
COMPARATIVE ANALYSIS OF THE WORKS OF CHINGIZ AITMATOV IN ENGLISH AND UZBEK LANGUAGES

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Abstract. This article is devoted to the analysis of works of Chingiz Aytmatov, especially in two languages. The plot and stylistic features of the works written by Aytmatov are analysed according to their colourfulness and methods of translation. In particular, what we said about re-translation fully applies to translations of Ch. Aytmatov's works into Uzbek, and we will try to justify the necessity of such a thing.

Key words: analyses. translation, comparative, aesthetic phenomenon, nominative-descriptive meaning of a word

Almost all of Chingiz Aitmatov's works have been translated into Uzbek and have become the spiritual property of Uzbek readers. It is no secret that the artistic-aesthetic level and value of the translated work cannot be equal to the original, because the aesthetic phenomenon that occurs as a result of reading the work in the original language and reading it in translation is not the same. After all, in the second case, the translator intervened, that is, if the reality seen by the author's eyes is directly reflected in the original, the same artistic reality is recreated in the translation. If we adapt Plato's opinion in another connection to this situation, in the original there is imitation of reality (thing), and in translation there is imitation of the imagination of reality (thing). From this point of view, Haidar Khorezmi's description of his work as "cooking halvah from beef" and Cholpon's evaluation of the translation as "soup of soup" although he spoke about a rather empty translation, seems to be a matter that needs to be seriously considered.

If our comments are more or less justified, then we come to the conclusion that masterpieces should be translated again and again. Of course, from the economic point of view, such a practice is unacceptable: when there is a demand, it will be printed more and more! However, considering the quality of the translation, it is advisable to attempt a new translation of the work at least in 15-20 years. After all, in this case, the previous translation and the opinions expressed about it will be an additional source, that is, there is a thorough ground for the successful release of the next translation: the translator should develop the achievements of his predecessor and intend to eliminate the shortcomings he made. True, in this case, issues such as the authorship of the next translation, the rate of payment to him may and naturally arise. However, there is always a way to solve them rationally,

focusing on the benefits of literature. So, what we said about re-translation fully applies to translations of Ch. Aytmatov's works into Uzbek, and we will try to justify the necessity of such a thing.

The nominative-descriptive meaning of the word is actualized in the work of art, and the actualized words embody the artistic reality in the reader's imagination. Secondly, the reality reflected in our imagination was reflected through the creator's gaze, that is, he reflects in the order in which he sees. Thirdly, the ideological-emotional attitude to the depicted reality is also expressed in parallel, that is, the processes taking place in the psyche of the creator are reflected in the speech flow. Based on this, it can be noted that the choice of words is as important as the choice of words in the creation of an artistic text that combines image and expression, and placing those words in a certain order and relationship is equally important. From this comes a conclusion as a rule for the practice of translation: in addition to finding words equivalent to the words used in the original, it is necessary to pay serious attention to their placement - sentence construction. If this requirement is not fulfilled, a strange situation arises: if you look at it like this, it seems like a translation building - as if it gives the meaning of the original, but something is missing. Because, in this case, the meaning is changed, and the translation becomes distant from the original content and spirit.

Ch. Aitmatov's short story "The White Cloud of Genghis Khan" begins with a dark winter scene in the Sario'zak steppe. The first sentence of the landscape is originally given in the form: "It was not easy for the train drivers to find Boronli's night station in the steppe, dressed in white clothes, among the piles of snow in the bitter winter chill, when the frosty wind raged furiously across the fields of Sario'zak, and the white powder of snow blew up to the sky." First of all, we draw attention to the substantive differences between the original and the translation, based on the choice of words. Actually, it is not about the "furious rabid" wind, but about the wind blowing the snow particles without stopping. For the author, it is important to say that the "white darkness" covered the surroundings, because this detail is necessary for the reader to understand and believe in the anguish of Abutolip, who is being taken by train to Saratov to face the other defendants. The only desire of the destitute salt is to catch a glimpse of his wife and children when the train passes Boronli station. That's why his heart is worried that it won't snow. Considering this, the fact that the meaning emphasized by the author is not reflected in the translation leads to the disconnection of the meaningful connections between the parts of the text.

