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TARJIMADA REALIYALAR MASALASI

ПРОБЛЕМЫ РЕАЛИЙ В ПЕРЕВОДЕ

PROBLEMS OF REALIA IN TRANSLATION

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Annotasiya

Ushbu maqola tarjimada realiyaning ahamiyatini tasvirlaydi. Shu bilan birga, ayrim tarjimonlar tomonidan madaniyatga bog'liq bo'lgan so'zlar sifatida tarjima qilishda yo'l qo'yiladigan keng tarqalgan xatolar va ularni oldini olishning mumkin bo'lgan yo'llari asosiy muhokama mavzusi sifatida ko'tarildi. Ekvivalentsiz so'zlarni tarjima qilish va so'zlarning to'g'ri tarjima qilingan shaklini tanlash bo'yicha muvaffaqiyatli strategiyalar ham taklif qilingan.

Аннотация

В этой статье рассказывается о важности реалий в переводе. В то же время в качестве основной темы для обсуждения были подняты распространенные ошибки, допускаемые некоторыми переводчиками при переводе слов, связанных с культурой, и возможные способы их предотвращения. Также были предложены успешные стратегии перевода беззквивалентных слов и выбора правильно переведенной формы слов.

Abstract

This article depicts the importance of realia in translation. At the same time, the common errors that have been made by some translators in terms of translating as the culture-bound words and the possible ways to prevent them have been raised as a major discussing topic. Successful strategies of translating equivalent lacking words into target language and choosing the properly translated form of word patterns have been also suggested.

Kalit so'zlar: realiya, madaniyatga bog'liq so'zlar, ekvivalentsiz leksika, transliteratsiya, olinmaso'z, leksik-semantik transformatsiyalar.

Ключевые слова: реалии, культуро-обусловленные слова, безэквивалентная лексика, транслитерация, заимствования, лексико-семантические трансформации.

Key words: realia, culture-bound words, equivalent lacking words, transliteration, loan-translation, lexico-semantic transformations.

INTRODUCTION

Translating procedure has been considered as one of the indispensable tools for cross-cultural activities. Regarding the hardship of culture-loaded borders between languages, the term "realia" came to the stage of matters for translators. It is said that "the language is a mirror to a particular nation, culture, history, traditions, social order and a political life included", therefore while translating the awareness of single words in a targeted language is not satisfactory. Hence the acquirement of cultural, traditional, linguistic background is must-have knowledge for each translator. Every single culture-bound words, language chunks, word buildings that have no equivalent meaning in other languages are encompassed as the term 'realia'. According to the sources, the word 'realia' has originated from Latin language which utilized by Middle Age scientists in the most European countries as a language of philosophy, research, science. "Realia" is a plural adjective in Latin and it means "the concrete things". Because of the most Latin dictionaries including the Classical Latin occurrences, the term "realia" is a plural of "realis" (real) is not found in most Latin dictionaries.

In this context, regardless of the word conveys the objects of the material culture, I.Ischenko cites that "realia", in fact, does not mean objects, but signs, words and, more precisely, those words signifying objects of the material culture, especially pertaining to a local culture" which verifies the significance of studying the cultural background of the targeted language [1,4]. "Realia" is often denoted as "equivalent lacking words", "culture-bound words", "untranslatable words", "unfindable words". Despite the culture-bound terms, equivalent lacking words have an extensive meaning which involves, along with culture-bound words, neologisms, i.e. newly coined forms, dialect words, slang, taboo-words, foreign (third language) terms, proper names, misspellings, archaisms and others whereas the culture-bound words imply an object of one particular ethnic culture(babyshower,qatlama, beshikto'y, kimono, Christmas Yule log).

Agreeing with the all above-mentioned characterizations, we could probably imagine that Uzbek realia as doppi (Uzbek traditional wearing) in Uzbek culture which is cannot be found in another culture and differentiated according to the local regions.

In this article we intended to explore the culture - bound words on a par with relevant examples.

LITERATURE REVIEW

If we look at the history many pessimists were against translating written works because they had thought that no written piece of work can be translated properly without mistakes. As Dante Alighieri claimed that the poems cannot be translated without losing their beauty and harmony, and bright colours can also be vanished.

Wilhelm von Humboldt, a German philologist and translator, pointed that the words cannot always have the full equivalent and the connotations of words can be different in languages [8]. Indeed, today we cannot imagine learning literature without the translated works of Shakespeare or Tolstoy, Pushkin along with the great Uzbek writers such as Navoi, Abdullah Qadiri and Babur.

A handful of researchers have studied the analysis of realia. One of the early works was conducted by Nurlaily (2014) "Types of Realia in Heather Webber's Novel", "Truly, Madly", and Their Translation Strategies into Bahasa Indonesian language [9]. To the researcher's mind, the maintenance strategy was the most applicable strategy in translating the novel [9]. Another researcher of realia was Cole (2013), who cited that realia is a specific word that make reference to a locally used word or formation and phrase which cannot be translated as there is no equal correspondence in the target language – and there are still various methods for handling them [8].

