

Disadvantages of translation practice on to the transmission of words-realia

Mirzaev Ibodulla Kamolovich

Republic of Uzbekistan
Samarkand state university

Abstract

This scientific article is devoted to the problems of translation of French literature. In theoretical terms the problem of the national originality of the original and the ways of its transmission has been touched upon more than once, in practice, unfortunately, as we will see below, there is a complete disagreement in the translations. Here, based on the material we have studied, we present the most characteristic and common errors in transmitting French words-realities into the Uzbek language. While researching, the works of Maupassant, Balzac and Hugo were used to compare the translations into Uzbek and Russian from French.

Keywords: original, error, translation issues, practice, French literature, realia, transmission, translator, mistake

Introduction

Among the urgent problems of the theory and practice of literary translation, a significant place is occupied by the question of the reconstruction in another language of the national originality of the original. "The initial task of a realistic translation," G. Gachecheladze wrote, "is to correctly reflect the reality of the original and, therefore, its national specificity."

Although in theoretical terms the problem of the national originality of the original and the ways of its transmission has been touched upon more than once, in practice, unfortunately, as we will see below, there is a complete disagreement in the translations. Here, based on the material we have studied, we present the most characteristic and common errors in transmitting French words-realities into the Uzbek language.

In most cases, Uzbek translators are not able to convey words denoting nationally specific objects and concepts of material and cultural life, people's names and the names of the area, etc., for example:

Original:

Ils étaient encore pleins de sommeil, et grelotaient de froid sous leurs couvertures. On se voyait mal dans l'obscurité, et l'entassement des lourds vêtements d'hiver faisait ressembler tous ces corps à des curés obèses avec leurs longues soutanes. /Maupassant, N.Ch. 15]

Russian: Они еще не совсем проснулись и кутались в пледы, дрожа от холода. В темноте они еле различали друг друга, а тяжелые зимние одежды делали их всех похожими на тучных кюре в длинных сутанях /Мопассан. И.Н., 131].

Uzbek: Hali uyqusi o'chmagan yo'lovchilar, sovuqdan titrab, junjikka holda, yomg'irda kiyadigan to'nlariga o'ralishardi. qorong'ida bir-birlarini zo'rg'a ko'rish, og'ir va qo'pol qish kiyimi ularning hammasini uzun to'nlik semiz kyurelarga o'xshatib ko'rsatardi /Mopassan. X.,7].

English: They have not yet fully woken up and wrapped themselves in rugs, trembling from the cold. In the dark, they could hardly distinguish each other, and heavy winter clothes made them all look like fat cure in long cassocks / Maupassant. I.N., 131].

The Uzbek translation is easy to read, as if there were no gross errors in it. But in fact, this is not so: the translator gave the words "plaid" and "cassock" to one Uzbek "to'n" / robe], which is a gross mistake: firstly, the "plaid" is not a robe, but "a large and warm woolen shawl / see RUL, 1U, 1954, 150]; secondly, the "cassock" is not a robe at all, but the "long black outer clothing of a Catholic priest" / see RUL, U, 1954,288]; thirdly, "tun" and "chopon" [dressing gown] Uzbek words with which the national features of the Uzbek people are associated in such proverbs and sayings as "To'n kimniki kiyganniki" / letters, "the dressing gown belongs to the one who wears it", "To'nini teskari kiymoq" / letters." put on a fur coat inside out ", that is, be angry," To'yda to'nini so'ramoq" / letters." ask for a dressing gown during a wedding ", that is," from someone else's horse - out of the mud with the dirt "].

Here is a similar example from Balzac's novel Eugene Grande.

Оригинал: Le lendemain matin, le déjeuner fut triste. Malgré la robe d'or et une croix à la Jeannette qui lui donna Charles, Manon elle même, libre d'exprimer ses sentiments, eut la larme à l'oeil /Balzac. E.G., 136]

Uzbek: Ertasi kun ertalabki nonushta g'amgin o'tdi. O'z tuyg'ularini erkin izhor etuvchi Naneta ham taqdim etgan zar chopon bilan bo'yniga taqadigan krestga qaramasdan, ko'ziga yosh oldi [Balzak. E.G.,143].

English: The next morning breakfast was sadly won. Naneta, who freely expresses her feelings, also wore a gold robe and a cross around her neck.[Balzac E.G., 143].

The carelessness of the translator led to the fact that instead of just one word "nonushta" / breakfast] / cm. URS, 1959, 290], fully replacing "déjeuner" appeared in the translation "ertalabki nonushta" / morning breakfast]. After all, the original says that Charles gave Nanetta not a "zar chapan" [golden chapan], but "la robe d'or" / bathrobe].

