

## EXPRESSION OF REAL-LIFE CONCEPTS IN TRANSLATION

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### ABSTRACT

*There are a number of characteristics that identify the nationality of literature. The most important of these are the psychology of the people, lifestyle, domestic and cultural life, traditions and customs, etc., reflected in the literature. Our article also deals with the realias of national identity, including the words that refer to the concepts of everyday life and how the link is reflected in Hindi. In the process of analysis, the translation of words such as blanket, table, tablecloth, trim, sandals which mean the concepts of everyday life, was considered in translation. Works of the famous Uzbek writers OdilYakubov's "Treasure of Ulugbek" – उलूगबेक की धरोहर and PirimqulKadyrov's "Starry Nights" - बाबूर and their translation into Hindi by the skilled translator Sudhir Kumar Mathur are set as a literary source for this scientific article. The article highlights the primacy and drawbacks of the translation.*

**KEYWORDS:** Translation, Hindi, Transliteration, Originality, Equivalence, Exoism, National Color, Realia

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### INTRODUCTION

Words expressing the things, concepts and events that are specific to a particular people allow the author to describe the material and spiritual life of the characters in a realistic, national way, in other words, these words are the main defining historical and national features of the work of art. One of the tools interpreting such words in translation is the most responsible and challenging issues of a complex problem, such as the restoration of the original national character in another language.

The set of national features reflected in a work of art is called national color in literature. Words related to national color are called national words in other words, realias. Realias are an integral part of the language of the work, through which the author creates the image of the hero, describing the national identity of the people.

Realias include national dishes, clothing, national musical instruments, household items, names, nicknames, tags, urban, rural features, architecture, geographical names, rank, title, class, and so on... words and phrases denoting divisions, institutions, organizations, religious ceremonies, and other ethnographic symbols.

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Professor A. V.Fedorov shows how to present realias in translation as follows: [4, p.98]

1. Full or partial transliteration, that is, the phonetic adaptation of a word that reflects a national characteristic or the addition of suffixes to one's own language;
2. Create new words or phrases using the elements of the language to express the subject and by morphological conjugation.
3. Translating words that express realias in another language using words that are close (though not exactly) to that realias in terms of meaning and function.

Although Bulgarian scholars Sergei Vlahov and Sider Florin's book "Непереводимое в переводе" contains six ways to translate words that express national concepts, all of them are covered by A. V.Federov.

**Goals and objectives.** The main purpose of writing this article is to study the reflection of the national color and the names of national dishes in translated into the "Treasure of Ulugbek" by OdilYakubov and "Starry Nights" by PirimkulKadyrov. The objectives include the following tasks

- To study the level of methodological norms in the translation of national words.
- See how words related to everyday life are reflected in translation

**Methods.** Descriptive, comparative, classification and statistical methods were mainly used to cover the topic.

**Results and feedback.** A comparative study of translations has shown that the historical events depicted in the works have not always been clear to the translator. In such cases, the translator left some national words unexplained or without translation at all. We believe that some of these words are available in Hindi and that the translator could find an alternative to these words and translate the rest by transliteration.

On the example of OdilYakubov's "Treasure of Ulugbek" and PirimkulKadyrov's "Starry Nights" in Hindi, we will see the translation of words that reflect the national identity of the Uzbek people.

One of the main means of determining the nationality of a work of art is the words that refer to the concepts of everyday life.

*Koshonaning ikkinchi oshyonidagi oldi ayvon hayhotday xonaga shamlar yoqilib ko'rpachalar yozilgan, o'rtadagi xontaxta meva-chevaga to'la edi [7, p.127].*

The front porch on the second floor of the house was a living room with candles and **blankets**, and the table in the middle was full of fruit [7, p.127].

उसने दूसरी मंज़िल पर स्थित बरामदेदार कमरा तैयार किया, उसमें मोमबत्तियां जलाई, **बिस्तर** बिछाया और चौकी पर गोश्त के व्यंजन व फलादि सजा दियेदी । [11,p.151]

*Mulla Fazliddin savdar bilan pastga tushib, hujraga yarashadigan gilam va zarbof ko'rpachalarni o'zi tanladi [6,p.73].*

MullaFazliddin went downstairs with the merchant and chose the rugs and **drumsticks** that fit the room [6, p.73].

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पहले से भेजे गये शाहीकारिन्दों के साथ वास्तुकार ने नीचे आकर स्वयं उपयुक्त क़ालीन व **तोशक** वगैरह चुने।[12,p.73]

*Xonada gilamu bir-ikkita ko'rpacha. O'rtadagi xontaxtada sovib qolgan kabob va meva-cheva. Bejirim chinni ko'zachada-boda [7,p.94].*

There are carpets and a couple of **blankets** in the room. Chilled kebabs and fruit on the table in the middle. Beautiful porcelain glasses [7, p.94].

