

## THE ISSUE OF REALITIES IN THE UZBEK LANGUAGE TRANSLATION OF THE TRAGEDY "OTHELLO"

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### ANNOTATION:

**Shakespeare's Othello tragedy is a more realistic tragedy than the playwright's other works. It gives a realistic picture of the government of that time and the way of life of its citizens, the pure love of two people and human feelings. Just as each nation has its own way of life and customs, so do its realities. Giving an alternative version of the realities in translation is a bit of a challenge. This article is devoted to the issue of realities in the Uzbek language translations of Shakespeare's tragedy "Othello". In this article, we will look at examples of how well-preserved words or phrases in the language of a nation in literary translation are preserved in the translated texts.**

**Keywords: mythological, linguistic means, lexical-semantic, phraseological combination, archaic words, realities, adequacy, non-alternative vocabulary, author's style.**

### INTRODUCTION:

The most complex of the types of translation is literary translation. In this type of translation, "The textual meanings and methodological functions of the original linguistic means are recreated in harmony with the grammatical rules of the common language. The national-historical, social and figurative-emotional features of linguistic means are interpreted in a way that is original and appropriate. Phonetic-orthoepic and lexical-grammatical discourses used for certain methodological purposes in the pages of the work are restored by means of alternative

linguistic means in accordance with their functions" [1]. In literary translation, the translation of poetry is a more difficult process. Because in prose, mainly lexical-semantic, phraseological, grammatical, stylistic aspects are taken into account, in poetry, as well as rhyme, it is a complex issue in front of the translator.

In fact, it is sometimes difficult for a poet to combine content, form, and rhyme in the process of composing a poem in his own language. In the translation of poetry, the translator is required to work with an understanding of all this. In particular, in Shakespeare's works, in addition to form, content, style and rhyme, the complexity of the language of the poems, the abundance of archaic words, realities and the presence of ancient mythological images further complicate the translation process. With this in mind, it can be said that one finds a little hesitation in finding and analyzing the shortcomings in the translated works. It is noteworthy that the great Uzbek poets and translators further enriched the treasury of our literature by translating Shakespeare's works. But analyzing a number of shortcomings in translation as a human habit - a requirement to hope for the best - we think it will make a small contribution to leaving useful guidelines for future translation processes.

Realities, which are a unit of language without an alternative lexicon, are among the most important issues in literary translation that require a serious approach to the process. "Realities are the names of material cultural objects, historical facts, state organizations, names of national and folklore heroes,

mythological creatures, etc., belonging to a particular people and nation" [2]. In order to ensure full adequacy in the translation, it is advisable to copy the realities as they are, without giving an alternative version of the language being translated. Because such non-alternative words would have acquired a national character that belonged to the original language by its name. Since the translator aims to create a secondary text of a sample of literature of another nation in his own language, what is required of him is first to ensure the unity of content and form in the translation of the original, and then to give the closest equivalent to the smallest detail. But given that realities are words specific to the culture of a particular people, giving such words directly in translation will ensure that they come out much more effectively than finding an alternative.

In the original phrase "No, when light-winged toys / Of feathered Cupid seel with wanton dullness," Shakespeare used the art of allusion, one of the means of painting. Cupidon, a bright-winged little angel of love with a Greek mythological image, was believed in ancient times to shoot arrows and make people fall in love. In the days of the playwright, it was customary in the works of writers and poets to refer to various mythological images and names of gods. This passage, spoken in Othello's language in the tragedy, comes in the scene of Othello begging to take Desdemona with him into battle. Taking Desdemona with him impressively expressed that he could not be distracted, intoxicated with love, and defeated by the enemy, and that if such a situation occurred and he lost the battle, the housewives could use their helmets as kitchen utensils.