In another place of the same translation, the word "redingote" / frock coat] is translated by the word "kamsul" / camisole - men's short sleeveless jacket, vest], which is not entirely accurate. And the translator of the novel "Father Gorio" S. Mukhammadzhanov seems to act rightfully by introducing the Rusism "surtuk" into the Uzbek text / 13 /, but does not give an interlinear explanation, which, in turn, makes it difficult to understand. Almost all translations of works of French literature into Uzbek are full of such "untranslated" words. We discovered a large number of Rusisms that could be "painlessly" conveyed in Uzbek words:

French words	Russian words	Uzbek words	in English
une perruque	парик	yasama soch	wig
des favoris	бакенбарды	chekkasoqol	whiskers
un suisse	швейцар	eshikbon	doorman
le cassis	смородина	qorag'at	currant
un valet	лакей	qarol	footman
un parapluie	зонт	soyabon	umbrella
une ancre	якорь	langar	anchor

This proves once again that the translators, falling under the influence of the language of the intermediary, were not able to use the means of their native language.

The French words like madame, mademoiselle, monsieur, le comte-esse, le vicomte-esse, maître-esse and others were especially unlucky. Uzbek translators pass them as they please. For example, in the translation Maupassant's short story "La Bête à maît'Belhommo" includes the following variations of the word "maître" / "master", "teacher", etc.]:

Maît'Poiret Maît'Rabot Maît'Caniveau Maît'Belhommo	Puare tog'a Rabo amaki Kanivo tog'a Belom xalfa	т.е. дядя, дяденька дядя дядя, даденька подмастерье, ист.: старший среди учеников в старометодной школе /см. РУС, 1954, 496]	uncle uncle apprentice, source: eldest among students in an old- school school / see RUS, 1954, 496] Mullah, Muslim priest / см. RUS, 1954, 270]
Maît'Poiret (Maupassant. A.C. 80)	Mulla Puare /Mopassan. O.32]	т.е. мулла, мусульманский священник /см. РУС, 1954, 270]	

As you can see, the word "Meter Noiret" is translated into Uzbek by two equivalent words that are completely different from each other, and "Maît'Belhomme" is translated as "White Halfa", which distorts the meaning of this word and gives it a shade related to Muslim creed behavior. From this point of view, we also consider the transfer of the name of the novel to the Uzbek language unsuccessful.

The word "madame" in the Uzbek language of Balzac's novel "Father Gorio" is conveyed by the following words: madame - runaway / madam, wife or mother of the bek - the ruler of a certain region or city in the Central Asian khanates in the era of feudalism / см. URS, 1954, 62]; madame – xonim / mistress, lady, beauty]; madame - beva, i.e. widow, madame - countess / de l'Amberminel] beck, that is Countess widow / de l'Amberminel]. The foregoing fully applies to the transfer of the words "baron", "baroness", "viscount", "viscountess", "count", "countess", etc.

The problem of transmitting such words has been theoretically repeatedly considered in the literature / A. Mukhtar, G. Salyamov, etc.]. So, for example, A. Mukhtar sharply criticizes Mirtemir, the translator, who translated the Russian words "landowner", "knight", "prince" with the Uzbek words "zamindor" / landowner], " pahlavon" / hero, strongman] and " bek" / ruler].

In another work, A. Mukhtar approves the creative initiative of the same translator. As G. Salyamov rightly notes, when transmitting words such as master, sir, nobleman, landowner, young lady, Mirtemir searches in other / Azerbaijani, Tajik, Ferghana dialects of the Uzbek language] for the words that most fully convey the meaning of these words, and masterfully uses them without violating the local color of the work / for example, sir - "afandim"

from Azerbaijan, the young lady - "oyimqiz" from the Ferghana dialect, landowner - "zamindor" from the Tajik language, etc.1].

Another group of characteristic shortcomings of Uzbek translators is the incorrect transfer of length measures, monetary units and national dishes of the French people. So, for example, / three leagues / are translated into Uzbek by the translator Zumrad with the word "uch chaqirim" / three versts, i.e. 1.06 km /. Or French / slingshot more than six feet long / transferred to the Uzbek language / Merime. T., 24 /. The French measures of length "une toise" / about two meters /, "une aune" / 120 cm /, "une pouce" / thumb length / etc., etc., for example, were also illegally transferred, as:

Original:

Le fils Toillefer s'est battu en duel avec le compte Franchossini, de la vieille garde, qui lui a mis deux pouces de fer dans le front / Balzac. P.G., 198 /

Uzbek:: Taygerning o'g'li eski gvardiya ofitseri, graf Frankassini bilan duel qilibdi, duelda graf uning qoq peshonasiga shamshirining ikki duymini tiqib olibdi /Balzac. O.G.,198/.

As can be seen from the comparison of the translation with the original, the French measure was transferred to the Uzbek language by the English word "inch", which is not understandable to most Uzbek readers. In this case, the "pouce" should have been transmitted to the Uzbek "bo'g'in" / articulation of the finger /, and then the reader would understand how much Count Francassini's sword pierced the face of Thayer's son.

