



ACADEMICIA
**An International
 Multidisciplinary
 Research Journal**
 (Double Blind Refereed & Peer Reviewed Journal)



DOI:10.5958/2249-7137.2021.00912.5

**INTERPRETATION OF NATIONAL IDENTITY IN THE CHINESE
 TRANSLATION OF THE NOVEL “NAVOI” (IN THE EXAMPLE OF
 WANG JENG JONG’S TRANSLATION)**

Guljahon Namozova*

*PhD Student,

Institute of Uzbek language, Literature and Folklore of Academy of Sciences,
 Republic of UZBEKISTAN

ABSTRACT

The article discusses the extent to which the translator of the novel “Navoi” in Chinese, Wang Jeng Jong, has preserved the original national identity. In China, for example, such vibrating devices have long been used to put a child to sleep. The first swings in China carved the dried wood inside the tree so that it could fit a child, and laid the child in carved wood and shook it. Therefore, the translator must “preserve the spirit of the original when translating works, so that the golden powder of art in them shines in the translation” [2]. There is also a special symbolic meaning in the text when the father puts the dagger under the baby pillow. The dagger is a symbol of courage. There is a belief that a child holding a dagger under his pillow will not be afraid, and a dagger will protect him from various troubles.

KEYWORDS: Translation, National Spirit, Value, Symbol, National Reality

INTRODUCTION

In Uzbek novels, Oybek writes “The novel “Navoi” has a special significance as an artistic-aesthetic, historical-cultural phenomenon. How did I write the novel “Navoi”? Recalling the time when he began to write a novel in his article: “About 1936-37 I wrote a short poem – “Navoi”. But this exercise was just a sketch drawn in the creation of the image of “Navoi”. Then, in 1942, I went to the great canvas and wrote the novel “Navoi”. I collected a lot of historical facts, materials, analyzed them, and began to feel and think deeply to bite the core. I was so immersed in this work that the work plan of the novel was not on paper. He was in my heart, in my memory, occupying my whole being. I always thought of Navoi as I walked. I tried to fully understand his deep, subtle, philosophical thoughts. Finally, I began to write this material, which was collected in the heart, stored in the heart.” [1], which is probably why this historical novel,

written with the author's "gathered in the heart" and "the great excitement of the soul", became the literary property not only of the Uzbek people, but also of other nations through translations.

Hao Guang Jong (1999) and Wang Jeng Jong (2001), who translated this historical-biographical novel into Chinese, relied mainly on the translations of Russian translators M. Sale (1945) and P. Slyotov (1946). In the introduction to the book, Wang Jeng Jong noted that he was familiar not only with his Russian translations, but also with the Uzbek version. These translations play an important role in the development of Uzbek-Chinese translation.

THE MAIN FINDINGS AND RESULTS

In the translation of historical novels, such as the novel "Navoi", the translator must be well acquainted with the history, religion, language, customs and cultural life of the nation in order to convey to the reader the spirit of that period, preserving the national and spiritual identity. Therefore, the translator must "preserve the spirit of the original when translating works, so that the golden powder of art in them shines in the translation" [2]. We know that the preservation of national color in literary translation is one of the important tasks of translation and literature. Although the Chinese translator Wang Jeng Jong did not fully use the original in the translation of the work, he tried to preserve the historical and national color, to convey the national traditions and customs as in the original. Translator Vanderauvera Ria writes: "Translation is like processing a text. Because it is a special case that shows a slight difference from the source text. His demand is to make a significant difference from text to text, but to retain the meaning and content" [3].

The Chinese translator tries to preserve Oybek's philosophical-lyrical style in the course of his work. "The spring sun shines in the clear turquoise of the sky over the majestic dome of the Gavharshod Madrasa in Herat ..." the novel begins. Wang Jeng Jong Oybek strives to "breathe in an atmosphere of style: "春天的太阳在深邃的蓝宝石苍穹中，在赫拉特城“古海尔夏德”“经学院浑然雄伟的圆顶上方闪耀光芒..." [4] (Chūntiān de tàiyáng zài shēn suì de lánbǎoshí cāngqióng zhōng, zài hè lā tè chéng "gǔ hǎi'ěr xià dé" jīng xuéyuàn húnrán xióngwěi de yuán dǐng shàngfāng shǎnyào guāngmáng...)

"The spring sun shines on the dome of the dark blue sky, on the glorious dome of the Gavharshod madrasah in Herat ...". The translation of the sentence does not cause much difficulty for the translator. Finds and uses the appropriate Chinese equivalent of each word. Since Gavharshod Madrasa is familiar to Uzbek readers, but unfamiliar to Chinese readers, the translator will not limit himself to a single sentence, but will give specific information about Gavharshod Madrasa at the end of the page.

To what extent was the translator able to maintain the national color in the novel during the translation process? In response, we try to analyze some sentences.

