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## METHODS OF USING REALITIES IN A FICTION TEXT

Annotation

The purpose of this article is to consider the peculiarities of translation of realia in a fiction text, as well as to study the most common methods of translation of realia in the novels of A. Chulpan "Day and Night" and Aibek "Navoi". As a result of our research, it was revealed that in the works of fiction realities convey a special national flavor, so the translator should pay special attention to them. Analyzing the realia of these works in translation into French and Russian, the following methods were found: transcription, transliteration, calque and descriptive translation.

**Key words:** Realities, translation, bioequivalent vocabulary, calcination, transliteration, art text, "Day and Night", "Navoi".

## МЕТОДЫ ИСПОЛЬЗОВАНИЯ РЕАЛИЙ В ХУДОЖЕСТВЕННОМ ТЕКСТЕ

Аннотация

Цель данной статьи – рассмотреть особенности перевода реалий в художественном тексте, а также изучить наиболее распространенные приемы перевода реалий в романах А. Чулпана «День и ночь» и Айбека «Навои». В результате нашего исследования было выявлено, что в художественных произведениях реалии передают особый национальный колорит, поэтому переводчику следует обратить на них особое внимание. Анализируя реалии этих произведений в переводе на французский и русский языки, были обнаружены следующие способы: транскрипция, транслитерация, калькирование и описательный перевод.

**Ключевые слова:** Реалии, перевод, биоэквивалентная лексика, кальцинирование, транслитерация, художественный текст, «День и ночь», «Навои».

## BADIY MATNDA REALITLARDAN FOYDALANISH USULLARI

Аннотация

Maqolaning maqsadi badiiy matndagi realiya tarjimasining o'ziga xos xususiyatlarini ko'rib chiqish, shuningdek, A. Cho'lponning "Kecha-kunduz" va Oybekning "Navoiy" romanlaridagi realiyani tarjima qilishning eng keng tarqalgan usullarini o'rganishdan iborat". Tadqiqotlarimiz natijasida ma'lum bo'ldiki, badiiy adabiyot asarlarida voqelik o'ziga xos milliy tuyg'uni ifodalaydi, shuning uchun tarjimon ularga alohida e'tibor qaratishi lozim. Ushbu asarlarning frantsuz va rus tillariga tarjimadagi realligini tahlil qilib, quyidagi usullar topildi: transkripsiya, transliteratsiya, kalk va tavsifiy tarjima.

**Kalit so'zlar:** Voqelik, tarjima, bioekvivalent lug'at, kalsinatsiya, transliteratsiya, badiiy matn, "Kecha-kunduz", "Navoiy".

**Introduction.** "Today, Uzbekistan, which is taking a worthy and strong place among the international community, its great achievements in a short period of history, the spiritual roots, customs and traditions of our country, in a word in other words, the interest and respect for the Uzbek character and the Uzbek nature is increasing all over the world. Naturally, our foreign friends and brothers, the world community, first of all, want to find answers to such questions that interest them through our modern literature and art.

In the following years, there are great opportunities to translate the best examples of our national literature into foreign languages and, on this basis, to widely demonstrate the way of life and human qualities of our people." [1; 138]

As the First President of the Independent Republic of Uzbekistan I.A. Karimov noted, "If we want to glorify our Uzbekistan to the world, glorify its ancient history and bright future, and keep it forever in the memory of generations, first of all we need great writers, great poets, we need to educate great artists. Why, as the great writer Cholpon said, if literature lives, the nation lives" [2].

We think that the wise thoughts of our honorable President are very important to our literary heritage, which is considered our historical heritage. We believe that these ideas are directly related to the masterpieces of our literature, Abdulhamid Cholpon's historical novels "Night and Day" and Oybek's "Navoi" and their translations into French.