दीवारोंसे निकलनेवाली ठण्ड को क़ालीन कुछ कम कर देते थे। कैंदीको, हालाँकि उन्हें इस नाम से नहीं बुलाया जाता था, एक जोड़ी **कम्बल** की दे गयी थी।खानों की कोई कमीन थी: उधर चौकी पर ठण्डे पड़े सीक-कबाब, रोटी, फल और चीनी-मिष्टी के बारीक प्याले में शराब रखे थे। [11,p.108]

In the above three sentences, the word "blanket" is expressed in three different ways. The first sentence is **बिस्तर**-a bed, the second sentence is **तोशक**-a mattress, and the third sentence is **कम्बल**-a blanket. We don't think all three words in the translation mean "blanket." "A thick, soft mattress that can be folded down to sit on, with a long sheath wrapped in cotton." [9, p.29] If the sentence meant that the blanket served as a bed, **तोशक**(bed) could be an alternative to the word "blanket". There is also the word **बिछौना**s in the Hindi language. **बिछौना**s means "a thin bed to sit on" [3, p. 250] and can be an alternative to the word blanket.

*Mirzo Ulug'bek yoqut ko'zli oltin uzuk taqilgan o'rta barmog'i bilan naqshinkor xontaxtani chertganacha yana sukutga toldi [7,p.12].*

MirzoUlugbek fell silent again as he tapped the **embroidered table** with his middle finger with a gold ring with ruby eyes [7, p.12].

उलूग़बेक बिना आराम-कुरसी की पीठ का सहारा लिय किंचित झुक्कर बैठे हुए थे ।वह **खानतख़्ते** पर सोने की अंगूठी में जड़े हीरे से खटखटा रहे थे।[11,p.19]

*Xonaning to'ridagi xontaxtada kumush barkashlarga solingan kabob va patirlar, nozik munaqqash piyolalarga quyilgan boda qanday bo'lsa, shunday turardi [7,p.21].*

Kebabs and patties on silver bars stood on **the table** in the net of the room, as did alcohol drink poured into delicate bowls [7, p.21].

इस समय कोने में **छोटी-सी मेज़** पर तशतरियां,थालऔर नाना प्रकार केव्यंजन: सीक-कबाब,मसाल,नान,शराब-सबज़्यों कात्पों रखे हुए थे।[11,p.28]

The word "table" is translated in several ways in the novel "The Treasure of Ulugbek". For example, the word "table" is sometimes transliterated as **मेज़**(mez), **चौकी** (choki), and in some sentences as **खानतख़्ते**. However, the word "table" is not explained below the text. The words **मेज़** and **चौकी** mean "table" in Hindi. However, these words do not fully explain the meaning of the word "table". Because a "table" can be understood as a type of furniture with long legs and short legs of different shapes. Also, a desk is a type of equipment that I use at home, in the office, in various organizations [writing], for meals, and for other purposes. "The table is a thick table with short legs for sitting and eating." [9, p.43] The words **मेज़** and **चौकी** may be equivalent to the word "table" depending on the function. But nationality is not the equivalent. Therefore, in

some places, the translation of the word "table" was done correctly using the method of transliteration, but it would be appropriate to comment below the text.

*Oyisha begim azbaroyi tortinganidan dasturxonning Boburdan eng uzoq chetida o'tirdi. [6,b.184]*

Aisha sat on the far side of the tablecloth, away from Babur. [6, p.184]

आयशा बेगम लजाती हुई बाबर से दूर **दस्तरखान** के बिलकुल किनारे पर बैठ गयी। [12,p.182]

*Miram Chalabiyga aytib, tanchaning qo'rini yangilatib, kampirga joy solib berdi. So'ng, uchovlon tancha atrofida o'tirib, dasturxonni ochishdi. [7,p.188]*

Miram told Chalabi that he had renewed **the tank** and made room for the old woman. The three then sat around the table and opened the table. [7, p.188]

उन्होंने मिरम चलाबी को **चूल्हा जलाने** के लिये कहा था, और मां को आराम से बैठने देने के लिये स्वयंगद्दा बिछाया। फिर वे दोनों **सन्दाल** के इर्द-गिर्द बैठ गये और **दस्तरखान** लगा लिया। [11,p.219]

The word "tablecloth" in these two sentences is expressed as **दस्तरखान**(tablecloth). The word is derived from Persian in Hindi and Uzbek and means "tablecloth" (cloth on which food is placed). **दस्तरखान** is equivalent to the word dastarkhan. "As a result of cultural, educational, economic and political ties between the countries, the meanings and functions of many words that refer to the concepts of life of a particular people are familiar to a number of people, including translators," it remains for the translator to translate such words through transliteration, without looking for alternative linguistic means in their own language." [4, p.88]

Now, we come to the part where we talk about the middle ground. The WORD **tancha** translation is transliterated as **सन्दाल** and is interpreted as follows:

सन्दाल-एक प्रकार की अंगीठी, जिस में गरम राख डालकर रऊपर से बड़ा कम्बल ढक दिया जाता है। सर्दियों में लोग इस के चारों ओर कम्बल में अपने पैर रखकर बैठे रहते हैं और इसप्रकार उन्हें गर्म रखते हैं।

**Literal translation.** Sandals are a heating device in which hot coals are placed and a large bed is wrapped around the top. In winter, people sit on all fours with their feet on the blankets to keep warm.

