

PROBLEMS AND SOLUTIONS IN TRANSLATING PROSE IN THE EXAMPLE OF
“THE DAYS GONE BY”

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Article history:

Received: 25th February., 2022

Accepted: 27th February., 2022

Published: 28th February., 2022

Abstract: The article analyzes the cases of violation of the existing rules and norms when using phraseological units in oral and written speech. It also discusses the types of phraseological rules that exist and their place in speech. The usage of phraseological units in speech, explain their usage according to national and cultural universality, differential and paradigmatic features, ways of transition from folklore to literary language, semantic properties, artistic and methodological possibilities, problems of translation in terms of form and meaning, compelling of a dictionary suitable for modern linguistics and the importance of covering their place in the national language.

Key words: phraseology, language units, folklore, literary language, universality, semantic methods, language properties, expression

Abstract: This article deals with the issues in translating literary prose and divulges some pertinent solutions and also concentrates on the requirement to expand the edges of Translation Studies. However, many debates are organised over when to translate, when to use the close local equivalent, when to create a brand new word by translating clearly, and when to repeat. Simultaneously, the “untranslatable” cultural-bound words and phrases are continuously fascinating the prose-translators and translation theorists. The plea made during this article is to admit the very fact that there's lots to be learnt from shaping the standards for undertaking a prose-translation and that we should appreciate the toil, difficulties, or frustration of the ‘translators’ (go-betweens) within the creation of excellent sense of the texts.

Keywords: translation, solutions, prose, prosaic-ideas, go-between ,distant-author problems.

INTRODUCTION

Translating novels is simply as tricky as translating poetry – and may often be more so. Best-selling author Patrick Rothfuss explains that it's not just the length of the text involved which is problematic:

“Names are important things. And real names, names that truly exist within the world, don't make a lot of literal sense. this can be because real names tend to accrete and evolve over time.”[1]

“I work hard to create real-seeming names for things in my world. Names that give a strong impression without actually saying anything. Names like Mincet lane, and Cricklet, and Downings..”[2]

As Patrick Rothfuss said , as each work is created, each name and the names of the heroes in it determine the fate of each hero. Because as the reader reads the work, he learns the essence of the work from these very names. In many cases, the names are not changed when translating versions of works written in other languages are read, which makes it difficult for the reader reading a work translated in another language to understand the exact meaning. We conclude that the names in the play are half the achievement of the work of art. For example, an obscure title in a work is both difficult to remember and intriguing because the reader while reading the work imagines it and embodies the imaginary event in front of his eyes.

“These real-seeming (but really made-up) names sound specific in English, but they’re a large pain to translate.”[3]. As he said, Although this situation causes problems for the reader, but it also increases his vocabulary and makes him aware of the culture and way of life of the people. However, not only in English literature, but also in Uzbek literature, for example, the titles of Abdullah Khadiri's "Days Gone By", which laid the foundation for Uzbek novels and brought it to the highest level, also caused certain difficulties in the translation of the work.

MATERIALS AND METHODS

There’s the requirement to remain faithful the first text while not translating it literally. It is about recreating the atmosphere of the initial novel without translating it word for word. Humour, irony, plays on words and plotlines revealed by implication instead of explanation all serve to create this even harder. This word game is one of the main problems, it takes a great deal of skill to understand the true essence of a work, to convey to the reader in translation exactly what the writer means. The translation does not always reveal the essence of the original work as we would like. For instance: Kumush is the protagonist of "Days Gone By" translated by K.Ermakova his name is a representative of another religion, another nation, as we Uzbeks understand it. In order to be able to absorb his understanding into his heart, he gives the following explanation: “Kumush-means silver, appearance of a girl: her beauty, teeth, dresses, merchandise in her house, blankets, groom’s bridal dressings depicted like silver. Here the author selected the name of Kumush because everything matches her name that the reader came across recognized under the name of Kumush. “The flowers covered the walls of the gate on both sides, inlaid patterns of decorations on the wall of eight gaz high of Orda fortress ”. It is clear that the translation of the work is very good for the reader translated to the point where it penetrates the heart.