In our opinion, to this day, the French language, as a means of spreading international words, occupies a significant place in increasing the vocabulary of many languages in the world. At the moment, it is an exaggeration to say that he uses the unique source of vocabulary of other languages, including English, German, Spanish, Italian, Russian, as well as Eastern languages, in particular, Uzbek, to increase his vocabulary. a will not.

In all languages, there are several ways to deliver foreign language reality. Yu.S. Maslov distinguishes "material appropriation" or appropriation in a private sense [3; 202]. In such cases, not only the word meaning (or one of the word meanings), but also the close meaning of one or another level - its material exponent - is appropriated.

Transliteration and transcription are the most popular types of "material appropriation". From transcription and transliteration, in many cases "famous nouns, names of state enterprises, educational institutions, etc. used when talking about". The disadvantage of this method is that the use of this method leads to the appearance of unstudied and incomprehensible words in translation.

Before talking about the method of transliteration, first of all, it is necessary to clarify what transliteration is. Transliteration (French: transliteration - translation) is a method of translating a monument or manuscript written in the graphics of a certain language into another (current) script, expressing the letters of one script with letters of another script (for example, Gamzatov - Hamzatov) [4]. In other words, transliteration is a graphic rendering of a word.

Reasonable transliteration enriches the reader's imagination, expands his language vocabulary. For example, the Russian word "tansevat" could be equivalent to the Uzbek word "raqsga tushmoq" with its only meaning. Another meaning of it is a man and a woman holding hands and spinning in a circle, since dancing in this way is not typical for Uzbeks, it has no equivalent in the Uzbek language. The interpretation of this word by the method of transliteration expands the vocabulary of the Uzbek

language. The combination of "tansa qilmoq", which is part of the vocabulary of the current national language, has been synonymous with the Uzbek "raqsga tushmoq" since ancient times, and has enriched the imagination of the public.

The transliteration method of the translation practice opens a wide way for the enrichment of national languages, increases their ability to express their thoughts, and at the same time creates expressions that bring the national color of the original to life in the eyes of the reader.

Nowadays, the Uzbek language has become one of the rich and powerful languages of the world, and one of the factors that brought it to this level was the transliteration method of the language tools that represent the life concepts of most foreign peoples in the dictionary, and the language can express any subtle idea because he overestimated his ability to deliver.

But sometimes the transliteration method is abused by some translators. They are devoid of national color and use this method to interpret linguistic tools that have harmonious equivalents in terms of their meanings and functions in the translated language, which makes it difficult for the reader to understand the expressed idea. For example, in the translation of a number of works translated from Uzbek into Russian, many non-national words such as «rais», «hammom», «aka», «uka», «yor», «eshak» are considered to have national features and are not translated omission indicates that the translators have a different idea of the national character.

It is self-evident that only the words that express the way of life of a certain people are transferred to the languages of peoples who do not have such concepts in their original form, thus the national color of the author's text is adequately interpreted in the translation. For example, «taxmon», «xurjun», «palov», «ketmon», «paranji», «supa» means of expression unique to the Uzbek way of life were translated into French and Russian languages, which do not have linguistic units that represent such concepts. The translation of non-translated languages in the languages provides an opportunity to create a basis for the expansion of the vocabulary of translated languages while preserving the national character of the original.

**Methods.** When we are talking about the translation of the realities of the Uzbek nation and the Uzbek people, which represent the Uzbek cultural life, in the French language, it should be noted that the translators widely use transliteration methods to express them. Below, we will cite a number of examples identified based on the research of the translations of the novel "Kecha va kunduz" from the Uzbek language to the French language by the pen of Cholpon:

Hali tuzuk-quruq odam qatoriga kirib yetmagan bu qizchani katta xotinlarning oriyat paranjisiga burkaganlar, paranjining uzun etaklari katta bir tugundek uning qo'ltig'ini to'lg'azardi. (5, "Kecha va kunduz", 5)

Le parandji, rampart de la vertu feminine, la voilait toute entiere, bien q'elle ne fut pas encore adulte. Elle en ramenait a elle les pans qui lui faisaient sous les aisselles comme de gros baluchons. (6, "Nuit", 10)

Paying attention to the translation, the word "veil" that is unique to Uzbek women is expressed through transliteration. In the Uzbek text, this word is repeated twice in order to further strengthen the meaning, and in order to avoid repetition in the French translation, it is replaced by the pronoun elle. However, it is not clear why the noun in mujskiy rod was replaced by the pronoun jenskiy rod.