The mythological image in the passage was translated into Uzbek language by J. Kamol as it was originally translated into Uzbek language. Only in this case, the translator did the right thing by adding the word "god of love", which does not exist before Cupid, as a comment. The G. Gulom chooses the word Amur as an alternative to Cupid. The difference in the translations of the two translators is also great in giving the equivalent of the words in the verses. But when the two translated texts are compared with the original, it is clear that J. Kamol translated directly from English, which is a much more adequate variant than the indirect (translated from Russian) text. For example, if we analyze the above two verses separately from the passage:

<p>Othello: No, <b>when light-winged toys</b> <b>Of feathered Cupid seel with wanton dullness</b> My speculative and officed instruments, That my disports corrupt and taint my business, Let <b>housewives</b> make a <b>skillet of my helm,</b> <b>And all indign and base adversities</b> <b>Make head against my estimation.</b>[3] [Act I, Sc 3]</p>	
<p><b>Otello:</b> Ha, mabodo ishq tangrisi bo'lmish <b>Kupidon</b> Ko'zlarimni ko'r aylasa <b>ehiros bilan</b> Va jangovar burchimni men unutilib qo'ysam, Mayli, unda dubulg'amni <b>uy</b> <b>bekalari</b> <b>Dekcha qilib</b> <b>qaynatishsin,</b> <b>nomusim-orim</b> <b>Uyat bilan malomatga</b> <b>ko'milsin tamom</b>[4]</p> <p>Translation by Jamol Kamol</p>	<p><b>Otello:</b> Yo'q-yo'q, agar muhabbatning ilohi – <b>Amur</b> <b>Yengil qanot bilan uchib ming</b> <b>qilsa ham zo'r</b> <b>Irodamni yo'ldan urib, ko'zim</b> <b>qoplolmas,</b> Va <b>aqlimni</b> chuvalatishga hech <b>yo'l</b> <b>topolmas.</b> <b>To'sa olmas</b> ishrat kelib mehnat yo'lini, Shunday bo'lsa dubulg'amni <b>istagan kampir</b> <b>Dekcha qilib olsin</b> mayli, sharafimni ham <b>Qoplab ketsin eng yaramas uyat,</b> <b>nomus, or</b>[5]. Translation by Gafur Gulam</p>

Originality	J. Kamol's translation	G. Gulom's translation
No, when light-winged toys Of feathered Cupid seel with wanton dullness;	Ha, mabodo ishq tangrisi bo'lmish <b>Kupidon</b> Ko'zlarimni ko'r aylasa <b>ehiros bilan</b>	Yo'q-yo'q, agar muhabbatning ilohi – <b>Amur</b> Yengil qanot bilan uchib <b>ming qilsa ham zo'r</b>

In fact, the playwright used the negative word “No”, which served as an introductory word, to express the expressiveness of meaning. However, the word “yo‘q” in the first translation is given to the Uzbek language in the form of the word “ha”. In the second translation, the correct equivalent of the same word is given, as well as the repeated negation of “yo‘q-yo‘q”. While the conversion of the negative word, which served to reinforce the meaning in the first translation, into the affirmative word in the translation slowed down the tempo in the tone, the repeated use of the negative word by the second translator made the expressiveness of the meaning overly impressive. As a result, if Othello’s speech in the first translation does not seem to have reached its rhythm, G. Gulom’s Othello evokes the reader as an emotional character. The author, in fact, did not mean any of this, but wanted Othello to be seen as a responsible Arab nobleman of the time, a general loyal to his duty. This can be seen in every speech of Othello in the play.

In the original text, J.Kamol used the conjunction “mabodo” and G.Gulam used the conjunction “agar” as the equivalent of the interrogative pronoun “when”(“qachonki”) in the compound sentence that followed. Although the alternatives chosen by the interpreters do not lexically correspond to the original, as a function both options are close to the original.

Another example: the phraseological phrase “with wanton dullness” is originally composed of archaic words, and in English this combination was first used by Shakespeare in his works. The Uzbek translation of the phrase “**wanton dullness**” means “beqaror sustlik”. That is, at this point, Othello emphasizes that even the uncontrollable sluggishness of the love that the goddess of love, Cupid, instilled in him because of his love for Desdemona, cannot prevent him from forgetting his duty. Interestingly, in J.Kamol’s translation, this compound is given in the form of “ehtiros bilan”,

while in G.Gulam it is translated into Uzbek language in the form of the phrase “ming qilsa ham zo‘r”, which is mainly found in colloquial language. Although we consider the word “ehtiros” to be conditionally conventional to the original, it is doubtful that the second translator made the right choice regarding the above combination.