Evidently, ‘prose-translation’ is that the translation of novels, essays, fiction, short stories, comedy, folk tale, hagiography, works of criticism, fantasy etc. it's a sort of literary creativeness where the written-work of one language is re-created in another. it's an inherent concept that the interpretation of poetry is incredibly problematic, yet we've to agree that the translators even have to face many difficulties when it involves translating prose. However, when the source and target languages belong to different cultural groups, the primary problem faced by the prose-translator is finding terms in his or her own language that express the very best level of faithfulness possible to the meaning of certain words. as an example, there are some words that are associated with typical fabrics, cookery specialties, or jobs; they also represent specific culture and also

137	ISSN2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 11 Issue:02 in February-2022 https://www.gejournal.net/index.php/IJSSIR
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the translators should be very careful in translating such words. They also find it difficult to render ambiguous puns. Similarly, the titles of stories and novels provide many samples of such ambiguities, which are hard or perhaps impossible to translate. We are clearly convinced of this in the work of "Days Gone by". Because in the translation of this work two different cultures represent two different lifestyles. Therefore, in translating the work, the translator focuses on the words that each Uzbek culture expresses and leaves a comment on it. The translator is a great help to the English reader so that he does not have any difficulties in getting acquainted with the work and understands the essence and beauty of the work. In the process of translating the novel "Days Gone by" I. Tukhtasinov gave the following realities and their translations:

1. "The famous caravanserai with its gates facing the south-east was full of Tashkent, Samarkand and Bukhara traders" Caravanserai-an inn or hotel for the travelers; "Many guests were busy with cooking dinner- osh- for the reason after" buys and sells "..."

2. "It was the 17th day of the winter month Dalv in the year of 1264." Here is the word "Dalv", which means "January".

3. "Many guests were busy with cooking dinner- osh- for the reason after" buys and sells " Osh-national food made of meat, rice and vegetables; "While these rooms had korpachas laid out on the felt, that exceptional room had adras mattresses laid out on the floor"

4. Adras-national silk fabric; "Otabek offered the guests to sit at the sandal area, and after a brief fatiha, he addressed Hasanali:"

5. Sandal-arrangement for heating the room, covered with a special small table;

6. Fatiha-a brief prayer in honor of a guest, often thanks for food and meals. "Sorry Bek aka"

7.Korpachas-semi-silk handmade material;

8. Aka-is a brother, here it is used to show respect. "As usual pleasing ceremony of guests began at dastarkhon"

9. Shariat-Islamic religious law "They are the closest friend of your father, Mirzakarim Qutidor".

10.Dasturxon- a table cloth with foodstuff on it. "Practices that practices cannot be considered reasonable among those permissible by Shariat"

RESULT AND DISCUSSION

Many people think that the interpretation of literary works is one in all the very best varieties of rendition because it's quite simply the interpretation of text. A literary translator must even be skilled enough to translate feelings, cultural nuances, humour and other delicate elements of a chunk of labor. In fact, the translators do not translate meanings but the messages. That's why, the text must be considered in its totality. Alternatively, Peter Newmark delineates translation as "rendering the meaning of a text into another language within the way that the author intended the text"[4]

In English " It was also very difficult to get authority from Kumush. Teacher: You are Kumush my daughter Mirzakarim, dedicate yourself to the son of Tashkent, Muslim Otabek Yusufbek Haji Did you hand over the authority to your uncle Muham-madrahim Yuldash's son?