In the original, "February nights" were changed to "bitter winter chill" in the translation. That's right, chilla means the coldest days of winter in our country. However, this meaning is not correct for the area described by Ch. Aytmatov: if the chill lasts here until the beginning of February (until the 5th), in the Sario'zak steppe, the cold will be no less than during the chill in February-early March. Finally, it is no coincidence that Abu Talib's death actually coincides with the end of February: these are the last days of Stalin's rule, which creates an analogy with

the last days of Genghis Khan's rule in the narrative, that is, this subtle hint is also lost in the translation. In the original, it was enough to say that it was difficult to pass the Boronli station among the snow piles, but in the translation, the qualifiers "on the steppe dressed in white" and "at night" were added, which are not there at all in the original. Also, if the original mentions the difficulty of finding the Boronli stop, the translation says that it is not easy to "find the stop among the piles of snow." However, the train comes from a ready-made iron track, that is, there is no problem of "finding" the station in front of the drivers, but it is not easy for the eye to find the station "between the snow piles" when the train is moving through the "white darkness". So, on the surface, it seems that the general content is given in the translation, but if you look more seriously, it is not difficult to see that the content that Aitmatov assigned to the sentence has changed significantly.

In the translation, the relationship between the parts of the sentence has also changed, and this, of course, has not gone without a trace. To be sure of this, you need to look at the actual sentence components and their relationships. The construction of the sentence is really complicated: it is complicated by two turns - one adverb and one adjective. In addition, the adverbial inflection is directly connected to the simple sentence, and the adjectival inflection is connected to the word "mgla" in the adverbial inflection - adding another layer of complexity. If the relationship between the components of the sentence (that is, the actual sentence pattern) is translated into Uzbek, the sentence should be as follows: "On those frosty February nights, the train drivers passing Boronli station among the snow piles, while the cold winds from the cold bosom of the Sario'zak steppe burst through the white clouds. it would take a lot of effort to catch up." As we can see, in the translation, the relationship between the components of the sentence has changed, so the emphasis of the meaning has also changed: "severe winter", "furious wind", "a steppe dressed in white", "it is difficult to find" the station is emphasized. However, in reality, the emphasis of meaning was "white darkness", "frosty nights of February" and "difficulty of seeing". Perhaps, "so what's up with that?! The general meaning hasn't changed!" objection is also raised. However, such an objection is completely inappropriate. After all, we are talking about an artistic text, a text created by a great talent. The essence of the text, see, is embodied in the etymology of the word "text", which is the absolute synonym of the word "text", that is, in the meaning of "weave, woven". After all, in the text, all parts are woven together, everything depends on each other.

Let's say that the room where Abutolip's family lives is described throughout the text with the emphasized "infinity" in the first sentence, and the light falling from the miraculous window of the room until dawn is contrasted with "darkness". Another important detail - Zarifa cuts the soot end of the lamp wick three or four times until morning, that is, the lamp burns three or four times during the long night - in reality, the hope of bright days in the woman's heart, her steadfast waiting is opposed to the darkness. Now it is necessary to interpret the meaning arising from this detail as a whole: the resistance of people like Abutolip to the

oppressive system is selfish - like a weak light of a lamp in the endless darkness - but the rule of darkness is not eternal just because there are Abutolips and Zarifas in life - just because that lamp is burning, the world will not be plunged into absolute darkness. Ravshanka, for the origin of this meaning, it should be emphasized that "the lamp does not go out with the night" and it does not happen easily. If you pay attention, it is not difficult to see that the parts separated by the purpose of emphasis and in terms of their place in the sentence serve to emphasize the above meaning. However, due to the change in the construction of the sentence in the translation, the emphasis of the meaning also disappears: "In this room near the station, Abutalip Kuttiboev's family lived. In it, Kuttiboev's wife and children wait for their father every day and at night he would not turn off the lamp, and his wife Zaripa would cut the burnt end of the lamp wick several times. As we can see, the narrative style is not preserved in the translation, the meaning of the original sentences is simply Uzbekized.

However, the possibilities of the Uzbek language allow to recreate the style. For example, if we turn it word by word, the sentence will easily come to this form: "This is a barrack window on the station line, where Abutolip Kuttiboev's family lived. Those salty people - his wife and children, waited for him every day - even at night, without turning off the lamp, and he cut the end of the soot of the lamp several times during the night of Zaripa. So, in general, it is possible to preserve the style of the original in this way, if a professional translator polishes it, the sentence will undoubtedly look closer to the original.

The fact that the sentence in question is constructed in the style of "This is a barrack window on the station line" is very important in emphasizing the connection between the sentences. Because in the previous sentence it was reported about a single "window" from which the light is falling in the endless white darkness, the next sentence serves to clarify it. This connection was also lost in the translation, because the word "window" was completely omitted, but an attempt was made to replace it with the word "hujra" ("this is the room where Abutalip Kuttiboev's family lived"). It is true that the Uzbek translation gives the same meaning, moreover, it is good that the translator is free from repeating one word in a row. However, when compared to reality, it is clear that this idea is wrong. The reason is that the word "window" emphasized in this place of the text is later connected with another "window" in the text. It is not for nothing that this sentence begins with "Another window...": the author emphasizes the interrelationship of the parts of the text with this. These two parts contradict each other in content: if Zaripa wishes the lamp not to go out, Abutolip, who is being tortured by a sharp electric light, wants the lamp to go out. In our opinion, through contradiction, the writer draws attention to the essence of the system, which has turned many human concepts upside down - and brought light into the service of oppression. Unfortunately, in the translation, these words indicating the connection between the parts of the text were completely omitted: "In another corner of the earth - in the tower of Almaty, there was a window - a window fenced with a thick

