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Translation of Non-Equivalent Vocabulary from English into Uzbek Language

Sheralieva Aziza Utkurovna

Lecturer, Department of Translation Theory and Practice, Alisher Navo'i Tashkent State University of Uzbek Language and Literature, Tashkent, Uzbekistan

Corresponding Author: **Sheralieva Aziza Utkurovna**

Abstract

A literary text represents a complex communicative message, which is transmitted in translation through a complex organization of various cultural markers. In the translation of literary discourse, it is important to take into account directly the content and extralinguistic components of the text. In the translation of literary discourse, it is important to take into account directly the content and extralinguistic components of the text. Culture is one of these important components, because language and culture

are closely related to each other, and with the help of language, translation is carried out. or translators, a detailed study of the national characteristics of the culture of the people and their expression in the language is very important. The aim of the study is to determine the strategies for the transfer of nationally colored vocabulary based on the work of Joan Rowling "Harry Potter and the Prisoner of Azkaban" from English into Uzbek in the translation of Shokir Zokirovich Dolimov.

Keywords: Art Discourse, Extra-Linguistic Components of a Literary Text, Translation, Realities, Fictional Realities (Quasi-Realities), Fantasy, Translation Transformations

Introduction

The transfer of realities, as a rule, presents the greatest difficulty when translating a work of art from one language to another. Realities are revealed when trying to convey some nationally specific element. As noted, "In any work of art there are such elements of the text that, relatively speaking, cannot be translated. We say "conditionally" because we are talking about the impossibility of a formal translation.... [Vlakhov S., Florin S. 1986; 6]. A striking example of untranslatable elements of the text are the realities. In the book of S.I. Vlahov and S.P. Florin "The Untranslatable in Translation" gives a fairly detailed system classifications of realities. The authors identify four main principles for classifying realities:

Subject division: The group includes three types of realities: geographic (objects of physical geography); ethnographic (associated with everyday life, religion, art, culture); socio-political (administrative-territorial structure, social structures and population groups, authorities and holders of power, etc.).

Local division: (depending on national and linguistic affiliation) also includes a number of subtypes of realities; depending on the breadth of the area, that is, on the prevalence, usage, one's own realities can be national, local or micro realities, and others can be international or regional.

Temporal division: (in synchronic and diachronic terms, on the basis of "acquaintance"); on the basis of a temporal criterion, all realities can be conditionally divided in the most general terms into 1) modern and 2) historical.

Translation division: Here the authors single out the so-called fashionable, episodic realities.

Realities in the text are an important element of the aesthetics of the text. Realities in the text are part of the elements structuring the text: space, events, state. Thus, realities appear before us in the function of an element of the text, which allows us to attribute them to part of the national color of the text. Understanding these features can be effective only in case of penetration into the specifics of the worldview, into the subconscious depths of the national psych type. Thus, the verbalization of reality in translation is based on compensation, which ensures equivalence in the source and translated texts. At the same time, we can talk about intralinguistic and external linguistic compensation.

When transferring realities, methods of intra-level compensation are actively used. That is, in the absence of realities that are uncharacteristic of the culture of the translated language, compensation occurs by direct borrowing of realities, the creation of new own realities on the basis of others. There is a search for the necessary denotation in one's own concept sphere, which can be correlated with someone else's. Compensation is carried out in various areas, as well as in the territorial and social differentiation of lexical units. Often there is a replacement of the territorial dialect with a social one.

One of the frequent techniques used by the author of the texts is to supplement the translated text with the readers by introducing additional information. In this case, the choice remains before the translator at what level it is necessary to clarify the text, or to preserve the exotic composition, without depriving the text of national specifics. In this case, all types of deployment of reality are used. In cases where the content of the text remains unclear, the authors use footnotes to clarify the text. In the case of "elimination of reality", the cognitive value of the translated text decreases, which can be compensated by achieving the effect of artistic and aesthetic impact.

In the practice of transferring realities, one of the most important conditions is the translator's knowledge of the facts of objective reality reflected in the translated text. Thus, the translator needs to have sufficient extra linguistic knowledge. Today, according to most linguists, there are several most common cases of reflection of realities in the text.

1. Transcription and transliteration;
2. Tracing (or literal translation)
3. Use of analogue (generalized translation)
4. Descriptive (explanatory) translation.

Transcription is "the introduction into the text of the translation with the help of graphic means of the target language of the corresponding reality with the maximum phonetic approximation allowed by these means to its original phonetic form". With the help of transcription, the sound form of the original word is transmitted. As B. I. Repin notes, "transcription has a characteristic quality: it emphasizes the stylistic activity of realis and thus gives the text a national and local flavor." [Repin B.I. 1970; 17] ^[5].

