

## **Differences and Similarities in the Analysis of the Setting of the Literary Text and its Artistic Translation**

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### **Abstract**

This article is devoted to study the role of translation and the translator's work in the analysis of the setting in the literary work, and the level of this influence in J. K. Rowling's novel "Harry Potter and the Sorcerer's Stone" ("Гарри Поттер и философский камень", "Garri Potter va falsafiy tosh"). During the research, these books were analyzed not as three translations of one work, but as separate works by three different authors, and then the conclusions were compared. As a result, it has been proven that every translator has his own style, that this style, like many other aspects, affects the content of the work and makes the translator a co-author of this work in some sense. Although there are some substantive flaws in both translations, none of them should be considered completely wrong or inaccurate, because these examples of creativity reflect the imaginations of not only Joanna Rowling, but also Marina Litvinova, Maria Spivak and Shakir Dolimov. This is the reason why the setting was chosen for the analysis, because one place can be seen by ten pairs of eyes in ten different ways.

**Keywords:** literary analysis, setting, fiction, scientific analysis, style of the author, interpretation, descriptive resources.

The famous French literary critic Roland Barthes described literary analysis as "a walk through the text"<sup>1</sup>, because in the process of analysis, the text becomes the subject of study or "work space" of the expert. If we rely on terms, **artistic literary analysis** is an intellectual-emotional activity aimed at understanding the artistic and vital logic and aesthetic appeal of a literary work at the time it was written and examined<sup>2</sup>. Literary critics pay attention to the scientific, didactic, aesthetic, linguistic, etc. aspects of the text of the work, rely on the place and history of its writing, the years reflected in the work and the logic of the years when the work was written, and look for the views, personality and experiences of the author. The expression of nature, landscape or setting, which is created by means of artistic words is also of great importance in artistic analysis, because its pictorial and psychological features cannot be ignored<sup>3</sup>.

Today, the exchange of information is accelerated, no matter where it is written, a good book finds its reader, and the role and service of translators is incomparable in this. The process of translation is as important literary process as writing the book, the translators build a bridge

<sup>1</sup> Барт Р. Семиотика, Поэтика (Избранные работы). – Москва. «Художественная литература», 1991.

<sup>2</sup> Qozoqboy Yo'ldosh, Muhayyo Yo'ldosh. Badiiy tahlil asoslari. – Toshkent-2016.

<sup>3</sup> Есин А.Б. Принципы и приёмы анализа лит. Произ-я. – М.: Наука, 2020.

between the client and the author or become glasses to read a foreign language text. Thanks to them, the best masterpieces of the world reach the hands of international students of science, different nations, cultures and their literature exchange ideas. Since translators make such a great contribution to the development of literature, why is their role neglected during the analysis of the work? Is the analysis of the original copy of the artistic work and the artistic translation the same? Is the role of the translator obvious in the analysis, for example, in the analysis of the setting that we will conduct below, or is it really one of the aspects that deserves to be neglected?

This question can be answered while checking one of the bestselling books of the world "Harry Potter and Philosophers stone" ("Garri Potter va Falsafiy tosh"), as it was translated into 85 different languages, including Uzbek. Original version of novel was published by Bloomsbury in June 26th 1997<sup>4</sup>, whereas the one in Uzbek which will be examined in this article was translated to Uzbek by Shokir Dolimov and was printed in the publishing house named „Adabiyot uchqunlari“ in 2018<sup>5</sup>. It is worth noting that this text was not directly translated from English, but the Russian translation was translated into Uzbek, so the impact of the translation shall undoubtedly be shown.

As long as these two works are compared, it is inappropriate to consider them as two editions of the same novel, and during the analysis they must be seen as different works. Because, as we mentioned above, "Garri Potter va Falsafiy tosh" is influenced not only by Lieutenant Colonel Shokir Dolimov, but also by the Russian language sources he used. According to further researches that were done, he translated not one edition of the work, but several different interpretations, to be more precise, comparing the versions translated by M. Litvinova and M. Spivak<sup>6</sup>.

The following passage describes the hut on the rock, where all the magic begins:

*"The inside was horrible; it smelled strongly of seaweed, the wind whistled through the gaps in the wooden walls, and the fireplace was damp and empty. There were only two rooms".<sup>7</sup>*

Joan Rowling was able to embody the scene before our eyes with the help of simple, familiar and understandable words: "the inside was horrible", "the fireplace was damp and empty", "only two rooms" and so on. So, the main feature of the author's image style is its simplicity and, at the same time, the ability to fully reveal the scene in the author's imagination.

Now let's pay attention to the Russian translation:

*«Внутри был настоящий кошмар – сильно пахло морскими водорослями, сквозь дыры в деревянных стенах внутрь с воем врывался ветер, а камин был отсыревшим и пустым. Вдобавок ко всему в домике было лишь две комнаты»<sup>8</sup>.*

This interpretation is very close to the original, but the translator has exaggerated the situation a little, tried to emphasize how bad the situation in the house is. Phrases such as "true horror", "on top of that" are the results of this movement. Although the image was able to fully and truthfully illuminate the content, it seems that the beautiful simplicity of the author's style seems to be slightly damaged.

