

## The Expression of a Cultural National Word in the English Translation of the Work of Tahir Malik "Devildom"

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**Annotation:** In article was written about translation problem of cultural national words in translation of Tohir Malik's "Devildom". It was discussed the translation methods of national words.

**Keywords:** national words, national color, translation, transliteration, word by word translation, literary translation, analogue translation.

**Introduction.** We know that translation is a very delicate process that requires relentless, productive research from the translator in order to apply their skills and recreate them. Its relevance lies in the fact that a work unfamiliar to the reader will necessarily reach through a translator, and an alternative to the recreated work to the original is very important in obtaining spiritual nourishment from this work or in obtaining a common vision. At the same place, A. Muminova says this: "a person engaged in translation, that is, a translator, is a bridge between two languages, two peoples, through his ability to translate; the finest facets of the people, the nation are reflected" [Muminova, 2016]. After all, the culture, way of life, traditions and worldview of an entire nation are necessarily manifested in its language. Therefore, the responsibility that the translator bears in this regard is very great. Especially noteworthy is the translator's approach to translating national words related to a particular folk language, that is, to specific words. Because with what eye the translator sees the work, the reader perceives the same way, draws conclusions. As you know, the concept of national color in literary translation refers to the customs, way of life, in general, the national characteristics of a people unknown to us. Therefore, a translator who has managed to translate correctly using the most accessible methods, while preserving the national flavor, can be unconditionally called a master of his craft. For example, words and concepts found in the Uzbek language may be absent in other languages or differ in content, form, volume. But, considering that it is the means of expressing our national identity that are one of them, the translation problems associated with the transfer of specific aspects of our culture to the reader are facing all of us crosswise.

**Main part.** From the works of scientists who worked on the theory of translation, such as G'.Salomov, Q.Musayev, we know that in translation there is a role of specific words (traditional words). Traditional cultural words-these are words in which each state depends on its culture, expressing its own Traditional color. Specific words can be divided into the following types, depending on their characteristics:

1. Words related to religions and religious rites: mullah, hojiaka, hojiona, bishop, archbishop, pope, etc.;
2. Words denoting folk customs: kurpacha (matrass), challari (party), beshik (cradle), muchalparty(the day when the men celebrate every 13 years), circumcision wedding, etc.;

3. Words about traditional coloring: doppi(duppi)(the thing for putting on head in Central Asia), chopon(cloth as a coat which is used in Central Asia), hat, kepka are such words.

**Discussion.** In the translation of specific words, we can use the following methods blessed. From such methods of E.Ochilov we know 3 of them, F.Bakiyev highlighted the achievements and shortcomings of each method on the example of 5 of them. These are: 1) transliteration or transcribing, 2) subheading comments and explanation, 3) word by word translation, 4) analogy (translation with similar words), 5) Pictorial translations.

1. Transliteration-this method is to adapt to other letters in the translation language by changing the letters of the word in the original. “The main reason why Traditional specific words are given in translation by transliteration is that the Traditional specific language tools used in the original are not available in the translation language”<sup>9</sup>, 2013, 32].

*Ичкари кириб, меҳмонхона эшигини қия очди. Ўртадаги устол устига **дастурхон** ёзилмаган, китоб-қоғозлар бетартиб сочилиб ётибди. (“Шайтанат” Тоҳир Малик, 143 бет)*

*Coming inside he opened the door of sitting room half. There wasn't **dastarkhan** on the table in the middle of the room, papers were untidily. (“Devildom” Tohir Malik, p.218).*

In this English translation of the T.Malik's work “Devildom”, the translator translated the original word “dasturkhon” into English in the form of “dastarkhan”, which is reflected in the translation. But in the translation of the work this word is not explained, which in turn causes difficulties in understanding what is being said to the English reader. Sometimes such a translation does not even affect the overall plot, or meaning of the work.

2. Often, words that have moved into translation by the method of transliteration or transcription are used under the heading comments and understandings in order to familiarize the reader with the meaning or concept that they mean. The following words are also translated in this way. But In the translations of T.Malik's "Devildom" translated by I.M.Tokhtasinov and N.M.Kambarov, in most cases, this method was not used, and this, as noted above, gives the reader a lot of difficulty and does not allow to fully understand the work:

*Аҳадбей отаси кирганида **хонтахта** остига яширган шишани олиб, **пиёлаларга** ароқ қуйди-да, «Сог бўл», деб кўтарди. (“Шайтанат” Тоҳир Малик, 161 бет)*

*When father entered Ahmadbey took out the vodka from under the **khantahta** and filled the **piala** and drank saying “Be health”. (“Devildom” Tohir Malik, p.244)*

