

# DESCRIPTION OF NATION IN TRANSLATION

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**Abstract** – This scientific work is devoted to the study of description of nation in translation. In this work some translators' works are discussed and it gives concrete and specific information about the translations. It is very difficult to recreate the national mentality in the language of translation. Some translators claim it "not being able to translate in translation." In this work we analyze mainly the translations of Mirzaali Akbarov. The literary community highly appraised Mirzaali Akbarov's narratives, sayings and finally novels that were translated from German with a great interest.

**Index terms:** Translation, nationality, skill, literary communication, work, phrase, essay, originality.

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## INTRODUCTION

The difficulty of reconstructing the national characteristic, the creation of spirit of a period in a literary work is the sign of nation that does not only consist of obvious notes. In this situation even translator's deep knowing of the original of the language is not enough. As all people that know their mother tongue can't be a writer, a person who has learnt a foreign language can't become a good translator. Every translator, except knowing the original of the language, he should learn the nation's history, world outlook, thoughts, literary observation, life in a deeply way, mainly he should feel the definite work's main points as a whole composition. The national characteristic of the work is closely connected with the style of an individual writer. Writer accepts the world with the eye of his nation and the style serves as a source of investigating the event figuratively. According to the opinion of a famous translator I. Levy "Translation can't be as an original, but the effectiveness can be the same. Another opinion, these days in our translation there are so many writings like English, German, French translations, only knowing a language in translation is not enough, it is admitted that he must know the customs, traditions, life and characters of people who speak the language in which the work written" [1, 25]. From this point of view, we may know his observation with carefulness from the works which he translated. The roman which is called "Desert wolf" is not also except from this. This translation was notified not only by our country but also by the German public, as well as

the fact that the translator was admitted to the International Hermann Hesse society that was opened in 2002.

The literary community highly appraised Mirzaali Akbarov's narratives, sayings and finally novels that were translated from German with a great interest. "Translations are not free of defects in the quality of work. As you know, German and Uzbek people live in different geographical and historical conditions. Each of them has a long history. There are many differences in the culture, traditions and lifestyle of these nations. Therefore, it does not always make it easier in illuminating nation in the translation process. However, preserving original national spirit is a key issue in translation." [2, 23]. The worker started completely difficult work. Because, Hermann Hesse's work is national from beginning to end. It is very difficult to recreate the national mentality in the language of translation. Some translators claim it "not being able to translate in translation." However, we admire the interpreter's skill, because he has translated such a complex work into Uzbek.

Each nation has its own unique living conditions, language, culture, psychological traits, and, in general, national character. The features of this or that nation are reflected in their artistic composition and constitute their national character. One of the peculiar features of national identity is reality. There are some works translated till Mirzaali Akbarov, where there are a number of errors in the national calorific content of the nation, for example, there are the above-mentioned errors in interpreting Shiller's

“Tricks and Love.” “The Uzbek people have not been able to convey the national color of the German people. They have mixed it with the concepts of Uzbek people’s life. But, misinterpretation of the original can cause some uncertainty, features are described in the “sloppy mirror” [3,27]. As a result, instead of giving the western national spirit the eastern spirit has been strengthened and the peculiarity of the German lifestyle was given wrongly in the “sloppy mirror” – “gold skullcap”, “die trommelen”- “kettle-drum”. Instead, it would be correct if the words such as a flute, lace, drum were used.” die haube” which is translated as “gold skullcap” is the most expensive headdress of the women. The word “kidebarriy” which was used in the translation of Shiller did not appear. However, in addition to giving a national spirit, this word also means the spirit of the period when Shiller lived, because “kidebarriy” is a headdress of women, and it was a tradition in Germany during the drama was written.

