



REFLECTION OF LINGVOCULTUROLOGICAL FEATURES OF ARCHAISMS IN TRANSLATION

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ABSTRACT

This article discusses the problems that arise in the translation of archaisms, as well as the issues of ensuring the representation of the archaic lexicon in translation.

KEY WORDS: *archaism, archaization, modernization, neutralization*

INTRODUCTION

In spite of the fact that the lingvoculturological studies are enlarging their scope, there always be a need for additional researches in the field owing to its multifaceted structure. Following this traditions, in this paper we aim to talk about the translation of archaisms in terms of linguoculturological features. Archaisms are linguistic units belonging to a special layer of the language, which naturally have their own linguistic and cultural characteristics. The use of archaisms in works of art not only reflects the historical color in the reader's mind, but also serves to awaken the national, cultural, and ethnic worldview characteristic of a particular nation and culture. It is precisely the correct translation of such national-cultural archaisms that is expressed through them and serves to effectively express the people's psyche, national color, culture, mentality and worldview in the target language. The implementation of this task requires the joint application of knowledge of translation studies, linguo-cultural studies, and linguistics in the translation process. Because, without analyzing the national-cultural characteristics of archaisms, it is impossible to achieve adequacy in their translation. At this point, it is appropriate to dwell on linguocultural science, which is one of the leading fields in the research of world and Uzbek linguistics in the following years.

MATERIALS AND METHODS

Two independent fields called "Cultural Linguistics" in European and American linguistics, and "Lingvoculturology" in Russian linguistics emerged. The increased interest in the

study of the relationship between language and culture served as the foundation stone for the emergence of the science of cultural linguistics, and as a result, in world linguistics W. von Humboldt, Franz Boas, Edward Sapir, Benjamin Whorf, in Russian linguistics A.A. Potebnaya¹, B. de Courtenay, A. Vejbitskaya², V.V. Vorobyov³, V.A. Maslova⁴, N.D. Artyunova⁵, Y.S. Stepanov⁶, V.N. Teliya⁷, N.F. Alefirenko⁸ and others have created works that researched the close relationship between language, thought and culture. In Uzbek linguistics, D. Ashurova, M. Galiyeva, Sh. Safarov, A. Mamatov, O. Yusupov, J. Yaqubov, A. Ziyayev, D. Khudoyberganova, D. Djumanova, N. Djusupov, S. Isamuhamedova, D. Tosheva's researches are the main works aimed at linguistic and cultural studies⁹.

RESULTS

Lingvoculturology and translation

Adequate perception of the events in the translated literary work requires perfect knowledge of the linguistic landscape of the world belonging to that nation, because translation is a cultural phenomenon, a means of intercultural communication. After all, as N.A. Tukhtakhodjayeva noted, "transmission of the landscape of the world in one language to another depends on the quality and effectiveness of the translation. After all, when a work in one language is translated into another language, not only its meaning is expressed, but also the social origin, history, culture, and outlook of that nation are promoted¹⁰". Therefore, the development and study of effective ways of expressing national-cultural peculiarities in the language and its alternative

¹ Потебня А.А. Язык и народность. Вести. Евр.> 1895, сент. 1905.

² Потебня А.А. Язык и народность. Вести. Евр.> 1895, сент. 1905.

³ Воробьев, В.В. Лингвокультурология / В.В. Воробьев. - М.: Издательство Российского университета дружбы народов, 2006. - С. 36-37.

⁴ Маслова В.А. Лингвокультурология. 2-издание. - М.: Академия, 2004. - С. 6

⁵ Арутюнова Н. Д. Язык и мир человека. 1998

⁶ Степанов Ю.С. Константы: Словарь русской культуры, 2004

⁷ Телия В.Н. Русская фразеология: Семантический, прагматический и лингвокультурологический аспекты, 1996

⁸ Алефиренко Н.Ф. Лингвокультурология. Ценностно-смысловое пространство языка. 2010

⁹ D. Ashurova, M.Galiyeva, Cultural Linguistics, Tashkent 2019

¹⁰ Tuxtaxodjayeva N.A. Badiiy tarjimada lingvokulturemalarning ifodalanishi (ingliz va o'zbek tillari misolida) PhD dissertatsiyasi Toshkent 2017. P.12



expression in translation remains one of the urgent problems of modern translation studies.