The question is six, after seven repetitions, even under the pressure of the sister-in laws, his consent was scarcely obtained.”[5]

Let us ponder over the translation-equivalence-concept now. Translation equivalence is the key idea of translation. The principle of equivalence is based on the mathematical law of transitivity. As applied to translation, **equivalence** means that if a word or word combination of one language corresponds to certain concept and a word or word combination of another language corresponds to the same concept these words or word combinations are considered **equivalent** (connected by the equivalence relation). However, Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience. They argue that Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful. [6]Frequently, the shape of the initial text is changed; but as long because the change follows the principles of back transformation within the linguistic communication, of contextual consistency within the transfer, and of transformation within the receptor language, the message is preserved and therefore the translation is faithful.

It is evidently mentioned by them that the dynamic equivalence in translation is way over mere correct communication of data. Nida says that the definition of a dynamic equivalent translation is to explain it as “the closest natural comparable to the source-language message”. This definition includes three essential terms, namely

1. Equivalent, which refers to the source-language message,
2. Natural, which refers to the receptor language, and
3. Closest, which “binds the two orientations together on the basis of the highest degree of speculation”.

In his article, “On Linguistic Aspects of Translation”, Roman Jakobson directly indicates the innermost difficulty in every category. He is of the view that there is normally no full equivalence through translation while messages may possibly serve as satisfactory analyses of code units or messages. The French theorist, Georges Mounin agrees with Jakobson. The former perceives translation as a series of operations of which the starting point and the end product are ‘significations’ and function within a given culture. [7]

Marg’ilon cannot be London or New York, it must be Marg’ilon; our hero must be Kumush, not Anna or Silver; he must drink in teahouse, not in cafee or bar; in such a translation the words were chosen to be functionally similar to their equivalents, especially if they belonged to a culture.

The prose-translators must not think that any bilingual individual is ready to supply satisfactory or maybe high-quality document translations just because he's a fluent speaker of a second language. The power, skill and even the fundamental mental processes required for bilingualism are mostly different from those required for translation. Primarily, the prose-translators must be ready to read, understand and hold close somebody else’s thoughts, then translate them accurately, completely and without omission. If they are able to do so, the readers will get the initial meaning. Initially, the translation of literary works - novels, short stories, plays, poems, etc. -

is considered a literary recreation in its own right. However, as far as the solutions are concerned, the prose-translators should start with the careful adherence to the following principles:

1. a great understanding of the language, written and verbal, from which he is translating i.e. *the source language*;
2. an excellent control of the language into which he is translating i.e. *the target language*;
3. awareness of the subject matter of the book being translated;
4. a deep knowledge of the etymological and idiomatic correlates between the two languages; and
5. a delicate common sense of when to *metaphrase* or ‘translate literally’ and when to *paraphrase*, in order to guarantee exact rather than fake *equivalents* between the source- and target-language texts.

CONCLUSION

Normally, the translators think that the simplest translations are produced by persons who are translating from their second language into their language, because it is unusual for somebody who has learned a second language to possess total fluency in this language and there may also be difficulties not only in translation between two dissimilar languages but also in translation between similar languages, but it is clear that this will not be a very small and insignificant problem. We know that works belonging to peoples who are culturally and linguistically similar turn out to be very beautiful and unique in translation. The greatest reason is the abundance of equivalents that correspond to it in that language, and the exact spiritual and functional similarity.

In the end, since translation is simultaneously a theory and a practice, the translators, beside coping with the difficulties inherent to the interpretation of prose, must consider the artistic features of the text, its exquisiteness and approach, in addition as its marks (lexical, grammatical, or phonological). They must not forget that the stylistic marks of one language will be immensely different from another. However, the translators can try and find equivalence in translation and show the cautious nature of their assertions accordingly and request the readers to affix and choose which translation renders the thoughts, notions and words of the initial text correctly and of course, if an English reader were aware of Uzbek culture, it would be only and only a benefit, and would have the idea and imagination he wanted to convey through the work of Khadirii, just like the Uzbek reader. The magic and charm of every word in the play would have been able to feel the little experiences of the protagonists. We need to find equivalents in the translation so that the reader who reads it can also feel the fullness of the work and receive spiritual nourishment from it.

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