

The Problems Of Rendering The National Coloring In Uzbek-English Translation

NAZAROVA ZIYODA KATTAYEVNA

Termez State University, Uzbekistan

Abstract:

In this article, the author investigated the problems of translation the national coloring words in unrelated languages, as Uzbek and English languages. Here also given the ways of translation, samples of national coloring words and their translation problems.

Key words: translation problems, national coloring words, realia, derivation, strange realia, proper realia, rendering process.

Every nation has its own language and its own history. During the nation's developing its language also changes according to the internal and external influence. Translation trains to scorch flexibility for the most appropriate words to convey what is meant. The translation of national coloring words is partly great and important problem of transference of national and historical peculiarity which ascend to the very conception of theory of translation as independent discipline. Not setting ourselves a target to give a historical survey we bring only some facts and names connected with the elaboration of this problem in translation.

To this sphere all theoreticians of translation, the supporters of non-translability derived their arguments, theoreticians – realists refused them showing and proving the possibility of transference of coloring by deviation from the translation of «letters». I. Kashkin also wrote a lot about «the transference of national peculiarity» of original, «national spirit» and «national specifics», about «the traits of time and place», «preservation of stylistic peculiarity of original»,

transference of text in its «national cloth».¹

Every language has a specific system, which differs from that of any others. This is all the more so with respect to English and Uzbek, whose grammatical systems are typologically and genetically heterogeneous. English belongs to the Germanic and Slavonic groups respectively in the Indo - European family of languages. The Uzbek language patronize to the Turkish group of the Altaic family. Concerning the morphological type English is inflected, though the former is notable for its analytical character and the latter for its synthetic character in the main, Uzbek is an agglutinative language.

If we investigate national coloring words we can analyse some international and regional realias, as they may lose their status of realia at first owing to their wide-spreadness. Many *international realias* go around the world without losing their national originality. For example, the names of money. There is another case with *regional realias*. Their national coloring is almost equal to national but it is limited by its regional belonging. For example, “the eastern coloring” is close to Syrian, Turkish and Egyptian etc. All above-mentioned regarding to proper realias is equal for national and regional realias.²

These are the general considerations about coloring erasure or color keeping that depends on peoples and countries. However, there are positions where color erasure depends on proper realia and its function in speech.³

Regional realias we call those, which crossed the borders of one country or spread among some nations, usually together with referent, being, and this component of vocabulary of some languages. In this attitude the units are typical which E. M. Vereshagin and Kostomarov collected to the seventh groups of their classification: «The words of not Uzbek, origin so-called turkizms, mongolisms, ukrainizms, and etc.», which «might be called twice without equivalent: at first

¹ Rossels V.M. “Realia.” 1971.

² Yuldasheva Ch. “In original and translation.” 1989

³ Aznaurova E.S., Abdurahmonova D.I. Translation theory and practice. 1982.

they didn't have equivalents from the point of view of foreign languages with reference to Uzbek».

The number of English genuine translation loans in Uzbek, as well as Uzbek in English, is considerable: *cornflakes* – *маккажўхори қаламчалари*; *skyscraper* – *шаҳардаги энг узун бино*; *brain washing* – *хотирани янгилаш*; *чопон* – *chopon-a wearing for being warm*, *зебигардон* – *zebigardon- a jewelry for wearing a chest*, *зарчопон* – *zarchopon (a thick-wearing for men in their weddings)*, *мандир* – *tandir (a bread-baker tool)*, *тиллақош* – *tillakosh (a head-wearing jewelry)*, *балдоқ* – *baldok (ear-ring for girls and women)*, *дўмор* – *dutor- a national classic music instrument*, *манти* – *manti-a national food which is prepared by flour and meat, onion and etc.*

Here we have taken the component of “blue — blood” in Uzbek as “оқсуяк”. But in fact “blue” and “оқ” are quite different in lexical meaning. There is no phraseological units, which the word “blue” – “кўк” in Uzbek language in this meaning. So, one receive such conclusion from the above example that colors demonstrate different specific features in different Nations as national coloring words.