Major Dolimov has described that particular set as follows:

*"Uy ichida borki narsa kishi ko'nglini buzadi. Hamma yoqqa suv o'tlarining irigan hidi urib ketgan. Atigi ikkita xonachadan iborat kulbaning taxta devorlaridagi yirik tirqishlar orqali yelvizak shamol chiyillab esar, nam tortgan kamin esa bo'm-bo'sh"<sup>9</sup>.*

<sup>4</sup> Errington. J.K. Rowling: A Bibliography. 2017. P.2

<sup>5</sup> <https://potteruz.widezone.net/section-1/o-zbek-tilidagi-tarjimonlar/shokir-dolimov>

<sup>6</sup> «Гарри Поттер и трудности перевода: РОСМЕН и МАХАОН против оригинала». habr.com

<sup>7</sup> J.K.Rowling. *Harry Potter and the Sorcerer's Stone*. Bloomsbury. London-1997. P.33.

<sup>8</sup> Джоан Роулинг. «Гарри Поттер и философский камень». РОСМЕН. М:2022. С.57.

<sup>9</sup> Joanna Ketlin Rouling. "Garri Potter va falsafiy tosh". "Adabiyot uchqunlari". Toshkent-2018. B.54.

In this interpretation, there are a lot of expressions, such as inversion, characteristic of oriental literature. In addition, new adjectives appeared in the text or exaggerated existing ones, for example, "big cracks" and "storming wind". Indeed, in the text, Uzbek language units are masterfully used, these descriptions were able to reveal the horrors of that horrendous hut as much as possible, but the lively style mentioned above has lost its simplicity.

Since the influence of the translator is felt so strongly from the very first pages of the work, even before entering the realm of real miracles, what will be the situation at the borders of this world? We find the answer in the images of Hogwarts: School of Witchcraft and Wizardry.

*"Mainly to avoid all the staring eyes, Harry looked upward and saw a velvety black ceiling dotted with stars. He heard Hermione whisper, 'It's bewitched to look like the sky outside. I read about it in Hogwarts, A History'. It was hard to believe there was a ceiling there at all, and that the Great Hall didn't simply open on to the heavens"*<sup>10</sup>.

In this passage, the setting description shows the boy's mental state: he is experiencing an emotional rollercoaster, such as worry, surprise, self-doubt, but the scene in front of his eyes distracts him and makes him wonder: "Will the Great Hall take me to heaven?" And it seems to indicate that this place will become a real dear home for the child, a small paradise. It is noteworthy that this last sentence came out of the pen of three creators in three ways.

*Чтобы избежать направлены на него взглядов, Гарри посмотрел вверх и увидел над собой бархатный черный потолок, усыпанными звездами.*

*- Его специально так заколдовали, чтобы он был похож на небо, - прошептала опять оказавшаяся Гермиона. – Я читала это в «Истории Хогварца»*<sup>11</sup>.

*Было сложно поверить в то, что это на самом деле потолок. Гарри казалось, что Большой зал находится под открытым небом».*

The interpretation in Russian is undoubtedly beautiful, and it is not difficult to notice traces of the translator's imagination in the text: Hermione's "appearing again" or "under the open sky" is a clear example of this. It is this last combination that attracts the attention of readers, because in our opinion, it is the reason for the loss of the legendary spirit that the author wanted to convey.

*"Garri o'ziga qaratilgan nigohlardan ko'zini olib qochish uchun yuqoriga yuzlanib, yulduzlar sochib yuborilgan qora baxmalga o'xshash shiftni ko'rdi. Uning qulog'iga Germionaning pichirlab aytgan so'zlari eshitildi:*

*- Shift shunday sehrlanganki, go'yo yulduzlarga to'la haqiqiy samodan farqi bo'lmaydi. Men bu haqda «Xogvars» tarixi»da o'qigan edim.*

*Bu chindan ham shift yoki osmon ekanligi, «Xogvars» to'g'ridan-to'g'ri kosmosga qarab yo'l olgan-olmaganligini tekshirib ko'rishning iloji yo'q"*<sup>12</sup>.

The next scene is interpreted in Uzbek as miraculous, imaginary, truly fantastic, just like the original version, only this interpretation seems to have given the boy a dreamy quality. After all, the reader perceives the events through Harry's eyes and point of view, the hypothesis of "checking whether it led directly to space (trying to do the impossible)" in the interpretation, although it is ultimately a fantasy, reflects the interpreter's vision of the hero. In the meantime, this scene shows the child's stubborn curiosity and great courage that becomes more evident during the works. In all three versions of this particular image, the authorship of the translator has been proven.

