



PROBLEMS OF TRANSLATION IN THE STORY OF ABDULLA QAHHOR

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ABOUT ARTICLE

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Abstract: In this article, the problems of that period reflected in the translation of Abdulla Qahhor's story "The Patient" and the significance of the story today are discussed. The characteristics of the heroes of the story are discussed. Today's and the setting of the story are compared with differences and similarities.

INTRODUCTION

It is difficult to imagine the work of Abdulla Qahhor, a great representative of Uzbek literature, without his stories. There are many stories of the writer related to the period he lived in, on various topics, and of great social and educational importance. One of such his stories is the story of "The Patient". Despite being small and short, the story covers a variety of big themes. The story, which the writer lives and which partially contains today's realities, requires attention to every detail and image.

In the process of translating several stories of Abdulla Qahhor, one of the talented writers, from Uzbek to English, we encountered several difficulties related to the culture, lifestyle, economic and political situation of the Uzbek people. We chose the story "The Patient", which is one of these stories, although it is small in size, it sheds light on the lifestyle and living conditions of our people, even partially, the economic and political situation of that time, and is loved by readers. This story belongs to the contemporary realistic fiction.

So, what is the type of contemporary realistic fiction?

"Contemporary realistic fiction offers children insights into the personal and social values of our culture and permits in the dilemmas and the triumphs of the characters. Growing up, family life, and friendship are all themes of contemporary realistic fiction.

"In order to clearly visualize the history of the creation of the story "The Patient", it can be (conditionally) divided into parts:

1. Life and what happened in it (Sotiboldi's serious illness of his wife and his attitude towards his wife)
2. The writer analyzing it (Abdullah Qahhar)

3. The thought and idea born in the writer's mind as a result of observation and discussion (Sotiboldi is a brave and kind husband who sacrifices his life for his wife, who is the mistress of the family, a selfless father)

4. A frame imagined and created by the writer to express this idea ("Patient" story)

When we imagine the process of artistic creation of Abdulla Qahhor, life and its events enter the mind of the writer through various impressions and sensations, affect his heart, awaken in him a series of certain thoughts and feelings, which are in the potential of the artist. "boiling" and "ripening" appear before our eyes in the form of the above-mentioned story as a work of literature. In the process of translating such stories from our mother tongue to English, the writer is required to get into his situation in the process of writing this story. Because, as we mentioned above, the writer concentrates his feelings and inner experiences in this unique work. It is necessary to translate such emotional scenes without damaging them.

As soon as the story begins, the translator faces some difficulties. This can be seen in some of Sotiboldi's actions for his wife, such as when he makes a chilyasin, when a doctor draws blood from a sick person, and when a woman comes and hits him with a willow stick. "The mullah recited many prayers to the patient, but it didn't affect, Sotiboldi showed her to the inyanga. After that, the patient's eyes are blurred and dizzy. The clairvoyant also said many her prayers. One woman came and whipped the patient with a whip of osier, she slaughtered a hen to smear its blood all over the patient's body..." That is, it is natural that this frame is incomprehensible to a foreign reader when it is directly translated. Because it reflects the culture and values of the Uzbek people at that time. Another notable difficulty in translation is that the author uses several folk proverbs in this short story. For example, we can quote proverbs like "The sky is far, the earth is hard", "A thick stretches, a thin breaks", "A cat doesn't sunbathe for free". In order to understand such proverbs, it is necessary to have complete knowledge about the culture and ethnic life of the Uzbek people. "As experts in intercultural communication have long known, speech-making becomes more complex as cultural diversity increases. Part of the complexity stems from the differences in language from culture to culture".

Another part of the problem is that the story is written in the old modern Uzbek language. By the 30s of the 20th century, the rules of the current Uzbek literary language were formed. Because, relying on literary norms, the writer widely used difficult grammatical forms and literary words related to that period. When translating such parts and words that are rarely used nowadays, the translator needs to use the old literary Uzbek vocabulary. For example, we can see in that section like "He weaves baskets while buried in the bushes from morning till night." In this, the writer used words related to the current stage of the Uzbek literary language. There is no alternative translation of such words in English. Therefore, such words are restricted only in phraseological form or by giving a definition. If the translator always gets into the work he is translating, lives with the characters and translates what they feel, then he will have complete information about the lifestyle, beliefs and culture of the society, the state, and ordinary people. Therefore, in the process of translation, all attention should be paid not only to the translation, but also to the meaning, content and essence of the translation. "The various languages spoken by mankind admit of being grouped together in certain great families, the numbers of each of which resemble each other more or less closely in the words used to express ideas, and in the grammatical framework of forms and inflexions by which the words are combined.

CONCLUSION

This short story of Abdulla Qahhor, which contains many truths of life, has not lost its importance even over the centuries. In this story, the role of the economic and political situation in the lives of ordinary

people, issues of poverty and inequality are skillfully described by the writer. Therefore, when translating such stories, the translator is always required to use his literary potential, the limitless possibilities given by God, just like a creator. Only then will the translator receive wide praise and applause from readers and literary fans. In conclusion, we can mention that the famous and powerful works of Abdulla Qahhor, such as "The Patient", have been alive for centuries and have been translated into many other languages and can easily compete with the unique works of other worlds.

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