The majority of Uzbek translators, faced with hard-to-convey national-everyday words-realities of the French people, no matter what, replaces them with Uzbek realities. This is also observed in the transmission of words denoting French cuisine. For instance:

Original: Messieurs, cria Christophe, - la soupe vous attend et tout le monde est à table / Balzac. P.G., 181 /

Uzbek: Janoblar, deb qichqirdi Kristof, ovqat tortildi, hamma dasturxon atrofiga to'plandi /Balzac.O.G., 181/.

As you can see, by the will of the translator, the poor boarders eat Uzbek shurpa in the house of Madame Voke and sit on the floor at the dasturkhan, without a table and chairs! Or the cake is turned into "samsapaz" / i.e. a person baking meat samsa in a hot tandoor.

Analysis of translations makes it possible to indicate one more error.

Most translators, faced with the difficulty of transferring the names of French / Catholic / religious festivals, often "nationalize" them, adapting to the conditions of Muslim faith. For example, in Maupassant's translation of the novel "Mademoiselle Perle" / translator Zumrad / French "Communion de Pâques" is translated by the word "ro'za" / uraza - this is a post-mourning arranged in honor of the death of imams, it lasts one month a year, during this period - Muslims are allowed to eat only at dawn and in the evening with the advent of the first star, and during the day is strictly forbidden /; "Grand'messe" / lunch with singers / replaced by the word "ertalabki namoz" / prayer - obligatory prayers performed by Muslims five times a day /, or in the translation of Maupassant's novel "Toine" the expression "Nom de nom que baptême!" / like christening! / narrated as "beshik to'yi degan mana bundoq bo'ladi!" etc. The translator's carelessness is obvious, because the "beshik" is a kind of wooden cradle in which the baby is swaddled, pulling the breast and legs. And "beshik to'yi" is widespread among Central Asian peoples / including the Uzbeks / festival on the occasion of the fact that the baby is first placed in it.

Along with individual cases of successful transmission of proverbs and confusion, most translators could not cope with this important problem of the theory and practice of literary translation. So, for example, in the novel "Count of Monte Cristo" by A. Dumas, the proverb "Rira bien qui rira le dernier" is found twice / the one who laughs last laughs good /, and in both cases it is conveyed incorrectly: 1. Hali qon yig'laydigan vaqting ham keladi / i.e. the time will come when you will cry with bloody tears /; 2. Ko'raylikchi kim kimni boplarkan / i.e. see who will lead whom. Meanwhile, one should use a literal translation that more accurately conveys the meaning: "Keyin kulgan hamisha kuladi" / "the one who laughs last is always laughing."

In the translation of Balzac's Father Gorio's novel, the French proverb "Les bons comptes font de bons amis" is incorrectly translated into Russian as "to regret the bag - not to have a friend" / Balzac. O.G., 88 /.

Not knowing the language of the original, the Uzbek translator also incorrectly conveyed this proverb: "Hamyoning ayasang - yoru-do'stsiz qolasan." A more complete transmission seems to us something like this: "Hisobli do'st ajralmas" / i.e. friendship account does not spoil.

The problem of the transfer of names and surnames, nicknames and geographical names is very relevant in the theory and practice of literary translation, because the full value of the translation also depends on its successful solution. Although several articles1 have been devoted to this problem, however, it has not yet been the object of a special study in either Uzbek, Russian, or other languages. The lack of development of this problem adversely affects the practice of translation, in particular, for example, from French to Uzbek. We have identified a large number of examples of incorrect transmission of proper names, names and nicknames.

The Uzbek translator made a gross mistake in the translation of the "Children of Grant" by G. Verne. He made a gross mistake by illegally introducing Russism into the text. For example, the French "Le port désiré" / Desired port

/ and "Le cape de Bonne-Espérance" / Cape of Good Hope / are translated into Uzbek as Russian untranslated proper names: "Desired Port" and "Good Hope Burni" / Vern. K.G.B., 60 /.

If the translator did not formally approach his business, then he would transfer these names as "Yaxshi niyat buruni" and "Matlab porti", which would be clear to the reader without unnecessary comments. Or the nickname "Marin-Bâton" / "Tamango" by P. Merima / is perfectly translated into Russian as "Martin-Knut", while the Uzbek translator automatically translates the Russian translation as "Martin-Knut".

Original: Tel prisonnier, Thomas, par exemple, au Mon-Saint-Michel, trouve moyen de mettre la moitié d'une muraille dans sa paillace /Hugo.T.M., 107/.