Now let's look at the word "sandal" in the translation of the novel "Starry Nights".

*Ular baxmal ko'rpa yopilgan issiq sandalning ikki chetida o'tirib kechki taomni birga yemoqda edilar [6,p.127].*

They sat on both sides of a **warm sandal** covered with a velvet bed and ate dinner together [6, p.127].

वे मखमली रज़ाई से ढके **संदल** पर बैठे शाम का खाना खा रहे थे। [12,b149] The word "sandal" in this sentence is transliterated as "**संदल**" and is interpreted as follows.

**संदल** एक प्रकार की चौकी जिसे गरम अंगीठी या फर्श में बने जलते कोयलेवाले दड्डे पर रखकर मोटे रजाई से ढक दिया जाता है। सर्दी में उसके चारों ओर रजाई से पैर ढककर लोग बैठते या सोते हैं।

**Literal translation:** A sandal is a heating device in which hot coals are placed and a large blanket is placed on top. In winter, people sit on all fours with their feet on the blankets to keep warm.

It is known that the tancha, that is, the sandal, is a recess built into the edge of the room, a low chair on which it is placed, and a bed that covers it, is a local heating device and it is used as a dining table. The interpretations of the word "sandal" in both novels are close to each other, used appropriately and can explain the word "sandal".

Shahzoda maxfiyxonaga o'tdi va marmar **obrez** yoniga cho'nqayib taxorat oldi, keyin huddi jang-jadal paytidagiday zarbof to'nini qibla tomonidagi burchakka yozib, sajdaga bosh qo'ydi [7,b.160].

The prince went into hiding and dipped himself in the marble **trim**, then, as in battle, wrote his drumstick in the corner on the qibla side and prostrated [7, p.160].

उस कमरे में जाकर शाहज़ादे ने संगमरमर की फ़र्श वाले **आबरेज़** के पास उकड़ें बैठकर वजू किया। फिर अपना चोगा उतारा, और जैसाकि युद्ध के आरम्भ होने से पूर्व किया करता था, उसे कोने में बिछाकर मक्का की ओर मुंह करके उस ज़री के जानमाज पर घुटनों के बल बैठ गया। [11,p.174]

"Obrez- is a racetrack or a hallway, a trench with a special cover for washing hands and face." [8, p.79] The translator transliterated the word "obrez" in the translation and explained it below the text as follows. **आबरेज़- वजू व गुस्ल के लिये गह्वानुमा खास जगह**. Literal translation. Obrez is a special place for washing and bathing. The comment is appropriate and correct. We have also seen that in the translation of *Starry Nights*, the word obrez is translated as **नाबदान**.

Ustozlari Temur boboga atalgan sovg'a-salomlarni qo'ltiqdashib, og'a-ini Qalqonbek va Bosqonbek kirib kelishar, shunday paytlarda o'choqda qora **qumg'on** biqirlab, suhbat qizir, dorussaltanatdagi barcha yangiliklar o'rtaga tashlanar edi [7,p.170].

His teachers, with presents and greetings to their grandfather Timur, brothers Kalqonbek and Bosqonbek came in, at that time, the oven was buzzing with **black sandstone** (a thing to boil water), the conversation was heated, and all the news in the kingdom was spread. [7,p.170].

क़लक़ानबेक बसक़ानबेक दोनों भाई रूखा-सूखा लेकर मिलने आते, और तब ऐसा लगता मानो आग पर रखे काले **कुम्भान** में पानी बहुत ज़ोर से खौल रहा है और उनके साथ ही बातचीत में भी जान आ जाती। [11,p.192]

**A large teapot**, usually made of copper, is used to make tea. [9, p.438] In the translation, the word kumgan is transliterated and explained under the text as follows:

**कुम्भान- चाय का पानी रखने और अलाव में उबालने का काम आनेवाला पात्र।**

**Literal translation.** A pot filled with tea water and boiled over a fire. The explanation of the word "sandstone" under the text is correct and clear.

"The use of transliteration is explained by the lack of real equivalents in the language of translation. This is due, firstly, to the fact that the ways of development and socio-economic conditions of life of the two peoples are different, and secondly, the overuse of realias cannot be

digested by the language of translation and the realias cause strange misunderstandings for the reader. [1, p.158]

## CONCLUSION

In the above, we have analyzed the expression of national words in Hindi on the example of the novels “Starry Nights” and “The Treasure of Ulugbek”, and have come to the following conclusion.

1. Comparative analysis of 6 words related to the concepts of everyday life. In translating these words, the translator mainly used the method of transliteration. Transliteration is the most convenient way to express specific words in a translation that reflect the concepts that people have in their way of life.
2. In some places, some national words have been transliterated and not commented under the text. As a result, a number of specific words about the Uzbek people have become incomprehensible to Indian readers.
3. The translator tried to find and translate words and concepts related to some realias by finding an alternative in the target language. He translated some national words using a word that was close to that realias in terms of the function he performed.
4. It turned out that he used words from Arabic and Persian into Hindi in his translation.

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