The use of transcription is closely related to the lack of "materiality" in the target language, corresponding to the source language. In the case of a successful transcription, the meaning of the translated term is conveyed, as well as its specific color is reflected.

There is also such a concept close to transcription as transliteration, which, according to the dictionary of linguistic terms, "is the transfer of letters of a foreign word using the letters of the native alphabet." [Bakhudarov L.S. 1975; 96] ^[1]. As L. S. Barkhudarov notes, these techniques are often combined.

V.G. Gak says that "the disadvantage of transcription and transliteration is that they lead to the appearance of unusual words in the translation that require additional explanations." [Gak V.G., Grigoriev B.B. 2005; 10] ^[3]. The use of both transcription and transliteration in the text is fully justified, since it has its own distinctive features, which we discussed earlier. Thus, transcribed words are the best way to convey national or temporal flavor. Most often, examples of such methods can be the transfer of the names of institutions, companies, organizations, etc.

As a result of the analysis, it was concluded that there is no universal algorithm for translators when choosing a specific translation strategy. Each type of text requires an individual approach from the translator. The translator chooses an option depending on the resources of the language, the type of translation, the tasks of translation, the type of text, and depending on his own personality, professional skills and abilities.

The fictional realities with which the authors populate their created worlds naturally need to be named somehow. This is

a very difficult task, and not every writer manages to convincingly describe his world, to create a picture that the reader could perceive. J. Rowling did an excellent job of this task, convincingly creating the Secondary World in accordance with the model of real England, filling it with fictional realities. The national specificity of the fantasy genre permeates the text at all its levels and requires preservation in translation. [Kovalik Yu. 1988; 121] ^[4]. Here are some examples of the translation of the realities of a fantasy world from English into Uzbek based on the work of JK Rowling "Harry Potter and the Prisoner of Azkaban". [Rowling J.K. 1999; 317] ^[6]. Translated by Shokir Zokirovich Dolimov:

1. Geographic Realities

Names of objects of physical geography
Forbidden Forest – Ман этилган урмон (uzbek language)
The reality of the fantasy world
The method of translation is tracing.

2. Names of Geographical Features Associated with Human Activities

Hogsmeade – Хогсмёд (russian language)
Azkaban – Азкабан (russian language)
The reality of the fantasy world
The method of translation is transcription.

3. Names of Animals

Hippogriff – Гипогриф (russian language)
The reality of a fantasy world
The method of translation is transcription.

4. Ethnographic Realities

Life

a) Food
Drooble's – Друблис (russian language)
Bertie Botts - Берти Ботт (russian language)
The reality of the fantasy world
Translation method – transcription.

b) Clothes

Invisibility Cloak - Кўринмас плаш (uzbek language)
The reality of the fantasy world
The method of translation is tracing.

c) Household establishments

Gringotts - Гринготтс (bank) (russian language)
The reality of the fantasy world
Translation method – transliteration.

5. Transport

"Hogwarts Express," - Хогвардц экспресс (train) (russian language)
The reality of the fantasy world
Translation method – transliteration.

6. Art and Culture

Literature

"Transfiguration" - "Boshka narsaga aylanish va ailantirish usullari"(uzbek language)
"Charm"s - "Afsunlar warm"(uzbek language)
"Defence Against the Dark Arts" - "Yovuzlik kuchidan himoya"(uzbek language)
The reality of the fantasy world
Translation method – approximate.

6. Media

"Daily Prophet" - "Bashorat-u, karomat gazetasi" (uzbek language)

The reality of the fantasy world

Translation method - lexical transformation.

7. Sports, Attributes, Terms and Events

The Quidditch World Cup - Quidditch buyicha jahon championati (uzbek language)

The reality of the fantasy world

The method of translation is tracing.

8. Social and Political Life

a) Society (peoples)

House-elf – uy elfi (uzbek language)

The reality of the fantasy world

Translation method – tracing.

Accordingly, the substitution of English culture and English mentality by Russian or German ones within the framework of a fantasy work deprives the child of the opportunity to comprehend the wealth of cultural diversity. The preservation of the cultural component of the work "Harry Potter" leads to a huge number of unfamiliar or incomprehensible words for the child of the recipient, the meaning of which needs additional explanations and interpretations. The reader's interest in this kind of commentary explains the increased popularity of Internet sites, electronic and printed publications that are dedicated to the Harry Potter books. The reader has the opportunity to perceive a holistic artistic image, to understand other people's realities of interest to him and incomprehensible words, referring to reference material. The translator has to take into account that the work of J. Rowling has moved from the category of a "children's" book to an "adult" one and has several levels of reading, which greatly complicates the translation process.

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