



About Yashar Kemal's Works and Their Translations

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Abstract: This article talks about the richness of the work of the famous Turkish writer Yasar Kemal, the novel "The Legend of the Mountain", which introduced the writer to world literature, and its translations into world languages, translators and publications of the work. This article provides information to young specialists and researchers about the worldwide study of the work of Yasar Kemal and the achievements of his translations.

Keywords: And phrases. Translation, landscape, world literature, literary skill, bestseller, fiction.

Introduction: A true master of words, Yaşar Kemal, who began his work by writing works mixed with examples of Anatolian folk folklore, is inspired by the artistic expressive power and elegance of the Turkish language, the rich culture of the Turkish people, the only heroes of folk folklore. In Europe, Yaşar Kemal's works are noted for being as large-scale as Tolstoy's novels, as lively as Dickens' novels, and for the beautiful poetic style of the book, which relies on the feeling of a legend [1,5].

Yaşar Kemal started out by writing poetry and compiling and publishing folklore examples. Until the age of twenty-seven, he walked among the people, listened to the suffering of the people, and decided to put them on paper. In his works, good does not always triumph over evil, justice overcomes injustice, and heroes do not celebrate their victories like in fairy tales. However, each work written by the writer appeals to the reader's heart, an invitation to awaken humanity in him, a call to kindness.

In the novel "The Legend of Love", Yashar Kemal masterfully used the lifestyle of the people living at the foot of Ag'ritog' (Mount Ararat), the historical values, customs of the local population, and folk legends. Some of the events narrated in the work are not legends, but events that occurred in history, and the writer skillfully incorporated them into his work.

This novel by the writer was translated into both Uzbek and Russian during the years of independence. The novel "The Legend of Love" was translated into Russian by Alev Ibragimov and published in 1982 by the publishing house "Иностранная литература" under the title "Легенда горы". This novel was translated into Uzbek by Khairulla Hamidov and published in 2021 by the Yangi Asr Avlod publishing house under the title "The Legend of Love" [1]. The title given to the book by the translator, "Agritog nolasi" was changed by the publishing house to "The Legend of Love". The translation into Russian was also changed to "Legend of the Mountain" ("The Legend of the Mountain"). The reason for this can be assumed to be a marketing issue related to attracting the attention of readers and selling the book.

When every creative work is translated, it stops at the most delicate, most difficult point. This is the translation of the titles. In many cases, the original title of the work may not please the translator or editor. However, the translator should pay special attention to it, since the title reflects the content of the work and its theme.

Researchers working in the cognitive field recognize "cognition" and "knowledge" as the fundamental concepts of this discipline. The first term is not solely linked to meaning but also interacts with incorrect conclusions in addition to actual knowledge, engaging with thoughts and reasoning. However, some of these judgments may be erroneous or inconsistent with reality.

In the process of translation, the translator plays a crucial role: their language proficiency, talent, knowledge, intellectual level, worldview, attitude towards the original text, style, and psychological state all significantly influence the final translation. However, Uzbek translation studies have largely neglected these factors, focusing instead on how the content is rendered in translation. While the issues of preserving meter, rhyme, refrain, and artistic imagery have been studied to some extent, a more comprehensive approach is necessary.

As one scholar notes, "We can study the translator from multiple perspectives: physiological, biological, philosophical, genetic-historical, national, or racial, and so on" [1, 258]. A translator's psychological state,

mood, attitude toward literature, the work itself, its author, the nation the author belongs to, as well as their own nationality, religious beliefs, level of knowledge, depth of thought, worldview, traditions, and values—all leave their mark on the translation to some extent [2, 96].

Every translation involves two key challenges. The first is ensuring that the ideas expressed by the author in the original text are accurately conveyed in the translation. To achieve this, the translator must fully comprehend the original work. The second challenge is adhering strictly to the linguistic norms of the target language.

During the translation process, two main stages occur: first, understanding, analyzing, and interpreting the source text, which takes place in the translator's native language—this is where translation elements begin to emerge. Second, finding appropriate linguistic equivalents in the target language, including words, phrases, and grammatical structures [2, 96].

A translator must not only be proficient in multiple languages but also have a deep understanding of the culture, national values, and religious beliefs of the source text's author and audience. It is well known that a word can carry one meaning within a text and a completely different one in isolation.