Inside the work, many such words were used, but what is meant by such words as this to the English reader, who is a yacht, is not given as an explanation. For the first time in the game, when similar specific words are used, either by opening a bracket before the same word, or at the bottom of the same page, the same word should be commented. Below we give an example of this:

*“He ate two pieces of **handalak** (a small honey melon) and drank several **pialas** (a drinking bowl (as used in Central Asia)) of tea” [ “Starry nights Babur” P.Qodirov, 2019, 10]*

*“Faqat bir-ikki tilim handalak yediyu uch-to'rt piyola choy ichdi” [ “Yulduzli tunlar” P.Qodirov, 2018, 10]*

3. Sometimes there will be an opportunity to save, even if the words in the original are not an alternative in the translation language. This can be achieved by calcification. Word by word translation this is a literal word translation. It can also be seen in the sentence below that this method is used:

*Бу йигитнинг муштдек юрагини қоядек дард босиб турганини Зелихоннинг синчков нигоҳи илғади. Зелихон дардини яшира оладиган одамни яшии кўрарди. Ҳасратини ҳар кимга тўкиб солувчи эркакдан дўст чиқмайди, деб ишонарди. (“Шайтанат” Тоҳир Малик, 49 бет)*

*Zelihon felt that boy’s **small heart**. Zelihon liked a man who could hide his sorrow. He believed that he couldn’t make a friend with men who told his suffer and torments everyone. (“Devildom” Tohir Malik, p.81)*

As can be seen from this passage, when looking at the originality of the work, two expressions were used in the Uzbek language: “**mushtdek yurak**” and “**qoyadek dard**”. But the English translator described the first phrase as “small heart”. Here the translator uses the word by word translation method. This in turn can make it difficult for the reader to understand the work exactly as the author wrote it. Since this is exactly the English language in translation, the fact that translators are not representatives of that state, this culture, the translation of Uzbek translators is certainly not translated in the spirit of that state, in accordance with their culture. If we touch on the second phrase the phrase “**qoyadek dard**”, then this phrase is not reflected in the translation at all.

4. Analogy is the transfer of the word in the original language into the translation language with a similar and alternative understanding. “In the translation language, when sometimes it meets the meanings of linguistic means in the original to a certain extent closer to the meaning of meaningful unity, they differ from their conditional alternatives in terms of characteristic, form, size-quantity, this discrepancy does not allow mutual exchange in translation” [2, 2005, 93]. As an example, we can see the following passage from the 1st book of the novel “Devildom” by Tahir Malik:

- ✓ *Асадбек «керак эмас», деган маънода қўл кўтарди. Манзура бу ишорани кўрмагандай нариги уйга кириб **кўрпача** кўтариб чиқди. (“Шайтанат” Тоҳир Малик, 67 бет)*
- ✓ *Asadbek waved his hand as he said “do not need”. But Manzura brought **matrass** as if she didn’t see his gesture. (“Devildom” Tohir Malik, p.109)*

As can be seen from the passage above, the reason why the translator could not find the exact equivalent of the word mattress, which the author gave in the original, the word mattress, known to the English as an alternative, used, and this did not exactly affect the general contextual meaning of the work.

5. Literary translation-to give the meaning of these expressions with the help of variable word combinations [10]. There are such cases, when in the translation language there is no equivalent and similar phraseological combination to the original, it is translated in an illustrative way. Even in the translation of Traditional words, the words are transferred to the translator, as described by a certain designation. The following words are also translated like this:

*Ҳеч замонда **дахлиз** ҳам испалний бўларканми, — деди аммаси унинг норозилигини писанд қилмай. (“Шайтанат” Тоҳир Малик, 127 бет)*

- ✓ *How an **ante-room** may be a bedroom?-said his aunt omitting his complaint. (“Devildom” Tohir Malik, p.192)*

*Ҳаммаёқни **хотинчалиш** босиб кетган. (“Шайтанат” Тоҳир Малик, 80 бет)*

*All men **look like women**. (“Devildom” Tohir Malik, p.127)*

In these excerpts, the word “hallway” is expressed by the word “ante-room”, and the word “wife” is reflected by the phrase “look like woman”.

These methods were used productively in the preservation of the color of “Devildom” by T.Malik, but when the method of transliteration was used, its interpretation was not given at all. Such words should at least be explained what they mean. This will help the reader to understand the work in full.

**Conclusion.** In conclusion, in the process of translating Traditional words, the translator is required to translate them, taking into account the achievements and shortcomings of these methods, having preserved the Traditional coloration. E.It is also not surprising that Ochilov in his book “issues of artistic translation” called the part dedicated to the preservation of the Traditional color in the translation of the work “problems of problems”, of course. Therefore, when choosing a method of translation, it is especially important to translate the text due to both stylistic and genre characteristics.

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