iron fence, the light did not go out until dawn in those days." The reason for this is simple: due to the replacement of the word "window" in the previous sentence, the conjunction connecting the two sentences ("Another window...") now seems redundant.

The idea expressed through this contradiction is further developed, summarized and emphasized, and expressed as an artistic judgment. First of all, it should be noted that Ch. Aytmatov remained faithful to the historical truth. Describing February 1953, the writer says that a group of KGB employees were given new apartments, another officer's rank and state awards for "exposing nationalist elements", and now they are "washing away" their achievements in turn. The writer contrasts their full and comfortable life with the hard life of Boronli.

If you pay attention, it is not difficult to notice that this kind of "full life" contradicts not only the people of Boronli station, but also the life of ordinary people of the capital: as evidenced by the fact that visitors who have passed through the "cold, poorly lit streets of Almaty" immediately fall into a completely different world. In order to express the same meaning - that is, coming from the street and entering a completely different world, the author emphasizes the "joy and warmth" in the house, and in the translation, the original meaning disappears by saying that "after the cold and dark streets of Almaty, guests jump into the warm embrace of friends until they enter new warm apartments." . Describing the joyful spirit in the house, the author emphasizes that these sittings are "celebrations of the elite", and the translator says "celebrations of privileged officials". However, in reality, the artistic generalization was strong - the flourishing khos, various levels of nomenclature were envisaged in the Shura system. In the translation, instead of saying "recognizing the taste of happiness", it is emphasized that "new happiness was felt", i.e. "because he got an apartment and a title". connects.

Finally, a very important detail from the point of view of textual connection - the emphasis of the meaning is shifted in the translation of the sentence related to light. In fact, if the emphasis is on "the sharp rays of the scavenged chandeliers from the ceiling", the emphasis is on the chandelier itself as "dazzling chandeliers on the ceiling" - the light is lowered. However, the series "light of a lamp in a barrack - light of an electric lamp in a prison - sharp light of a chandelier" emphasizes the interrelationship of text parts and serves to express the figurative content consistently. And the figurative meaning, in our opinion, is to emphasize that the light is now in the path of new people - that the result achieved due to countless bloods shed fighting for good goals has not been achieved, and that the good goals are now serving the happiness and well-being of the nomenclature.

From the above considerations, it is clear that the work of translation should be considered as a continuous process, that is, no translation can be considered completed. In particular, our translators will have to do a lot of research in order to show all the beauty and charm of the works created by Chingiz Aitmatov and which have received world recognition in the Uzbek language. Therefore, it is

expedient for publishers to reconsider the policy of publishing Ch. Aytmatov's works and examples of world literature in Uzbek.

The problem of conveying national and cultural specifics and preserving the unique flavor of a foreign language source text has always been acute for translators. Particularly complex and at the same time relatively little developed are the issues related to the reconstruction of the so-called “alien realities” in the translation language.

After all, the specificity of the language and culture of the original is “superimposed” by the linguocultural features of the described reality, replete with exoticisms. From this point of view, the analysis of the translation of short stories and novels by Chingiz Aitmatov about life in Kyrgyzstan into German and English is of great interest for the theory and practice of translation. Since this is a unique opportunity to translate an author who speaks both Uzbek and Kyrgyz equally well, he is imbued with a bilingual culture.

The study is the first to carry out a systematic analysis of several works by Chingiz Aitmatov dating back to the early period of his work. They are largely autobiographical and clearly reflect the Kyrgyz national and cultural specifics. The work reveals realities relating to the beginning and middle of the twentieth century, gives their classification depending on the genre and stylistic characteristics of his works, and examines the features of translating the latter into English and German. Cases of discrepancies between different versions are noted and an assessment of certain options is given from the point of view of translation adequacy.

These are prose texts by Chingiz Aitmatov, published at the beginning of the second half of the twentieth century. They are devoted mainly to the period from 1937 to 1950, which covers childhood and adolescence of Aitmatov. The setting in them is the writer's homeland - Kyrgyzstan. This is reflected in the stories and stories “Farewell Gyulsary”, “Dzhamilya”, “Early Cranes”, with a total volume of 301 printed pages.