A translator must possess language proficiency, the ability to accurately convey cultural stereotypes, and—most importantly—a vast reservoir of knowledge. Translation is an intellectual activity, requiring the translator's cognitive awareness to facilitate an informed and rational approach.

The Russian translation of the novel "The Legend of the Mountain", which expresses the honor, determination, and enthusiasm inherent in the Turkish nation, was created in a simple language using the method of word-for-word translation. This translation fully forms the nationality, long past, and folklore art of the Turkish people in the minds of the Russian-speaking stratum. After all, the main purpose of literary translation is to convey to representatives of other languages the values, traditions, and, in general, ideas about a people, or a nation.

The fluent readability of the translation of the work into Uzbek attracts the reader with the abundance of artistic colors used, although they are not present in the original. In the original, Yashar Kemal only used expressions and figurative language when needed, avoiding the use of phraseological units. The reader who reads the Uzbek translation perceives it as if it were written in Uzbek.

Yashar Kamol's works cannot be imagined without landscape proverbs and expressions. During the analysis

of the original, it was determined that there are 3 proverbs and 505 expressions. All proverbs were translated into Uzbek through the method of equivalent or commentary. Since proverbs are lexical

units that carry nationality, their translation is quite complicated.

No	Reality	Translation
1.	Başa gelen çekilir. [2,18]	Boshga tushganini ko‘z ko‘rar ekan. [1,13]
2.	Doluya koydum almadı Boşa koydum dolmadı. [2,64]	O‘zini qo‘yarga joy topolmadi. Ko‘ziga hech narsa ko‘rinmadi. [1,57]
3.	Kıyas kıyamete kalmaz. [2,66]	Qasos qiyomatga qolmaydi. [1,70]

Asar bo‘yicha aslyatda faqat 3dona maqol ishlatilganligi aniqlandi.

Reality. “Başa gelen çekilir, dayı,” dedi Ahmet. [2,16]

Translation “Na iloj, boshga tushganini ko‘z ko‘rar ekan, deb taqdirga tan berdi” [1,13].

The original phrase "basa gelen çekilir" (Turkish: a phrase that describes how it is normal and right for a person to endure a difficult situation without getting into a state of despair, literally translated: "there is no way to endure what has happened"), was used to express the fact that the characters are in a difficult situation and have no choice but to endure it. In the Uzbek translation of the work, the translator used the phrases "basa gelen çekilir" and "taqdirga tan bermoq". The phrase "basa gelen çekilir" is used "when consoling someone who is in a difficult situation, when a person who is going through a difficult situation wants to console himself". The phrase "taqdirga tan bermoq" means 1) to accept one's fate and misfortunes as God's will and desire; 2) is generally used in the meaning of to get used to, to endure. Unlike the writer's style, the translator used two phrases to enhance the meaning. This way, the content of the original was fully conveyed. Now let's pay attention to how this phrase is given in the Russian translation. In the Russian translation, the "başa gelen çekilir" translated the phrase "от судьбы не уйдешь" with the phrase "от судьбы не уйдешь" (tarjimasi: taqdirdan qochib qutilib bo‘lmaydi) (Translation: you cannot escape fate), which means that you cannot escape from what is written in fate. This phrase also fully reveals the content of the original.

In translation studies, the following five rules for converting phraseological units are distinguished:

1. Converting a phraseological unit in the original language using a phraseological unit that is equivalent in all respects to its counterpart in the translated language. For instance, digging a hole for someone, digging a well for someone, or stretching out a foot in

the direction of the blanket. Such units are the majority in Uzbek and Turkish.

2. The original phraseologism is translated using a similar phraseological unit that shares a meaning with the phrase being translated but is constructed on a different lexical-figurative basis if no direct alternative can be found. For example, Toshni siqsa suvini çıkarır – Taşı sıkça suyunu çıkarır (literally: Tog‘ni ursa talqon çıkarı); to make two heads – baş göz etmek (to make a double look, to marry). However, in such a situation, phraseologies that are close in meaning but different in form often have an emotional-associative coloring.