*"Hundreds of seats were raised in stands around the field so that the spectators were high enough to see what was going on. At either end of the field were three golden poles with hoops*

<sup>10</sup> J.K.Rowling. *Harry Potter and the Sorcerer's Stone*. Bloomsbury. London-1997. P.92-93.

<sup>11</sup> Джоан Роулинг. «Гарри Поттер и философский камень». РОСМЕН. М:2022. С.145-146.

<sup>12</sup> Joanna Ketlin Rouling. "Garri Potter va falsafiy tosh". "Adabiyot uchqunlari". Toshkent-2018. B.137.

on the end. They reminded Harry of the little plastic sticks muggle children blew bubbles through, except that they were fifty feet high”<sup>1314</sup>.

This is Harry's second favorite place at school, the quidditch field. The rich imagination of the child and the environment in which he grew up are clearly described in the last sentence: a young wizard who used to live among ordinary people seeks simplicity among miracles. In addition, this simile causes readers to have a rough idea about how the field actually looks.

«Ряды сидений располагались куда выше, чем на обычном стадионе, для того чтобы зрители могли отчетливо видеть, что происходит в воздухе. На противоположных концах поля стояло по три золотых шеста с прикрепленными сверху кольцами. Шесты с кольцами напомнили Гарри пластмассовые палочки, с помощью дети маглов надует пузыри. Только эти шесты были высотой по двадцать метров»<sup>15</sup>.

This text is a translation of the team of Marina Litvinova, which is distinguished by its closeness to the original. The artist was able to fully interpret the catchphrases of the text into Russian. It should also be noted that the unit of measurement of length in the text has been changed to make it understandable to Russian readers, the amount was determined by the translator.

“Namoyishgohlardagi tomoshabinlar o'tiradigan kursilar shu qadar baland o'rnatilganki, u yerda o'tirib havoda kechayotgan o'yinni bemalol kuzatsa bo'ladi. O'yin maydonining ikki tomoniga uchadan, uchi halqali tilla tusli xodalar tik o'rnatilgan. Ushbu xodalar Garriga magl bolalar sovun pufaklarini shishirib uchiradigan plastmassa tayoqchalarni eslatdi. Faqat farqi shundaki, o'yingohdagi mana bu “tayoqchalar”ning har biri kam deganda ellik metrdan keladi”<sup>16</sup>.

The interpretation in Uzbek does not differ much from the translated Russian text, the style of translation and the size of the texts are very close to each other. The two main differences are the altered choice of length and the presence of subtle irony ("sticks"). This, like the above examples, is a product of the translator's creativity and imagination.

The three works, although they cover the same reality, are read as separate works due to their specific characteristics. Each of the translations is superior to the other in some way, and each interpretation has its own merits and ambiguities. It is inappropriate to call one of them better than the other, but it is necessary to remember the peculiarities of both translators in the translation of the literary element analyzed above, i.e. the set description. For example, the version translated by M.Litvinova's team (POCMEH) is distinguished by its fluency and closeness to the original, preservation of the author's style, and unlike the version of M.Spivak (MAXAOH), it is explained in a way that is as understandable as possible for Russian readers<sup>17</sup>. The work "Harry Potter and the Philosopher's Stone" interpreted by Lt. Col. Dolimov is noteworthy for its creative approach, richness of lexical-semantic units in the Uzbek language, and despite this, content equivalence has been preserved.

No matter which one of these works is read, one witnesses the same events, the same characters, the same time and address units. But this does not mean that there is no difference between them whatsoever. These translations were made in different years by completely different artists, so each of them described these events, characters, place and time in different ways based on their opinions, national values, the period they lived in, and their scientific and artistic abilities. In order to prove the diversity of this image, attention was paid to setting analysis, because ten pairs of eyes will see, remember and describe the same landscape in ten ways. Although it is clear that the magical destinations of the analyzed miraculous work leave an equally wonderful impression

<sup>13</sup> J.K.Rowling. *Harry Potter and the Sorcerer's Stone*. Bloomsbury. London-1997. P.132-133.

<sup>14</sup> 1 fut≈0,3 metr, demak, 50 fut taxminan 15,5 metr bo'ladi.

<sup>15</sup> Джоан Роулинг. «Гарри Поттер и философский камень». РОСМЕH. М:2022. С.213.

<sup>16</sup> Joanna Ketlin Rouling. “Garri Potter va falsafiy tosh”. “Adabiyot uchqunlari”. Toshkent-2018. B.195-196.

<sup>17</sup> By the author: during one of the interviews, Shokir Dolimov has said that he mostly used the version of M.Spivak published by MAXAOH. But the research conducted on this topic indicates that, in the texts shown previously, the translation of M.Litvinova (POCMEH) was used.

on everyone, each of those impressions is imprinted in memories individually and each of them shines in different colors. The real power of literary translation, in my opinion, is precisely that: it is the creation of two similar but different works in world literature.

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