Another sample is *дўппи* – *duppi*, *Дўппи* also did not lose its oriental coloring in spite of its wide-spreadness in Central.

The translation of lexis without equivalence as national coloring words – translating the names of objects characteristic of English community (meals, clothes, dishes, dances, etc.) into Uzbek in which these objects do not exist.

Sometimes in literary we can come across with some difficulties on rendering process. The difficulty of translation is completely correspondence. In another example, we can see such translation from Uzbek into English.

- Унинг кўзлари жуда чиройли ва қора чарос узумидек эди.

Into English we cannot translate is as: *As black as grapes* but we shall take the existing equivalent in the English language with this meaning as:

- Her eyes were beautiful and as brown as berries.

In this sample the word “узум” – “grapes” will be changes into “berries” – “ўрмон майда мевалари”.

Anyway, translation scientists in Uzbekistan succeeded in this duty. There is a fragment of translation Navoi’s rubai by translator K.Ma’murov:⁴

Jondin seni ko’p sevarmen, ey umri aziz,

Sondin seni ko’p sevarmen, ey umri aziz,

Har neniki sevmak andin ortiq bo’lmas,

Andin seni ko’p sevarmen, ey umri aziz.

Then we can see translating:

I love you more than my soul, oh, my dear,

I love you more than all numbers, oh, my dear,

Loving anything cannot be more than that,

I love you much more than that, oh, my dear.

It is obvious that national picture of the poem is more expressive and emotive rather than original one. Translator did his work perfectly.

National or local coloring is one of the main features of national peculiarities in literature. Here belong the following elements:

- The world denoting things peculiar to the social and material life of the Nation - Star Chamber - камин; ҳаваскорлар клуби.
- Proper names, geographical denominations, names of streets, big shops, theatres.
- The way of greetings, formulas of politeness/ Hello, sir /
- Linear measures, liquid measures, day measures⁵

So, I have mentioned about classification or of the usage of national coloring words. There are the following ways of rendering national coloring words from one language into another:

✓ transliteration (translate on the level of graphemes: Lincoln)

⁴ <http://www.foodfortranslators.com>

⁵ Саломов Г. Таржима назариясига кириш. – Т., 1990.

- ✓ transcription (transference on the level of phonemes: drug –store)
- ✓ calque (word for word translation)
- ✓ descriptive or explanatory translation (coroner)
- ✓ approximate translation (with the help of “analogue”: drug –store –apteka)
- ✓ transformative (contextual) translation.

Here we can see some samples of national coloring words from Uzbek into English and their translating ways:

Uzbek	English	Rendering way
Piyola	tea bowl	by descriptive way
Peshtoq	adorned portal	by descriptive way
Rabot	caravansaroy; fortren of Islam,	by descriptive way
Registon	sandy place, square	by descriptive way
Sardoba	cold water, water reservaoir	by descriptive way
Saroy	palace	by calque
So’zani	needlework	by calque
Tandir	rick oven to cook non-bread	by descriptive way

In reality, willingly or reluctantly we use national coloring words, even in our speech. It is one of the reasons that people got interested in learning language, because words like this of national coloring words help us to learn one nations tradition, customs, dialects and their history. Summing up I can say that, translation of national coloring words has its own regulations, history and techniques. This type of translation is very useful in rendering literary works as poems, novels even fairy tales, works of belles- letters style and etc. As we have looked through translating or rendering process on national coloring words into two languages as from Uzbek into English is used while rendering specialized texts as well.

Used literature:

1. Азнаурова Э.С., Абдурахманова Х.И. Translation – theory and practice. – Т.: Ўқитувчи, 1989.
2. Комиссаров В.Н. Теория перевода (лингвистические аспекты). – М., 1990.
3. Саломов Г. Таржима назариясига кириш. – Т., 1990.
4. Казакова Т.А. Translation techniques. Санкт-Петербург. 2000
5. Peter Newmark. Approaches to translation. London.2001.