Phraseological units are elements that provide the transfer of word meaning and imagery in a literary work. Their reproduction in literary translation is one of the complex and urgent problems of translation studies [3,173]. During the study of the original and translation of the novel "The Legend of Love", it was found that more than 500 expressions were used in the original. Some of these expressions were reused, and most of them were used only once. More than half of the expressions are considered somatic expressions. The translation of expressions requires special skills from the translator.

Reality: Çok yiğit, gözünü daldan budaktan sakınmaz. Paşa için canını verir bir kişiydi [2,38].

Translation: Memo ham otasiday jasur, qo‘rqmas, o‘zini ayamay o‘tga-cho‘qqa uaradigan, ko‘zini shox-butadan asramaydigan mard yigit bo‘lib ulg‘aydi [1,34].

"Gözünü daldan budaktan sakınmaz" literally "tehlikeli işlere girmekten çekinmemek" The original phrase means "not to hesitate to engage in dangerous activities" ("ko‘zini xas-cho‘pdan asramaslik"). This phrase is the equivalent of "to hit oneself with a stick" ("o‘zini o‘tga-cho‘qqa urmoq") in Uzbek. The translator, along with translating the Turkish expression with its equivalent, also provided a literal translation as "not to avoid the eye from the bush" ("ko‘zini shox-butadan asramaydigan"). This also ensured the effectiveness and

comprehensibility of the translation. The literal translation here helps to quickly understand. However, such a literal translation method does not always give the expected result. One of the main problems of translation from close languages is the literal translation method. The presence of words that are similar in form but different in meaning is one of the complexities of translation from close languages.

Translation:

"Kigiz yopinch ustidagi olovrang quyosh rasmining yonida baland, yam-yashil hayot daraxtining rasmi ham ko'zga tashlanadi, otning chap tomonidan o'tib qaraganda ham xuddi shunday quyosh va yam-yashil daraxt rasmini ko'rish mumkin.

So'fiy bobo bu rasmni ilgari ham qayerdadir ko'rganday edi. Ammo qayerda?.. U rasmga qarab nimanidir xotirladi. Rasm unga obro'li bir ashiratning (ashirat – qabila, urug') tamg'asini eslatganday bo'ldi."

"Beside the fiery orange sun emblem on the felt cover, a tall, lush green tree of life is also depicted. The same sun and tree can be seen from the left side of the horse.

Sufi Baba had seen this image somewhere before. But where?.. He stared at the symbol, trying to recall something. It reminded him of the mark of a noble ashirat (ashirat – a tribe, a clan)."

In this passage, the word ashirat is directly translated into Uzbek. In translation practice, it is common to retain such realities to indicate their cultural specificity. A translator's ability to faithfully recreate a culturally rich literary work in another language is a testament to their skill. In this case, the translator preserved the author's style and meaning while also providing an explanatory note, clarifying that the term corresponds to qabila or urug' in Uzbek.

In conclusion, we emphasize the following point: "To create a perfect translation, it is crucial to accurately reflect the artistic concept and system of imagery of the original work. This requires correctly perceiving the ideological and aesthetic function of every element in the text being translated" [4, 11].

One of the fundamental extralinguistic aspects of translation is cultural adaptation. Therefore, a translator must possess not only linguistic expertise but also deep cultural competence. The ability to perceive the original text and execute the translation step by step is among the translator's highest priorities.

The inclusion of national idioms and concepts, as well as the reflection of national characteristics, distinguishes a work of fiction. Therefore, literary translation is also a rather complicated process. Since

phrases and articles reflect the traditions, values, and nationality of a particular person, their translation requires special skill from the translator.

The translation of Yaşar Kemal's works into world languages has ensured the wide dissemination of Turkish literature among the peoples of the world. According to this viewpoint, it is appropriate to stress that this article is among the first to be conducted in this direction. This is because the two major works mentioned above have become invaluable assets of the Uzbek literary treasury, and it is necessary to conduct serious translation studies in the future on the issues of Uzbek translations of the works and the reproduction of their national identity and artistic features.

One of the fundamental extralinguistic aspects of translation is cultural adaptation. Therefore, a translator must possess not only linguistic expertise but also deep cultural competence. The ability to perceive the original text and execute the translation step by step is among the translator's highest priorities.

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