R.Fayzullaeva’s works are partly due to this problem, and we are deeply committed to it. The interpreter must have a high level of talent and artistic skill. However, when it is difficult to translate national concepts in translation, one of the most effective ways is using the transliteration method and giving the meaning in the bottom. This method restores the original with no clicks. By using the same method, Mirzaali Akbarov used the word “flute” by giving the marginal note without repeating the shortcomings and mistakes. “- Do you think Mozart’s magic flute can boost your hate?” using the transliteration method can be much more convenient, because today all people know some languages and at the same time they know the culture and tradition of that language. What is the use of translating these words into Uzbek, because these words are known to everyone? It should also be noted that in the novel “Desert wolf” there is a sentence: “A girl-maid with a “oq peshband” has met me.” In this sentence although the word “oq peshband” is a new word created by the translator we all have a special thought that it is a headdress of servants. From that, we know that this translation does not have any disadvantages. “While rewriting and reprinting the Shiller’s “Tricks and Love” the translators did not pay attention to the translations such as “bowls, nylon,

drumsticks, trumpets, tattoos” which are related to the cultural and daily life of the people” [4, 18] said Robiyaxon Abdullaeva. Shavkat Karimov also analyzes “Faust” by saying that there are similar errors. The interpreter has mixed while describing the reality in the process of translating the “Faust”: for instance: caravans, skullcaps, blacksmiths, trumpets, testicles, judges. These words belong to the people of East. It seems a bit awkward to present these words in describing the life of German [5, 47]. These mistakes do not exist in our scientific work it is the works of Mirzaali Akbarov, that is the word “goblet” replaces the word “bow”, the word “shelf” is used with the transcription, “ridojubasi” the clothing which is worn by Christians are used correctly, other words that are related to the life of German such as beer, a ball, liquor, a stick, a brand, a table create a clearer picture of the that period in the eyes of the reader. As most Uzbek readers are not the only readers of modern Uzbek language. Therefore, the interpreter must remember the responsibility of bringing the work as close as possible to the original. Belinsky’s idea of the literary translation is appropriate: “There is only one principle of translating works: giving the spirit of the translated work. For this, for instance, if the author was a Russian, he should translate any kind of work like he would also have written the same work in Russian.” [6,15].

“In the translating the original not only does it undermine the national identity, it is also important to avoid the burden of historical color in expressing the spirit of the period in which it is inspired” [7, 56]. M.Akbarov, who translated the “Desert wolf” into Uzbek, said that the translation of the original was a positive solution, but the interpreter was less inclined to use the traditional lexis, especially Arabic and Persian-Tajik words. Only in some places we can see the words which came in a certain place such as “bog’ qo’ralar”, “devordarmiyon”, “domangir”, “go’dagim”, “chuchuktomog’”.

The national characteristic of the nations is not defined only by their clothing, their belongings, their consumption of food, or the peculiarity of their behavior and language, we must also take into consideration their psychology, history, traditions, relationships and world outlook. V.G.Belinsky said : “every nation’s secret is not in

their clothes and kitchens, their secret is their understanding the things.” For this, interpreter except from knowing two languages, he must two nations’ daily and economical life, literature and art, history, geography, ethnography and the interests of the people of that period. The interpreter should have a great talent and high level of thinking. We can see such kind of skill in the works of Mirzaali Akbarov, if we analyze the “Desert wolf”, we may see so many idioms, descriptive expressions and other words, for example: “In the destructive wind, it shakes slightly, and if there is a little hit it may fall”, “In the morning he was looking at him with a heavy smile”, “He was trembling at the loss of life”, “The desert wolf looked like a fly in the net”, “He did not move until a few days and he did not taste anything.” The use of these terms indicates how a writer is a skilled expert in his profession. At the same time, it may also be seen that a translator needs great skills to give these terms in his translation.

“In the literary literature the phrase and illustration are important. As in all nations, the phrase and illustration also exist in ancient German society. These two compounds, which are considered as the main elements of literary literature can help in expressing the event concisely and expressively” [8,25]. Hermann Hesse used effectively figurative phrases and epithets in personalizing the heroes’ and making the language of the work more literary. As an example, let’s take a look at the example: “It can no longer bleed to my throat, so I melt it again”, “A little cattle shed scattered like a beehive”, “An unexpected voice came out of his throat and his heart began to beat”, “I was scarcely pushed aside like a piglet and I could not find myself”, and we may give other examples which are similar to these and using such kind of phrases and illustrations makes the work more understandable and effective and it gives evidence about the richness of the interpreter’s vocabulary.

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