We can witness the use of the transliteration method in the translations of the following sentences into French. However, if we pay attention, we will see that a mistake was made in expressing the name of the settlement. According to the rule, no article is placed in front of the names of cities and villages, settlements and villages. This translation uses the article.

- Enaxonni bilasiz-a? Yoyilma soydagi o'rtog'im bor-ku? (5, "Kecha va kunduz", 6)

- Vous connaissez Enakhan, n'est-ce pas, cette amie que j'ai sur la rive de la Youilma? (6, "Nuit", 12)

- Eshon bobom sizdan dilgir emishlar, - deydi bir kun Qurvonbibi so'figa. (5, "Kecha va kunduz", 1)

Un jour Qourban Bibi avait ainsi déclaré au soufi: On raconte que le Père Ichan est très remonté contre vous. (6, "Nuit", 18)

- Ana u, Umarali shig'ovilning hammomi... Yuz yetmish yil bo'lgan emish... Hali ham bitta g'ishi ko'chgani yo'q... Ichiga kirsang jaranglaydi. ? (5, "Kecha va kunduz", 16)

- Tu vois, là, c'est le hammam construit par le chambellan Oumar-Ali il y a soixante-dix ans, d'après ce qu'on raconte. Et il n'a pas perdu une brique! A l'intérieur il fait de l'écho... (6, "Nuit", 25)

- Oydinko'ldagi Xalfa eshonimizning kichik qizlari bir-ikkita o'rtog'ini «Bahorlashib ketinglar», deb chaqirtirgan ekanlar. (5, "Kecha va kunduz", 20)

Les deux filles de Khalfa, la Mère d'Ichan d'Aydingoul, veulent inviter deux de leurs amies aux cueillettes de printemps. ... (6, "Nuit", 29)

The fact that the original "Khalifa Eshon" in French is Khalifa, la Mère d'Ichan", "one or two friends" is "deux de leurs amies" does not attract much attention, and in fact, in the original "Eshon The word "one or two" does not exist, and the number of "one or two" is clearly set as two.

Such examples expressed through transliteration can also be found in the translation of Oybek's novel "Navoi" into French:

Bundan tashqari, yaxshi kuylaydi, g'ijjakni go'zal chaladi... ("Navoiy", 8)

... il avait une voix agréable et jouait fort bien de la guedjak. (7, "Navoi", 8.)

- Agar qasida shoiri bo'lsam edi, xoqon ibni xoqon Sulton Husayn Boyqaro hazratlariga bir bemisl qasida yozib, janobi oliydan shohona sarupolar olar edim... (8, "Navoiy", 12)

- Si j'étais poète, j'aurai offert une ode sans pareille à sa majesté le khakan, fils de khakan, au sultan Hussein Baikara, et j'en aurais reçu un vêtement royal. (7, "Navoi", 13)

- Chorsuv tomonga yulim tushgan edi, halvofurush do'stingiz sizning va mulla Zayniddinning bormoqliklarini o'tinib qoldilar. (8, "Navoiy", 14)

- En traversant aujourd'hui la Tchaur-sou, j'ai rencontré votre ami le confiseur ; il m'a prié de vous transmettre, à vous et au mollah Zain-ad-din, son invitation. (7, "Navoi", 14)

Hirotd qal'alardan, arklardan yangragan karnay, nog'ora sadolari bilan uyg'ondi. (8, "Navoiy", 108)

Hérat se réveilla aux sons des karnays et surnays qui retentissaient dans la forteresse. (7, "Navoi", 116)