RESULTS AND DISCUSSIONS

As G.Salomov stated "Each translated work is a product of its time" [10], confronting realia in context causes challenges to translators because of the incompetence in a particular history of the culture or nation itself. It becomes obvious in translated works of Uzbek folklore. Here some examples depicting restrictions that stood in the way of portraying the national expressions of Uzbek culture:

1.   The misapprehension of translators while interpreting national Uzbek words into English. For instance, in the process of translating the story "Artisan woman" (Hunarmand xotin) into English, translator made mistakes which led to misunderstandings. Translators used the words "cap" in order to denote "doppi", platein the place of "kosa" (which is used to serve the soups),as a substitute for "patir" (round flat piece of bread bake in a special Uzbek stove) , the translator uses the word "pie". Indeed, there some discrepancies in fully rendering these notions. Therefore, in translating the realia translators should be careful in choosing the variant or if the correct variant is difficult to be found, the words in Uzbek without translation can be suggested.

2.   Translators are sometimes blinded to grasp the realia in contextual stories. In the story of "Artisan woman" ,there is a sentence – "Vayrona uyga kirib, uy o'rtasida yotgan eski yirtiq ko'rpa, yarim tarashaday qotgan yostiq ,labi uchgan qozon , qop-qora qumg'on , qadoqlangan kosani koribdi. Qozonning ichida atala ham bor ekan" - didn't correspond with its translated form, - "Then she entered a dilapidated hut and saw and old torn up mattress in the middle of the room, some broken plates and a pot with a couple of spoons are broth in it" . In the meanwhile, if we translate the sentence into Uzbek –"Vayrona kulbaga kirib u xona o'rtasida yirtiq ko'rpa, bir necha singan tarelka, ikkita qoshiq solingan sho'rvali qozonni ko'ribdi"- it turns out to a non-identical sentence. It's obviously seen from the above-mentioned sentence that the translator omitted some of the details – "ko'rpaning eskilligi, tarashaday qotgan yostiq, labi uchgan qozon, qop-qora qumg'on, qadoqlangan kosa"- which were imperial to express the true colors of poverty. Additionally, the translator misused the word "broth"("soup" –the national meal of Russians) instead of utilizing transliteration of realia - "atala"(Uzbek national meal which is prepared by adding eggs to fried flour and water, usual meal of the poor people).

3.   While translating national expressions translator have to be careful or else the translated form of the works sound very rude and will leave a wrong impression on readers who are not aware of the Uzbek culture completely[3,6,7]. For example, in the story about "Princess Husnobod", instead of presenting the patriarchic traditions in Uzbek culture, ignoring of women by men for the expression "Sochi uzun aqli kalta"(usually used for women to express their anger by

men and mentioning that they are less clever than the man in particular spheres), translator roughly used a completely different words –"You shameless creature" ("Uyatsiz mavjudot" in Uzbek) which can lead to think that the women is light-minded.

There are numerous methods to translate culture-bound words. In classifying these methods, the most detailed version was proposed by V. Komissarov. According to his theory we distinguish lexical, grammatical and lexico-grammatical transformations:

1. **Transliteration** (spelling a foreign word using alphabet of targeted language: *bullying –buling, New York- Nyu York, Macbeth – Makbet*);

2. **Transcription** (pronunciation of the foreign word, represented by letters of targeted language: *Greenpeace – Grinpis, gentleman – jentlmen, businessmen – biznesmen, Sean – Shon*);

3. **Loan translation / calque** (a new word unit, formed referring to the structure of source language: *green card – yashil karta*);

4. **Lexico-semantic transformations (**depending on the context semantic meaning of a certain lexical unit in a source language is transformed, thus corresponding notions in the target language are rendered):*skyscraper – osmonoʻpar bino*

a)**concretization** (a detailed description of a peculiar phenomenon / notion: *Toshkentga safar qilganimizda Oʻzbek milliy taomlari restoranida norin taomini buyurtma qildim – As we visited Tashkent I ordered norin (a meal prepared by adding horse meat to cooked dough) in the restaurant of traditional Uzbek cuisine;*

b) **generalization** (a source language unit/word combination, replaced by more general notion in the target language: *I wouldn't go there, not for all the tea in China – Nima boʻlgan taqdirda ham, men u yerga bormayman.*

c) **modulation** (when conveying the meaning of a translated unit a logical assumption is made, thus the meaning can be deduced and conclusions concerning some statements can be drawn: *Bad weather, bad fear- Yomon ob-havo, qattiq qoʻrquv* [7].

CONCLUSION

To address the challenge of translating realia, the different translation metods can be used. However, the most preferable are transcription and lexico-semantic transformations as they can reveal the essence of realia: A.S. Burkhudarov considers the full correspondence to be quite relative, as it is impossible to avoid omissions while translating, or there appears incomplete conveying of the notions from the original texts [2]. According to this the target text may never be fully and completely equivalent to the original text. The main target of translating is giving the same meaning and impression of the text to targeted language. The most important aim in translating realia is the receptor's apprehension and response. A translator needs to be aware of the receptor's potential predicaments and, taking into account the receptor's background knowledge, determine the best means of translation.

Prior to translating, it is essential to verify whether a loan word exists in the target language or not.

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