In the analysis of these verses, another interesting situation was encountered: two of the words “light” in the original phrase “light-winged” (“yorqin hayot”) - 1. Yorug‘, yorug‘lik, yorqin; 2. Unaware of the light meanings, G.Gulam was able to translate the phrase as “yengil qanot bilan uchib”. However, in the context of the text, Cupid was not imagined by the Greeks as a “yengil qanot”, but as a small angel of love (god, deity, goddess) with “yorqin qanotli”. Such shortcomings in the second translation are, of course, a “product” of the indirect translation.

Several shortcomings in the two verses listed above “served as a major obstacle” to the full delivery of the author’s style in translation. After all, the goal of artistic translation is to convey the individual style of the original creator.

There are also significant differences in the numerical proportions of the words in the passage. The 43 words in the original changed in the ratio of 31 in the first translation and 48 in the second translation. As can be seen, the words in the first translation are quantitatively less than the original text, while the words in the second translation are more. This indicates that the words and phrases in the original text have been replaced by various explanations instead of the exact Uzbek version. While such cases are considered natural in the translation process, they can sometimes be reason enough to negate efforts to ensure the adequacy of the original.

Another serious shortcoming in the practice of translation is the preservation of nationality - both theoretically and practically

unsatisfactory. It is only natural, of course, that scientific sources on translation theory should not give specific methods for translating lexical units that carry the concepts of the way of life of peoples. After all, given that the translation process is creative, there is a steady growth and development in this process. This means that the solution to the problem in this regard does not fit into a single pattern, and does not follow a strict rule.

However, the issue of preserving the adequacy of the originality in the translation requires the translators to translate the original words and phrases in the translated text as appropriate to the original text as possible. The fact that in translation the equivalents of words that do not correspond to the national character in the translation leads not only to the loss of the author's style, but, most importantly, to the reader a vague understanding of which national literary gem the translation belongs to.

Originality	J. Kamol's translation	G. Gulom's translation
Let housewives make a <b>skillet</b> of my helm,	Mayli, unda dubulg'amni uy bekalari <b>Dekcha</b> qilib qaynatishsin, nomusim-orim	Shunday bo'lsa dubulg'amni istagan kampir <b>Dekcha</b> qilib olsin mayli, sharafimni ham

The word "a skillet" in the above verse is translated from English into Uzbek as "tova". The word "tova" is derived from the Persian language and means a flat metal pot with a curved edge, used for cooking fried food, buried in a cave. (M: Cho'yan pechka ustidagi kattagina tovada qovurdoq vijillab pishar edi. G. Gulom. [6]). Both translators used the Uzbek word "dekcha" as an equivalent to this word. The word "dekcha" is also of Persian origin and means small cauldron, cauldron. (M: U ozroq o'tin terib, hamrohlari yoniga kelganda, dekchada sho'rva biqirlab qaynayotgan edi. M. Osim. The story of Ibn Sina.[7]). Logically, most

of us can imagine that the phrase "helm" in the phrase "dubulg'a" is not a flat pan, but rather deep enough to be worn on the head and looks more like a pot. It is commendable that both translators were able to give an alternative to this word in the original translation. But if you look at the other side of the coin, you will see that the issue of nationality remains ambiguous. Here again, the issue goes back to the author's style and the national culture in the work, which breathes the breath of the period in which he lived.

In this way, we avoid criticizing the work of our translators. As noted above, poetic translations are a more complex process than prose translations. However, poetic translation is the work of poet-translators.

Therefore, we believe that not only these two great poets and translators, but also all translators who are committed to contributing to the spiritual development of the nation and translating the glorious centuries of world heritage into Uzbek, deserve high respect. We hope that such scientific works, created in the field of translation criticism, will make at least a small contribution to the development of future translations.

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