

THE PROBLEMS OF TRANSLATION

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In the theory of literature there is a term “secondary” or “second hand translation”. These terms were used by Dionis Dyurishin in his book “Theory of Literary Comparatistics”[1.1] and by Anton Popovich in his manual “Problems of literary translation”[2.2]. They are also called “completive translation”. This kind of translation serves as a “medium” for those translators who don’t speak the language of the original work. This process is also called “a translation from translation”. Such kind of translation appears in the scene under the condition of correlation of younger literatures when one literature serves as a liaison between other literatures.

In this case as a medium serves not language but literary styles. This very interesting branch of literature helps us to study the literary process and to discover its laws. This style has its advantages and disadvantages. Its advantage is in the fact that the translator works right on the original text. In the direct process of translation the translator must have a bilingual ability, i. e. he must have a good command of both languages, the language of the original text and that of the target language. The people who are at the modern stage of development wouldn’t like to translate the works of W. Shakespeare through other languages, therefore they always fight for the direct translation right from English.

Nowadays the Russians, Ukrainians, Georgians, Armenians and people living around the Baltic sea are translating the works of this playwright right from English. M. Lozinskiy, B. Pasternak, S. Marshak have translated the works of W. Shakespeare from English of the XVII th century into Russian. S. Ivanov has translated the works of great Alisher Navoiy from the old Uzbek language of the XVth century into Russian.

Medium language serves as a means of expressing the literary style. Under the colonial system the language and the literature of the ruling class was served as a medium for the translators. Translations made during the recent years were

performed by means of the medium language, i.e. the Russian. The Uzbek translator M. Shayhzoda has translated “Hamlet” from the Russian version of B. Pasternak, and from the Azerbaijanian version of Jaf’ar Jabborly. A. Cho’lpon from the translations made by P. Kanshin, E. Vohidov translated “Faust” into Uzbek from the Russian translations made by B. Pasternak, N. Kholdkovskiy and others from German, Muhammad Ali translated the poems of R. Burns from their Russian version made by S. Marshak from English. Yan Komarovskiy states that for his translation of the Uzbek epic poem “Alpomish” into Slovak language Lev Penkovskiy’s Russian translation served as the basic text. One of the peculiarities of such translation are that the shortcomings that took place in the text are considered to be the author’s mistakes. For instance, let us have a look at the sentences taken from ” A Portrait of a young artist” by J. Joyce. The novel has been translated into Uzbek by a talented translator Ahmad Otaboy.

In his translations published in 2014 Ahmad Otaboy demonstrated himself not only as a skilled translator but also as a delicate stylist. As the personality and character might be unique, the style also may have its own peculiarities. (Even the twins may have some differentiating points in their character and physical appearance). All the elements of the work, its language, style, plot, composition, form, expression of ideas, portrait, creation of image, description of nature, the hero’s speech, logical description of conflicts, ideological aim of the author, his outlook, his world of thinking, creative skills, his permanent work on the text and its edition – these all peculiarities are common to J. Joyce. These peculiarities had also a positive influence on the translator – Ahmad Otaboy.

Reading A. Otaboy’s *translation from translation* we can easily feel his correlation to the original text. It is clearly due to delicate translation of the text into Russian and thanks to attentiveness and consideration of the translator, his ability to catch the additional meaning of utterances, his acquaintance with additional literature and explanations and at last his high skills of translational abilities.

In J. Joyce’s book there are a number of unacceptable and uncensorial expressions and words that avoiding them would destroy the originality of the book.

They are one of the components of the peculiarities of the author. As is seen from the context there lots of such expressions smelling unpleasantly that if to speak in Joyce's words 'you have to close the book and change the air in your environment'. Relying on his own national mentality and the principles of aesthetics as well as the rules of translation Ahmad Otaboy refined the style of the author and expressed them in Uzbek without insulting the spirits of the readers and tried to use them only once though in the origin they were mentioned repeatedly.

