

Expression of Realia in the Translation of a Literary Text

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Abstract: Literary translation is considered as a complex form of human creative activity, it is a complex creative process of recreating a work of art created in one language on the basis of a second language while preserving all the components that ensure its unity of form and content.

Literary translation serves the development of national literature, the interests of friendship and brotherhood between peoples, the expansion of cultural and literary ties. It should be noted that the work, which is the result of this process, is also expressed by the terms of “artistic translation” or “translation”. This means the secondary text, which is a translation of the original.

In literary translation, it is important to express a word with the meaning, the tone or the image, and the humor, not with just simple word. Literary translation differs from other types of translations in that it does not have to translate a word, sentence, or an entire work correctly. In this case, the translator must also be an artist.¹

A literary translator is a master of the art of literature, who is a great specialist with the ability to express the style and idea originally. Because he/she must not only be fluent in a foreign language, but also have a perfect knowledge and language skills of his/her native language, who has a deep understanding of the rhythm and style of the work being translated. A translator of fiction is, in fact, an independent writer. If the interpreter uses the same word more than once during oral translation as a usual speech, but the translator has to select more meaningful words.

In my opinion, only a correct and beautiful translation can be a perfect and ideal work of art. Creating a perfect translation is a real art itself. Such art requires the translator to acquire great skill in the field of correct translation. For these three reasons, if ten translators translate a particular work, for example, into their own language, as a result there will be ten different translations. There are the following differences in translation practice:

1. Differences which are the result of significant differences in translators’ experience, qualifications, and beliefs.
2. Differences which appear due to the different interpretations of the principles of translation by translators.
3. Differences that occur naturally as a result of the translator’s style that influences the author’s style.²

When the concept of “style” is interpreted in a narrow sense, the originality of the speech of the characters depicted in the play is understood. Each word has its own style, and it would be a futile attempt to say that I would determine their stylistic features by looking at words from a spelling dictionary. The stylistic features of words are revealed within the artistic text, in the combination of

¹ Sirojiddinov Sh., Odilova G. Basics of literary translation. - T.: “Classic word”, 2011. 10 p.

² Jo'raev K. The art of translation. - T., 1982.25 p.

words³. For example, the word- “death” has a specific stylistic meaning in each of the combinations, such as *to die (o'lmoq)*, *to stretch one's legs (oyoq cho'zmoq)*, *to pass away (dunyodan o'tmoq)*, *to sleep forever (abadiy uyquga ketdi)*, and other forms of “to die” such as “*ko'z yumdi*”, “*joni uzildi*”, “*kuni bitdi*”, “*bandalikni bajo keltirdi*”, “*asfalasofilinga jo'nadi*”, all of which are considered realia. It is important to use each of these stylistic options in the suitable context; if they are used wrongly, this may cause misunderstanding and it is an error. For example, it is not possible to say that “*the soul died-joni uzildi*” instead of “*passed away-dunyodan o'tdi*”.

To translate a work of art, the vocabulary of the language, including synonyms and homonyms, professional terms, dialectal, obsolete and vulgar words, pampering and minimization, slang, proverbs and idioms, as well as the musicality of words, melody, ambiguity, pronunciation norms of the language, it is necessary to know the features of rhetoric and minimization, forms of humor.

Translator G.Salomov, commenting on the three stages in the process of re-creation of a work of art, gives the following opinion:

- How the translator receives (understands) the original;
- How to interpret the work realistically, the purpose of the author and his unique style;
- Be able to find an alternative means of restoring a sample of word art in their native language.⁴

When it comes to contextual translation, it should be noted that this method is very common in translation practice. This is because translators often focus on the main content of the work and use the most common methods of description and interpretation of the artistic style, either to show their vocabulary or to prove the style of their thinking. An example of this is the following passage:

The star of my hope, the flower of my dreams, the pillar of my life to my Silver!

I have received your letter, which was full of venomous allegory and anger. It seemed to me while writing the letter, you were swimming in a sea of rage, in the middle of a fire. Not only was I in the fire, but also the letter even impressed me so much that I felt a hundred times worse than a slave who was in the wrath of his queen lost consciousness, who lost his mind and did not know what to do. To be honest, I did not understand your letter in a humane way, and I did not need to understand it, because the words spoken with anger cannot be wisely discussed and read, and the fire will never be counted after the fire. But instead of your letter, I was completely helpless to define: “Even if you know that your rights are over with your previous words, you are not ashamed, you are not blush, you give promises to the unscrupulous, and you increase your shame again ...” and “When my father was in Tashkent, you were ashamed to say these words”, “maybe, you behave as if you are an honest man ?!”⁵

Звезде моих надежд, цветку моих желаний, опоре моей жизни, моей Кумуш!

Письмо ваше, полное ядовитых намеков и горьких укоров, я получил. Мне представилось, что вы писали его словно в жару, в пылающем море страданий. Но если моя принцесса, столкнувшись с горем, которое я ей причинял не по своей воле, в такой степени утратила способность понимать меня и верить мне и так запуталась в своих предположениях и догадках, то я оказался в сто раз худшем положении. Признаюсь, я не только не понял вашего, полного яда письма, но и не считал нужным разбираться в нем, потому что разумные люди никогда не придают значения словам, сказанным в пылу гнева. Однако одно место в

³ Jo'raev K. The art of translation. - T., 1982. 45 p.

⁴ Salomov G'. Language and translation. - Tashkent: Fan, 1966.70 p.

⁵ Abdullah Kadiri. The past days. - T.: "SHARQ" NMAK, 2004. P.177.

вашем письме требует объяснения. Вы пишете: “Зная, что ваша жестокость ко мне лишает вас права на мою любовь, вы еще без всякого стыда, не краснея, диктуете теперь свою волю?!.. Вы постеснялись... высказать это моему отцу, когда он был у вас в Ташкенте, но разве вы можете кому-нибудь доказать, что у вас есть совесть...”⁶

When we look at the translation of the text, firstly, both translations are exactly the same, secondly, swimming in the sea of wrath, which shows the artistic color of the work, a slave in the wrath of the queen, a poisoned letter, a fire after a fire, helplessness, giving promises to the unscrupulous we see that phrases such as increase are expressed in Russian with neutral words. In order to correctly understand and analyze the content of the text, the translator must first be well acquainted with the lexicology and stylistics of his native language. The translation of the text, which is done with particular emphasis on comparative stylistics, is unique. The degree of ambiguity of the words, given in both literal and figurative senses, should be approached by following the rules of interrelation of words. The lexical, stylistic methods that occur in the text, such as metaphors, metonymy, irony, phraseological combinations, realia, including proverbs, idioms require more careful translation. Polysemantic, which occurs by polysemous words, cause a number of problems to correctly grasp the real meaning of the text. Such words need to be translated based on the context, otherwise it may cause ridiculous situations.

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⁶ Abdullah Qadiri. Past days. - Т.: ИПАК "SHARK", 2009. P. 195., Abdulla Kadiri. Past days. - Т.: "Uzbekistan", 2015. P.168.