"The old man hid his eyes in his dark eyebrows and held his breath. Then he hesitated and said:

- You've put me in a difficult situation, young man. What can I do?"
- "I came to you out of desperation", said Togonbek in a pleading voice. "When I was a baby, thank God my father put this knife in my cradle, under my pillow". He has always been with me since he recognized my name.

- “Good boy, I know.” This one piece of steel saved you from all sorts of troubles; this knife is associated with the rarest memories for you. That's why you hold dear. But I don't think I'll do it for every customer ... No, I'll give it to a guy like you. He prefers a good knife to a beautiful mistress, himself a *barlas* prince!
- Togonbek's hopes were dashed. He held out his hand to the blade. But the old man did not want to lose this precious thing. A month later, he dug into his pocket, hoping to buy it at a cheaper price, he said:
- “Well, son, it's not the husband's business to repeat the young man's words”.
- Tugonbek took five dinars, put them on his belt, said goodbye and got up [5, p. 35].

老头儿把双眼深藏在浓眉于，一时改坑气，然后犹豫地说：

“社士，你让我为难，不知怎么办才好……”

“我是迫不得已才到您眼前的，”托汉别克稍带展求的口吻“我还是要儿时，过世的父亲就把这把首放在我摇篮的枕命运不济找不到钱，你再把它卖掉。你会凭良心作价的下。从记事起我一直带在身边。”

“好一个壮士，我知道，这块钢曾保护你渡过种种大难。这如上首对你来说，是和最珍贵的记忆连在一起的，因此你珍爱它。但你不要以为我会高价卖给随便一位买主...不，我会卖给一位像你一样喜爱匕首的壮士，他得把好的匕首看得比心爱的恋人还宝贵，他该是白尔拉斯部落的官家子弟！”

“托汉别克很失望，他伸手去取上首，但老丈可不想放手这件宝物，他抱着一个月后也许就能低价收购的希望，手伸进口袋：

“好吧，我的孩子，拒绝壮士言，不算男子汉。”

托汉别克把五个第纳尔缠在腰带里，站起身来与店主告别。[6] The old man hid his eyes between his dark eyebrows, paused for a moment, then said hesitantly:

Man, you put me in a difficult situation, what can I do ...

Here the translator used the word *two eyes* instead of the word *eyes*. Defined the word. It is important to specify words in Chinese oral speech.

I am coming to you because of my impossibility, Togonbek said in a pleading tone:

My father, who died when I was still an infant, had put this dagger under the pillow of my swing. I have been carrying it with me ever since I recognized my name.)

In this sentence of the translation, the emphasis is mainly on "my dead father", which means that Togonbek's father died in infancy. The original meaning is unclear. In fact, it is given as follows:

“ - When I was a baby, thank God my father put this knife in my cradle, under my pillow. He has always been with me since he recognized my name”.

In the same sentence, the translator used the word swing instead of the word cradle, which is our national value. When we say swing, Uzbeks mean a device that looks like a swing, hanging from

a rope. Such swings have been used by almost all nations and still are. In China, for example, such vibrating devices have long been used to put a child to sleep. The first swings in China carved the dried wood inside the tree so that it could fit a child, and laid the child in carved wood and shook it. Later, baskets decorated with various patterns were made of bamboo wood or thin twigs and tied to the ceilings of houses with ropes. The translator used 摇床-yaochuang words. 摇- vibrating 床- bed when literally translated. The translator could also use the 摇篮 word “vibrating basket” closer to the meaning of the word cradle. In our opinion, it would be appropriate for the translator to leave the word cradle as it is and explain to Chinese readers the cradle and the Uzbek tradition of placing a dagger under a baby pillow. The cradle is a national reality. There is no exact equivalent of this word in other languages. After all, as Goethe said, “In translation it is necessary to go to a place where it is impossible to translate, only then can a foreign people, a foreign language, be fully understood”.

CONCLUSION

There is also a special symbolic meaning in the text when the father puts the dagger under the baby pillow. The dagger is a symbol of courage. There is a belief that a child holding a dagger under his pillow will not be afraid, and a dagger will protect him from various troubles. In addition, this dagger is inherited from his ancestors. The dagger owner follows in the footsteps of his ancestors and becomes as brave as they are.

“No, I'll give it to a young man like you”. He prefers a good knife to a beautiful mistress, himself a barlas prince! 但你不要以为我会高价卖给随便一位买主...不，我会卖给一位像你一样喜爱与首的壮士，他得把好的匕首看得比心爱的恋人还宝贵，他该是白尔拉斯部落的官家子弟！ (Dàn nǐ bù yào yǐ wéi wǒ huì gāo jià mài gěi suǐ biàn yī wèi mǎi zhǔ... bù, wǒ huì mài gěi yī wèi xiàng nǐ yī yàng xǐ'ài to shǒu de zhuàng shì, tā dé bǎ hǎo de bǐ shǒu kàn dé bǐ xīn'ài de liàn rén hái bǎo guì, tā gāi shì bái ěr lā sī bù luò de guān jiā zǐ dì!) (Dàn nǐ bù yào yǐ wéi wǒ huì gāo jià mài gěi suǐ biàn yī wèi mǎi zhǔ... bù, wǒ huì mài gěi yī wèi xiàng nǐ yī yàng xǐ'ài to shǒu de zhuàng shì, tā dé bǎ hǎo de bǐ shǒu kàn dé bǐ xīn'ài de liàn rén hái bǎo guì, tā gāi shì bái ěr lā sī bù luò de guān jiā zǐ dì!)