One of the difficult and complicated problem of translation is the ways of rendering the 'hidden' child language which has its own peculiarities in the text. In this case the translator has to live in the world of the children and try to travel in the world of children and express their ideas in their own 'created' language and thus form a full imagination of the child environment. As has been described by J. Joyce a student of a religious college Stephen and his little brothers are not aware of the difficulties their parents suffer looking for a shelter in order to rent a flat for living. In such a situation the translator should follow the author and get in the world of children and feel the their way of thinking. In the very case we are having to do with the fact that the children are not interested in the sufferings of their parents. In reality we cannot help feeling their unhelpfulness and poor conditions of their life. Even a grown up Stephen without a good amount of life experience can feel tiredness and unhappiness in the voices of his brothers. When elder brother asked where the parents were they tried to answer the brother in a childish language which is called in sociolinguistics 'tarabar' language so that nobody else surrounding them could understand their ideas.

- "*Goneboro toboro lookboro atboro aboro houseboro*", - *they answered.* [3.5]

Such an artificial language exists in all the languages of the world. In order that the others could not understand their ideas usually youngster use such an artificial language. In this case in accord with the agreement arranged between the partners the communicators add to the stem of the words additional letters or syllables. Such

words cannot be found in the dictionaries. Stephen's brothers add to the stem of the words meaningless combination of letters 'boro'.

The translator of the Russian version of the book M.P. Bogoslavskaya-Bobrova gets use of the style of the author and tried to create a secret language and translated their language in the following way: - *«Пошлико домко смокотретько... - Потомуко, чтоко наско выставлетко хозяинко»*. [4.4]

As is seen from the context of the translation the secret language is not felt clearly. If it is necessary to increase the effect of the secret language it is possible to add the meaningless syllables not only to the end of the word but also into the structure of the word or disarrange the order of consonant letters in the word. For instance, the Russian word “*смотреть*” could be presented in the form of “*лрокмекль*”). Moreover by adding the meaningless combination of letters such as ‘*tara, bara, mara, kara, para, zara*’ or a part of these combinations after the vowel letters or between syllables and create a secret language. (Such a style can also be seen in the works of Russian poets for example, in the poem “Zangezi” written B. Khlebnikov. “Маара-рома (Биба-буль! Уккс, кукс эль, Редиди дедиди ! Пири-пэпи, па-па-пи! Чоги гуна, гении-ган! Али- Эли – Или! Эк, ак, Ук! Гамчъ, гэмчъ, Ио!)

Say, the Russian phrase “пойдём гулять” could be changed into “ “тарапой барадем тарагубаралять” or Uzbek phrase “Юр, айланиб келамиз” can be expressed by means of “юбир абайлабанибиб кебелабимиз” or by “юзир азайлзаназиб кезеданазимиз”. But in our case the Uzbek translator doesn't seem to understand the essence of the secret language and could not use it in his translation. (But these misfortunes might be correct in its book version). Ahmad Otaboy has chosen an easier version of the child language and said in a sweet and dialectal version:

-Ула уййи кўйгани кеттила... Хўжайин биззи уйдан ҳайдаяпти”. [5.3] In such cases the translator could get use the information offered by O. Safarov in his article “Болаларнинг ширин тиллари” (The sweet language of children).

Style is a peculiar way of expressing the ideas. Some experts say that “Style is a man” but others say that style is a nose: there is no similar nose in the world (B. Shaw). According to V.G. Belinskiy “Style is an ability, talent, i.e. clear expression of idea”. Style has always importance like a person, like an unrepeatable character. Therefore every great writer has his own style. If we treat it in a broader sense ‘style is the personality of the writer. Every element of the work i.e. language, plot, composition, form, the style of expressing the idea, every detail, images, the way of describing the nature, speech of the heroes, the way of describing the portrait, contradictions, the viewpoint of the author, his outlook, the framework of his thoughts, his skills, the process of reviewing the work (just imagine the situation in which though the publisher were hurrying him up J. Joyce tried to edit his work deliberately and unhurriedly) are the necessary components which define the essence of the writer’s style.

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