Lekin bir ichishga kirishildimi, xuddi yaylovda yoz chog'i qimixonlik qilinganday, katta kosalarda hadsiz ichilar edi. (8, "Navoiy", 120)

Mais une fois qu'on s'était mis à boire du vin, on le faisait sans mesure, comme on boit le koumys à la saison des estivages. (7, "Navoi", 128)

G'ijjak, tanbur, nay, ud, daf va hokazodan iborat musiqiy arab, fors, turk, o'zbek maqomlarini yangratdi. (8, "Navoiy", 120)

Des orchestres composés de guedjaks, de flûtes, de « tanbours », de luths, de tamburins et d'autres instruments de musique exécutaient des mélodies arabes, persanes, ouzbèques. (7, "Navoiy", 128)

In the above examples, the use of the article in front of the word Chorsu, and the replacement of the word "drum" in the text with a trumpet are proof of our opinion.

The problem of translating realities is one of the most complex and at the same time very important problems for the translator of fiction in the theory of translation. Because it takes into account a number of different elements, including the aspect of translation of local studies, the culture of the translator, the basic knowledge of the reader of the translation in relation to the usual perception and mentality of the reader of the original copy (acquaintance with the relevant environment, culture, period), and finally, it is connected with some literary and linguistic aspects.

According to S. Vlahov and S. Florin, "the main difficulties in rendering realities in translation are two:

1) the lack of a corresponding (equivalent, analogue) in the translated language due to the non-existence of the object (referent) that expresses reality in the translated language, and

2) along with the objective content (semantics) of reality, the need to express color (connotation) - its national and historical color (subtle meaning)" (9, 80).

One of the most important situations that cannot be ignored when choosing the most suitable method of translation is to understand the unfamiliar reality in the original copy, that is, to understand its place in the text, how it was given by the author, and to convey its semantic and connotative content to the mind of the reader including what tools they used.

S. Vlahov and S. Florin offer the following scheme of methods of rendering realities in literary translation:

I. Transcription.

II. Translation (substitution).

1) Neologism:

A) kalka;

B) half- kalka

C) appropriation;

G) semantic neologism

2). Approximate translation

A) gender change;

B) functional analog;

V) describe, explain, explain.

3) Contextual translation. (Vlahov, Florin 1980, 93).

Transcription implies bringing the reality of the text of the target language with the help of graphic means with the phonetic form of the maximum level that is close to its original phonetic form.

The desire, often the necessity, to use transcription in the presentation of facts is due to the fact that the translator can overcome two difficulties with a successful transcription - expressing the content and color, but an unsuccessfully selected transcription and translation can seriously complicate the reader's understanding of the text.

#### **Summary.**

Let's talk in detail about the presentation of realities in literary translation and come to the following conclusions:

1. Translators effectively use various methods to convey the subtleties of the original language to the reader.

2. Transliteration and method is one of the methods used in their activities. The transcription method is also used.

3. Transliteration is a method of translating a monument or manuscript written in a specific language into another (current) script, expressing the letters of one script with letters of another script, in other words, transliteration is conveying a word at a graphic level. Reasonable transliteration enriches the reader's imagination, expands his language vocabulary.

4. Transcription is the rendering of the sounds of words characteristic of another language (usually a proper name, a geographical name, a scientific term) with the letters of the native language alphabet.

5. Representation using the method of replacing realities is the most productive method in translation studies. According to the classification of Bulgarian linguists, neologisms such as kalka, semi-kalka, appropriation, semantic neologism, as well as gender-type replacement of approximate translation, functional analogue, description, explanation, interpretation, and contextual translation can be included in this method.

6. The importance of the method of selection in the presentation of realities is also very important. The selection is made according to the character of the text, taking into account the genre characteristics of the relevant literature, according to the importance of the reality in the context, according to the character of the reality, depending on the foreign language and translation language, depending on the readership of the translation.

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