“When works of art are translated into another language, they carry with them the history, culture, lifestyle and many other concepts of the nation. Therefore, in order to adequately express the national and cultural characteristics, it is important to correctly understand the linguistic landscape of the native people¹¹”. Such national-cultural peculiarities include *linguoculturesmas*, *lacunas*, *realias* and other cultural terms. *Linguoculturesmas* show the linguistic and cultural conditions related to the ethnos of certain social groups, such changes in a certain period, purely national characteristics of countries in different interactions, and lexical units belonging to each nation.

In literatures, a number of studies were conducted on the representation of *linguoculturological* features in translation. In particular, according to U.R.Yuldoshev, in the translation of national-cultural lexical units, transformations such as figurative translation and explanation of the meaning, transliteration, word acquisition, cultural equivalence, pictorial equivalence, interpretation, notes, creating a new word that reflects the meaning of the national-cultural lexical unit, functional equivalence can be used. According to the scientist, in the cases where the word *to'n* (*chopon*) is translated as “robe, cloak, blanket”, the nationality is lost in the translation. When translating the historicism “*mingboshi*”, the author considers it correct to translate it in the form of “*sheriff*” using functional equivalence transformation¹². In our opinion, the words expressing the socio-political concepts of the Uzbek society belonging to the Khanate period, including the military-administrative titles such as *mingboshi*, *tumanboshi*, *ponsadboshi*, *yuzboshi*, *ellikboshi*, *o'nboshi*, belong to the non-equivalent lexicon. Although the term “*sheriff*” expresses concepts such as “management, leadership, military” characteristic of “*mingboshi*”, it cannot express the national meaning of leading a thousand soldiers. Based only on the above three general aspects, if it is expressed in the form of “*sheriff*”, the difference between *mingboshi* (chief of a thousand soldiers), *tumanboshi* (chief of ten thousand soldiers), *ponsadboshi* (chief of five hundred soldiers), *yuzboshi*, *ellikboshi*, *o'nboshi*. For this reason, when expressing such units in translation, transliteration or transcription, as well as descriptive annotation methods are effective.

Archaisms in translation

Research on the translation of archaic texts has identified two factors that play an important role in developing a translation strategy for archaisms: Is the text outdated over time, or is it designed to be perceived as archaic by the reader? Accordingly, S. Vlahov and S. Florin state that the translator encounters

¹¹ Tuxtaxodjayeva N.A. Badiiy tarjimada lingvokulturalarning ifodalanishi (ingliz va o'zbek tillari misolida) PhD dissertatsiyasi Toshkent 2017. P.98

¹² U.R.Yo'ldoshev. Hajviy matnlar tarjimasining lingvostilistik va lingvokulturologik xususiyatlari (ingliz tiliga tarjima

historical-archaic lexicon in the process of translating works related to two main sources:

- a) in the works of writers who lived in history;
- b) in the works of modern artists who write historical works¹³.

Since the language and source of the historical text greatly influence the translation process, it is natural that the translation strategies of works belonging to this category are different.

In the first case, the language of the text and the world described in it were considered modern for the readers of the time when the text was created, but by now it is outdated, and therefore, understanding and understanding its meaning requires additional knowledge from the reader. For example, Alisher Navoi's “*Khamsa*” or Babur's “*Baburnoma*” were written in modern language for the readers of their time, but with the passing of centuries, their language became obsolete.

In the second case, the author deliberately writes it in historical language so that the world depicted in the text has a historical appearance. For example, the language of works such as “*Old World*” by Odil Yaqubov, “*Starry Nights*” by Pirimkul Kadyrov, “*Avlodlar Dovani*”, “*Sahibqiron*” by Abdulla Oripov are intended for modern readers, and the historical-archaic lexicon in them has its own function. It is natural for modern writers to use the historical-archaic lexicon while writing a historical work for some purpose, in particular, the historical-archaic lexicon to give the work a historical color, to reveal irony, humor, satire, to perform the function of a national-cultural symbol, in poetry, and plays an important role in the alternative formation of rhyme and rhythm.

As for the translation of archaisms, A.V. Fedorov mentioned the following different stylistic directions and principles of translation of works created in a certain historical period¹⁴:

- the first method is archaization, i.e., translation of the text by using language archaization tools. In this case, the translator translates the text based on the principle of historicity in order to preserve the historical color. However, this method is not always effective. As we mentioned above, preserving too much historical reality (transcription) in the translation of historical (classical) works leads to a deviation from the general tone of the work, and the depicted event remains fragmentary. - the second method is modernization (modernization), i.e. giving a modern color to the text or its individual parts. “Modernization of classic works in the process of translation leads to the loss of the value of the work. Something is needed to make them realize that they are a relic of the past. Those are ancient words and expressions, and it is necessary to use them in moderation in the translation. At the same time, in the speech of the author and the hero, it is necessary to be careful not to use words that do not correspond

qilingan o'zbek xalq latifalari misolida). PhD dissertatsiyasi, Toshkent, 2017 p 133-134.