The linguistic units used in the above texts, taken by Aitmatov from various dialects of the Kyrgyz language are used to reflect the Kyrgyz national and cultural specifics.

The identification and analysis of translation patterns in the transfer of foreign realities based on the works of Ch. Aitmatov on Kyrgyz themes, as well as clarification of the main criteria that determine the degree of equivalence of the translation to the original, depending on the chosen translation strategy and the specific features of its implementation.

The work uses descriptive and comparative methods of analysis of Kyrgyz realities in Aitmatov’s works and their German and English versions: in a number of cases, when considering the issue of certain features of the transmission of relevant vocabulary and phraseology in different periods, the method of diachronic analysis is used.

The proposed research expands, deepens and clarifies the problems of conveying foreign realities in literary translation and thus can be qualified as a

solution to an urgent scientific problem that is of significant importance for translation studies.

Both the practical material contained in the dissertation work and the provisions and conclusions obtained during its analysis can be used in university courses in the theory and practice of translation, linguistic and cultural studies, comparative lexicology of the Russian, German and English languages, when writing coursework and diploma works, as well as preparation and editing of new foreign language versions of the works of Chingiz Aitmatov discussed in this study.

In conclusion, being specific lexical units with a nationally specific coloring, realia represent one of the most striking means used in the text of a work of art to convey local and temporal flavor. They are transmitted in the target language in various ways (transcription and/or transliteration, realia substitution, approximate translation, contextual translation). The choice of one method or another is determined by a number of factors (the nature of the text, the significance of the reality in a given context, its specificity, the relationship between the source language and the target language, the readership for which the translation is intended).

In his works related to Kyrgyz themes, Chingiz Aitmatov widely uses realities reflecting the way of life, religion, culture and history of the Kyrgyz people and the peoples of Central Asia, often (but not always!) combining them with his explanations in Uzbek. Structurally, these realities can be divided into complex realities, sentence realities and simple ones, and most of them are nouns. Semantic analysis allows us to identify geographical, ethnographic, religious-mystical, everyday realities, as well as anthroponymic realities.

In texts that differ in genre and stylistic affiliation, a certain specificity is observed in the selection of a strategy for transmitting Kyrgyz realities into German and English. In general, we can point out the rather careful attitude of German translators to the preservation of the Kyrgyz national color, the means of creating which are realities, and the creative approach to translation of English translators. In a number of cases, the use of such techniques as functional analogue and approximate translation is observed, which is largely determined by the lack of corresponding real words in the target language.

In most translations of Chingiz Aitmatov's works related to Kyrgyzstan, there is a desire to convey all the realities presented in them. At the same time, some discrepancies in their presentation can be noted: if in English translations there is a tendency to omit parts of the sentence containing realities, insufficient explanations of realities, but ingenuity in methods of conveying realities, then in German translations - on the contrary, pedantry in conveying realities, and a narrow lexical range translation. It should also be noted that the simultaneous use of transcription and explanatory notes allows you to more fully perceive the information contained in the text.

It should be noted that the “concentration” of different types of realities in the writer’s works is not the same. In total there are 112 units in our study. For example, “Early Cranes” contains more religious and mystical realities, anthroponyms, geographical and ethnographic realities, while in the stories “Farewell Gyulsary!” and “Jamila” are more realities of addresses, phraseological units and realities of everyday life. This is probably due to the dynamics of the plot and the number and richness of dialogues.

In cases where the realities presented in the source text are of an international nature, translators usually do not resort to additional means of understanding them, although here, too, errors caused by etymological literalism may be observed. In other cases, where understanding the reality seemed necessary, such means as highlighting the reality, developing its content, explanation through footnotes or a generic concept, contextual explanation, interpretation in footnotes or comments were used.

When conveying realities through transcription, a certain discrepancy can be noted between English and German translations. In the second case, the translation is more accurate.

When conveying realities where transcription and/or transliteration seems impossible or impractical, techniques such as the introduction of a neologism, replacement or interpretation are used. There is also a certain specificity in the reflection of such phenomena adjacent to reality as appeals, interjections, deviations from the literary norm, etc.

A thorough and comprehensive study of almost a quarter of a century of experience in translating into German and English the works of Chingiz Aitmatov related to Kyrgyz themes is of great interest in general translation in order to resolve the issue of the initial principles and specific methods of translating the so-called “alien realities” and should be recognized as a relevant and important task in translation studies.

10. In the historical process, the function of the artistic image created by Chingiz Aitmatov is unusually great. A writer - a native speaker of Russian and Turkic languages and cultures - writes or himself “translates” into Russian, adapting national images for speakers of another language. The interaction of two linguistic cultures allows them both to be a system open to the world, to convey the uniqueness of culture and language.

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