

# THE SKILL OF TRANSLATING FROM THE ORIGINAL TEXT AND THE REFLECTION OF NATIONALITY IN THE TRANSLATION

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**Abstract** – This article has based on the original version of the novel essay, «Karakalpaknama» by T. Qayipbergenov and uzbek translation of the Rakhimjan Otaev.

**Index terms:** artistry, figurativeness, choosing a word, abbreviation, embroilment, artistically researching, suitable version, comparison.

## INTRODUCTION

In ancient times when there was still no written literature, there was a tradition of giving in marriage their daughters to each other in order to develop the relationships and to stabilize the friendship between two countries and two nations. In our times literature and books accomplish this duty. Therefore, literature of every nation could be compared to a mature girl. Meanwhile, the book which is unworthy of translating into other languages is a spinster!

Certainly, the role of every nation in the history of society is primarily defined according to the level of literature of this nation.»<sup>1</sup>

By concluding these sentences which are stated in the novel essay, «Karakalpaknama» by national writer of Uzbekistan and Karakalpakstan, hero of Uzbekistan Tulepbergen Kayipbergenov, we should descant that how this work is defined for readers as well as in our literature with the help of original version and translation.

On the whole, the aim of translator is to bring closer the translation of the work to the nation and to make understandable the meaning of the work. Thereby, our translators have considered artistic translation as a paramount art and looked at it with a high responsibility since the early times. Accordingly, in Uzbekistan translation mainly goes back to the ancient times. For instance, we may confess the translating activity of Ogahiy, Kharezmiy, Khusayn Vois Koshifiy, S.Saraiy, Khamushiy and suchlike creators as the school of translation.

Indeed, while comparing uzbek translation of Rakhimjan Otaev who translated the novel essay «Karakalpaknama» by T.Kayipbergenov we can behold that

the meaning of novel роман, the cohesion of the events and direction of the plot have been expressed as in the original version. Both versions consist of two parts, nevertheless according to matter of chapters, we could see that there are 40 chapters in the original version, whilst 34 chapters in the translation.

«As long as the translated work is compared to original version, when we talk about its accuracy, it is estimated how they are close, not how they are corresponding.»<sup>2</sup> Really, when the works are compared, we could observe that not the same sentences as in the original version, but the alterations and inversions made by translator. The sentences have been inverted in the following phrases, however the meaning has not changed:

*As Berdakh poet said, the fate of books is divided into three like the fate of people (page 6). There are also three kinds of the destiny of books, as Berdakh poet said, looking like the destiny of human (page 6). Thus, it is not needed to translate literally.*

Definitely, the work entirely consist of preachments, proverbs, adages, dictums and sapiential rows. Nevertheless, it should be emphasized that during the process of translation, the alternative uzbek versions of proverbs and adages have been found and likewise the translator lightened the idea of the work by adding proverbs himself. For instance:

*Fortune and misfortune is dependent fistly on your health secondly you soul thirdley your contentment's measure. Fortune and misfortune is connected first of all with health and then the character of a person.*

«recompense for the character» is not for any reason!

<sup>1</sup> T.Kayipbergenov, novel-essay «Karakalpaknama» (from the sayings of literature teacher). Nukus, «Karakalpakstan», 1998.

<sup>2</sup> G.Salomov, N.Komilov «The bridges of the friendship» T.: Literature and art publishing house named after G.Gulam.

Additionally: Translator acknowledged the following phrase, *My father thought as below*: “The person who plants which seed in his youth time will harvest it’s crop much” in a brief way, «You harvest what you plant» - explained my father (page 13). Furthermore, the translator depicted the phrase Mother said: “A calf which is the first name of the ox, that you looked after yourself, won’t remain” (page 16), as «Water warned as below: “There is not value of water which flows in front of you”. (page 17). Nonetheless, the meaning of the book did not transcend, because these two concepts might be described as synonyms.

Actually, the virtuosity of the translator might be seen in the following phrases, namely translator added his own opinions to the view of the writer:

*I think this opinion of the poet was a secret at his time he even couldn’t say anything about himself* (page 22). *There was no opportunity to the great poet for telling kind and hidden feelings about himself, in the period which he lived. That’s why in history so many Berdakhs “Told their dreams to water and expressed their feelings only to the wells even they knew that “Iskender had a harn”* (page 24). Accordingly, translator R.Otaev mainly accomplished a creative searching in order to depict the assimilations as effectively as in the original version.

«Translator work in the field of language. The main constructive material of the language is a word. The signposts which are highly important for artistic literature are the artistic skill, figure and figurativeness, metaphor and metaphorical skill- all are expressed in the word which are hidden under another word and realized with the help of words. Therefore, selecting a word has preliminary significance».<sup>1</sup> We could observe that translator R.Otaev paid attention to the ensuing phrases by following the ideas of translator scholar Gaybulla Salomov, namely: he altered the opinion of the writer, «We are humans!» into (page 13) «At last, we are all humans, who sucked raw milk!» and depicted a concrete idea through two ideas. The purpose of this is to comprehend «creature» not only as the quality of a human but also as the feature of all existences and vegetations. Therefore, he used the second idea «who sucked raw milk!» additionally by selecting the words.

Predominately, we could observe the sentences which have been presented differently in two books. If we look at the following phrase attentively, they are two different ideas, namely: Not thinking over, the poet said: “There are one hundred and ninety nine milliard, one hundred and ninety nine million, one hundred and ninety nine people who bired in this world”. The poet answered not thinking over: “One hundred and ninety nine milliard, one hundred and ninety nine million, one hundred ninety nine thousand, one hundred ninety nine people live in the world”.

(page 6). Accordingly, there is an embroilment in the numbers.

In sum, there are no unnecessary details which prevent from the main meaning. Contrarily, the translator removed particular phrases of the original version as abridgement. The work has been translated in a correspondingly figurative way. Generally, the translator tried to keep the quantity, in particular the greatness.

## REFERENCES

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3. G. Salomov, N. Kamilov. «The bridges of the friendship» .T.: Literature and art publishing house named after G. Gulam.

<sup>1</sup> G. Salomov. The bases of theory of translation. T., O`qituvchi, 1983, page 73.