Here the translator translated the word barlos as bai er la si, in a transcription method, and to the word barlos (白尔拉斯是帖木儿帝国时代起过重大作用的马总别克部落之一。一年者) [7], - Barlos are one of the Uzbek tribes that played a very important role during the reign of Timur's empire. Translator) left a comment at the end of the page. To the Chinese reader, without this little commentary of the author, the meaning of the word “barlos” would have been misunderstood, and the translation would not have been complete.

Tugunbek took five dinars, put them on his belt, said goodbye and got up.

托汉别克把五个第纳尔缠在腰带里，站起身来与店主告别。(Tuō hàn biékè bǎ wǔ gè dì nà ěr chán zài yāo dài lǐ, zhàn qǐ shēn lái yǔ diàn zhǔ gào bié) The word "belt" is translated in Chinese as “腰带 - yaodai”, which means "belt". In the explanatory dictionary of the Uzbek language:

Belt - a piece of fabric with or without flowers, sewn at the edges, in the form of a rectangular scarf, tied at the waist; crooked, crooked.

Belt - A wide band of cloth, usually made of leather, which is fastened to the waist over a garment; belt Soldier's belt [7].

It is clear that the author of the sentence was referring to the fabric belt. From time immemorial, our ancestors used to wrap money in cloth and tie it around their waists. In the translation, however, the translator was a bit confused and distorted the meaning. Naturally, a Chinese reader, like an Uzbek reader, is surprised that money cannot be kept in a cell. In our opinion, if the word equivalent that reflects the national reality in the play does not give the exact meaning of the word, it is better to leave the word alone.

“Yesterday, Dildor gathered the women next door and gave them a wedding: the old woman was frying pancakes. Despite the burning of his hands, the puppet that had exploded in the cauldron was thrown over the boy in a handful, and between his fat, clogged legs, they rolled small loaves of bread, which were specially covered, like the bottom of a bowl” [5, p. 281].

刚刚学会走步。昨天晚上迪尔达把女邻居们请到家里，办了小型“托衣”。姨妈在锅里炒了小麦，女人们并不怕烫手，双手捧起劈里啪啦作响的麦粒，从孩子的头顶上方撒出去；把特别烤制成小碗底大的圆饅从孩子的档下滚过去，他那两只小腿犹如香肠一般，胖乎乎的。(①托衣，喜庆活动，泛指有庆祝意义伴有歌舞的宴会。此处为庆贺婴孩学会走路举办的“托衣。”一译者) [8, p. 291] (Gānggāng xuéhuì zǒu bù. Zuótiān wǎnshàng dí ěr dá bǎ nǚ línjūmen qǐng dào jiālǐ, bànle xiǎoxíng “tuō yī”. Yímā zài guō lǐ chǎole xiǎomài, nǚrénmen bìng bùpà tàngshǒu, shuāngshǒu pěng qǐ pīlipālā zuò xiǎng de mài lì, cóng háizi de tóudǐng shàngfāng sā chūqù; bǎ tèbié kǎo zhì chéng xiǎo wǎn dǐ dà de yuán náng cóng háizi de dǎng xià gǔn guòqù, tā nà liǎng zhī xiǎotuǐ yóurú xiāngcháng yībān, pàngūhū de)

(① Tuō yī, xǐqìng huódòng, fàn zhǐ yǒu qìngzhù yìyì bàn yǒu gēwǔ de yànhuì. Cǐ chù wèi qìng hè yīnghái xuéhuì zǒulù jǔbàn de “tuō yī.” Yī yì zhě))

(Last night in Di er (Dildor phonetically translated - G.N.) he called the women next door and made a small wedding, his aunt roasted the wheat. Rolled small loaves between the child's legs).

Here the translator conveyed the author's opinion fully and clearly. The original meaning and the national spirit in the text are fully preserved. He translated the word “wedding” as “托衣- tuo yi” and left a comment on the word at the end of the page. Chinese readers will learn from the commentary that there is a special event (wedding) in the Uzbek nation that celebrates the first steps of a child, and wedding traditions.

In the process of approaching the text of the work, the Chinese translator tried to fully preserve its original subtlety, epic scale, and most importantly, feeling the spirit of the author. While recreating the novel “Navoi” in his own language, Wang Jeng Jong managed to combine his feelings and the author's “inner world.

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