we would like to add that when choosing synonyms that are exactly equivalent to some vocabulary units in the original version, the translator modernized some historicisms, sometimes gave active versions of words that exist in the Turkmen language. Let's turn to comparisons:

Бобур хиргоҳ тўрида тўртта олтин зина билан чиқиладиган баланд шоҳсуна устида ёлғиз ўтирибди. (Ю.Т. 84)

Бабыр дөрт саны басқанчак билен галынян белент шасыпаның үстүнде айбогдашыны гуруп еке өзи отырды. (Й.Г. 102)

Of course, the name of the subject, which means a special device for going up and down, fully corresponds to the principles of using synonyms both in the original and in the translation.

It is known that "the purpose of translation should not be limited to adaptation of the text to the level of

acceptance of the reader, but should be directed to taking measures to recreate the content, style, and artistic value of the original without the slightest future transfer." Otherwise, the impact and appeal of the text in the original language will be lost in the translated text." [4,15]. We will compare the practical proof of this phenomenon below in the alternative of the words hawk and eagle used metaphorically:

Original: -Тез бориб шунқорларимга айт, Бобурнинг бошини кесиб келган одамга боши борабарлик олтин бераман!

Translate:-Тиз ет-де, бүргүтлериме айт, «Кимде-ким Бабырың башыны алып гелсе, хан шоңа шол кәлләниң ағрамына барабар алтын бержек дий. (Ю.Т. 218, Ы.Г. 235)

It is known that a strong, predatory bird has a positive meaning in the figurative sense of bravery, dexterity, agility, courage, enthusiasm, and the eagle, a bird of prey, is used figuratively in the sense of a predator, an evil person.

From our brief lexicographical comparisons, it is known that there is no alternative of shunkur in the Turkmen language, so the alternative of eagle, which is synonymous with predatory, was chosen correctly. In "Yulduzli tunlar" and its Turkmen translation, the names of wild animals such as wolf, lion, donkey, and deer are also used in a figurative sense. Especially Babur Mirza, who has just stepped into the cruel ocean of the crown throne, the heart of a bird, the spirit of a flower, ready to bravely fight against the unfaithful state, giving up the elegant feelings, the above words created a mutual balance. Watch the text:

1. *Бобур бӯрилар тўдаси орасида кийик бўлиб кун кўролмаслигини ич-ичидан ҳис қиларди. (Ю.Т. 80)*

Бабыр мөжсек сурисининг арасында кейик болуп яшап болмаздыгыны билди. (Ы.Г.97)

2. *Бобур қашқирлар қушовига тушиб қолгандек безовталанар эди. (Ю.Т. 80)*

Эдил гөлегуртлар ордасының арасына дүшен ялы Бабырың йүреги битақат урунды. (Ы.Г.96)

3. *Бобур...бӯрилар билан шер бўлиб олишини истар эди. (Ю.Т. 80)*

4. *Мөжсек сүрүсиниң арасында шир болмак герек. (Ы.Г. 97)*

From our comparisons, it is clear that the translator appropriately used the equivalent combination **кейик-кийик, қашқирлар-гөлегуртлар, бӯри-мөжсек** which are actively used both in the Turkmen literary language and in the living language, in accordance with the original. After all, "Alternativeness emerges from the effort to fully reflect the original situation in the translation. By recreating the text in his own language, the translator aims to make the reader of the translation have the same impression as the reader of the original understood and was affected by the work. However, the linguistic, cultural, social, etc. differences between the speakers of the two languages do not allow translation to be carried out based on only linguistic dimensions. In order to provide alternative concepts in translation and allow the reader to accept the original meaning, the translator needs to use the resources of his language effectively" [5,13].

References:

1. Раҳимов Ф. Таржима назарияси ва амалиёти. – Тошкент: Ўзбекистон миллий энциклопедияси, 2016. – Б. 52.
2. Қўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977. – Б. 22.
3. Бўронова Б. Бадий таржимада тарихий миллий колоритни сақлаш принциплари. Ф.ф.ф.д.дисс.–Тошкент. 2021. –Б.118
4. Сирожиддинов Ш. Одилова Г. Бадий таржима асослари. – Тошкент: Мумтоз сўз, 2011. –Б. 15.
5. Сирожиддинов Ш. Одилова Г. Бадий таржима асослари. – Тошкент: Мумтоз сўз, 2011. –Б. 13.
6. Қодиров П. Юлдузли тунлар. – Тошкент: Ўзбекистон. 1981. – 496.
7. Кадыров П. Ыылдызлы гижелер – Ашгабат: Түркменистан, 1988.-- –Б. 558
8. Алимбетов, Ю; ,ПРОБЛЕМА ВЗАИМОСВЯЗИ НАЦИОНАЛЬНОГО И ОБЩЕЧЕЛОВЕЧЕСКОГО,Актуальные проблемы многоуровневой языковой подготовки в условиях модернизации высшего образования,,12-16,2017

9. Бердимуратова, АК; Алимбетов, Ю; Камалова, ХС; ,О состоянии обеспечения населения питьевой водой и его влиянии на социальную устойчивость общества республики каракалпакстан (на материалах социологического обследования населения республики в марте-апреле 2016 года),Актуальные проблемы многоуровневой языковой подготовки в условиях модернизации высшего образования,,70-86,2017,
10. Алима, Бердимуратова; ,Хэзирги заман глобалласыу машқалалары: қәдири хәм қәтери,Бестник Каракалпакского университета,25,4,68-75,2014,Каракалпакский государственный университет
11. Бердимуратова, АК; Бердимуратова, СП; ,ИСТОРИЯ. СОЦИОЛОГИЯ. ФИЛОСОФИЯ. ЮРИСПРУДЕНЦИЯ.,Вестник КГУ им. Бердаха. №,1,,50,2021,
12. Berdimuratova Alima, Gerdruang, Atiporn; Panwatanasakul, Chaipat; Nurnazar, Pirnazarov; ,The Desirable Management Of Education In Urbanization Area Under The Office Of Non-Formal And Informal Education In Bangkok Thailand,湖南大学学报 (自然科),48,10,,2021,
13. Uli, Pirnazarov Nurnazar Rashid; ,Development of a Person's Spirituality in Dialogue with Another,Zien Journal of Social Sciences and Humanities,1,1,133-135,2021,
14. Sriwiset, Ploypailin; Nurnazar, Pirnazarov; ,The Protection of Patents on Animal-related Inventions: Thailand's Problems and Solutions,ressmilitaris,12,1,73-85,2022,
15. Berdimuratova A.K., Nurnazar, P; ,"Ecology of the Soul: Culture, Morality, Spirituality",Indiana Journal of Agriculture and Life Sciences,2,2,5-8,2022,