¹³ Влахов С.И., Флорин С. Неперевидомое в переводе. М.2009;

¹⁴ А.В. Федоров. Основы общей теории перевода (Лингвистические проблемы). Сб, 2002. 398 стр



to that time. The use of not only modern, but also the words and concepts that appeared in the next period causes the distortion of historical truth”¹⁵.

- the third method is neutralization (neutralization), that is, the neutralization of the historical color, the reduction of features related to the original copy's correspondence to the language of the period in which it was created.

- the fourth method is a combination method, that is, a combination of one or another of the above trends¹⁶.

DISCUSSION

Linguoculturological features archaisms in translation

Analyzing the archaisms used in the novel “Night and Day” by Cholpon, we can see majority of archaisms are national-cultural peculiarities. Let's analyze the following example:

Qizlar kuldilar. Kampir qizlarning kulishini eshitganidan keyin mehmonlarning kimligini angladi:

-Ha-a-a, Saltanatxonlardir? – dedi u.

Shu so'z bilan birga kichkinagina zanjirining shiriqlab tushgani va eshikning g'ichirlab ochilgani eshitildi. Kampircha eshikni ochar-ochmas sevinchilamoq uchun ichkariga yugurgan edi. (p.28)

The lexeme “sevinchilamoq” given in this example is an archaic unit, which in modern Uzbek language means to ask for a reward for delivering good news, to ask for encouragement. In modern Uzbek, it is possible to quote the verb “suyunchilamoq” made from the noun “suyunchi” with the verb forming affix “-la”. Although this form has preserved its activity to a certain extent in some dialects, it has already acquired the color of antiquity for the Uzbek literary language. As a proof of our opinion, we can cite that in the explanatory dictionaries of the Uzbek language published in later periods, we do not find words in the form of “suyuchilamoq” or “sevinchilamoq”. Only the lexemes “sevinchi” and “suyunchi”, which are the noun forms of these words, are explained as follows:

SEVINCHI. A gift given for a good news, present, suyunchi.

SUYUNCHI. A gift, reward given to the bearer of good news about a happy event, suyunchi (page 79)

However, in the novel “Night and Day” and “Otkan Kunlar” we find the verb form of these words. This justifies our opinion that this word is archaic.

In the translation of the work by O.Muminov and A.Khamidov, unfortunately, we can see that this national-cultural concept has been lost:

Girls have laughed for such talking. After hearing girls' laugh the old woman understood who guests were really.

-Well, it is Saltanatkhan, - said she.

Together with word the chain in door was taken out and the door opened sounding¹⁷.

K. Fort translates this archaism as follows:

The girls laughed. When the old woman heard their giggling she suddenly understood who was asking.

“Ah, Saltanat, is that you?” she asked.

With the other girls heard the rustling of the small chain as it fell and the creaking of the door. Leaving the door half open, the old woman ran into the ichkari for suyunchi¹⁸.

In his translation, Fort expresses the lexeme “sevinchilamoq” by giving the noun form of this word and preserves the linguoculturema itself in the text as “suyunchi”. In our opinion, it would be better to give the linguocultureme with explanation:

....Leaving the door half open, the old woman ran inside in order to be the first to deliver the good news of and hoping for a gift given in honor of this.

In this part we tried to include the meaning of the linguocultureme in the translated text by adding the specific features, such as “to be the first to deliver a message” and “hoping for the gift”.

CONCLUSION

We can conclude that when translating archaisms, it is necessary to pay attention to the genre characteristics of the artistic work, the functional-semantic aspects of archaisms. In the translation of archaisms, archaization, modernization, neutralization and combinatorial methods can be used.

All in all, in representing the linguoculturological features in translation, it is important to try to give the whole meaning of the word in the text for that the readers can easily get the cultural concepts and avoiding the cultural dissonance.

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¹⁵ A.B. Федоров. Основы общей теории перевода (Лингвистические проблемы). Сб, 2002. 398 стр

¹⁶ A.B. Федоров. Основы общей теории перевода (Лингвистические проблемы). Сб, 2002. 398 стр

¹⁷Chulpan. Night and day. Translated by: O.M.Muminov, A.A.Khamidov. Tashkent, 2014.

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