"Marin-Bâton" is a proper name in the French oral tradition given to a person armed with a club or lash. In our opinion, nicknames should not be transliterated, but must be translated in order to reveal their meanings. From this point of view, it should be transferred to the Uzbek language as "Martin-Kamchi", then it will be clear what the captain Ladu scares his wife. French "Saint" / for example, Saint-Micho / each translator translates into Uzbek in his own way: that is, "farishta" / ie. angel /, then "avliyo" / ie. saint, miracle worker. For instance:

Original: Tel prisonnier, Thomas, par exemple, au Mon-Saint-Michel, trouve moyen de mettre la moitié d'une muraille dans sa paillace /Hugo.T.M., 107 /.

Рус. пер.: Так, некто Томас, узник замка архангела Михаила, ухитрился спрятать полстены в свой соломенный тюфяк /Гюго. Т.М., 306/.

English: So, someone Thomas, a prisoner of the castle of the Archangel Michael, managed to hide half a wall in his straw mattress / Hugo. T.M., 306 /.

Uzbek: Farishta Mikoil qo'rg'oniga qamab qo'yilgan Tomas nomli bir bandi devorni teshib, undan chiqqan tosh va tuproqni bir amallab poxod to'shagi ichiga yashirgan /Gyugo D.M., 305/.

In this case, the Russian translation is also incorrect. Firstly, this is not at all the "castle of the Archangel Michael," but the geographical name of the rocky island not far from Avranches, on which the famous Benedictine abbey is located. Louis XI in 1469 established there the Order of the Knights of St. Michael, secondly, is not Thomas, but Thomas. All these shortcomings were completely transferred to the Uzbek translation, moreover, the archangel Michael was turned not only into "Farishta" / "angel" /, but also into "Mecoil". A similar example can be found in the translation of the novel by A. Dumas "Count of Monte Cristo", in which the proper name is translated into Russian as "Pope Leo XI", and in Uzbek transcribed from Russian. This, of course, is affected by the negative influence of the intermediary language. But more on that later.

We have given the most typical translation flaws. The number of such examples may be increased. However, the above examples convincingly indicate the absence of a single principle for transmitting French words-realia into the Uzbek language.

Summarizing all of the above, it should be noted that the main reasons for the low quality of the translations considered by us are:

1. Translators ignorance of the original language, its specific features. "In order to translate," writes S. Lipkin, "one must have fiery temperament / a translator without temperament - zero, - S.L. /, ardent consideration, observation, knowledge and artistry." Moreover, he / The translator / also needs in-depth scientific knowledge in the field of linguistics, literature and history of the language from which he translates. "A translator without linguistic training is very often a slave of the dictionary, he does not take into account the influence of the context, does not take into account the social and emotional load of the word ... not knowing the elements of either semasiology / teaching about the meaning of words / nor lexicology / teaching about vocabulary of the language /, the translator cannot successfully find semantic equivalents and wields his, often rather poor, supply of words anarchistically and blindly.

2. The translation process, as you know, begins with the selection of the translated work. Therefore, it is necessary to strictly observe the principle of coincidence of the creative manners of the translator and the author of the original, their attitude and, of course, their life experience. However, in practice the opposite is true: often the names of the same translators appear on the title page of translations of works of not only one writer, but also from a wide variety of languages. N. Tikhonov rightly notes this: "Special attention must be paid to translators who are irresponsible in their work, artisans who do not have knowledge and talent, but who have inexhaustible energy to translate from many languages, sometimes completely unknown to them".

3. One of the reasons for the low quality of translations is due, in our opinion, to the very method of indirect translation / transfer from transfers /.

The practice of translation through an intermediary language was caused by the need to establish cultural communication between the peoples of our country as soon as possible through mutual translations. But this forced measure nowadays no longer meets the high requirements for translations of works of fiction.

4. If we compare the translations of works of French literature with translations from Russian, then we find a significantly higher quality of the latter. This was facilitated not only by the knowledge of translators of the Russian language and not only that poets and writers mainly translate from Russian, but also that quite a lot has been written

about translations from Russian literature: hundreds of reviews have appeared that have been critical notes, books and monographs. And about translations of works of French writers into the Uzbek language - almost nothing! In principle, the vicious method of translating from translations not only did not find a proper rebuff from writers and critics, but also found ideological supporters trying to study French translations on the basis of an intermediary language, bypassing the original. Therefore, the primary task of Uzbek writers, critics, and the translators themselves is a decisive struggle against literary marriage, a wider propaganda of the experience of the best translators.

It should be noted that there is still no complete collection of Uzbek classics of French literature in the Uzbek language. Meanwhile, the need has ripened for their release, which is required by the Uzbek reader and the current level of his culture. At the same time, translators must always remember that before them is the rich national literature of the French people with beautiful realistic traditions. Her weapon is a rich national language, the language of F. Rabelais and P. Merimee, V. Hugo and O. Balzac, G. Maupassant, R. Rolland and many others.

Life requires that the creative process of recreating the works of French writers be subject to the general laws of the art of realistic translation.

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