

The Linguocultural Aspects in Translation of the Story “Qorako’z Majnun” By Said Akhmad into English

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Annotation: This article presents research on the importance of phraseological units used in the work “Qorakoz majnun” by Said Ahmad in revealing the national and religious values of Uzbek nation and the ways of translating them into English.

Keywords: phraseological units, phrases, idioms, national values, faith, loyalty, linguocultureme, source text (ST), national coloring, content-factual, content-sub textual informativity.

INTRODUCTION

One of the main issues in translation is to render the message keeping the semantic wholeness of a context. As Belinskiy mentioned in his works that a translator should focus on every sign and unit in the source text (ST) since every unit in a text bears its function. While translating a literary work not only lexical, grammatical, and stylistic units but also linguocultural aspects of translation should be taken into account.

The aim of this article is to reveal the functions of phraseological units in expressing national values and beliefs described in “Qorakoz Majnun” by Said Ahmad and translate them into English.

The story, written in 1999, depicts the tragedy of an Uzbek mother when she finds her son converted his Islamic faith to another. Also, the story illuminates human values in Uzbek culture.

At the beginning of the story Surat al-Baqara is quoted as an epigraph which is followed by a hadith taken from Al-jome al-Kabir.¹ These two epigraphs lead us to the wholeness of the story. The plot of the story displays the mother’s misfortune when her elder son converted his faith and nationality while she found the loyalty and mutual understanding from her dog, Qorakoz Majnun. The touchable points are expressed with the help of phraseological units and linguoculturemes. As D. Ashurova stated “Phraseological units, symbols, aphorisms, quotations also reflect traditions and customs, religion, literature, history and other sources. The main sources of linguoculturemes are as follows: Phenomena and realias of everyday life,

MATERIALS AND DISCUSSIONS

Images and comparisons, Myths, Speech etiquette, Traditions and customs, Religion, Literature, Superstitions and legends, Historical facts, events and personalities.

From the structural point of view linguoculturemes can be expressed by a word, a word combination, a paragraph, a whole text”.² In the story “Qorakoz Majnun” the linguoculturemes expressed by a word are *joynamoz*, *sajda*, *jigar(siblings)*, *supa*, *beshtik* due to cultural connotations.

¹ Said Ahmad “Qorako’z Majnun”,- O’zbekiston, Toshkent, 88-bet.

² Ashurova D.U., Galiyeva M.R. Cultural linguistics,- Toshkent, 2019. Pp 56-58

Linguoculturemes expressed by word combinations: *Qur'on tilovat qilmoq, sochni qirqta qilib o'rmoq, Hoji badal* being culturally marked are regarded as linguoculturemes. Cultural concepts are the major means to convey cultural information and represent the conceptual world picture, with the help of which the author managed to demonstrate his artistic skills to impact on the reader.

Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words (diction), figurative language, metaphors, etc. while the expressive functions shall put forwards the writer's thought (or process of thought), emotion, etc. and the translator should try, at his best, to transfer these specific values into the target language (TL). As one genre of literature, short story has something special compared to others. In a short story, the beauty is not only achieved with the choice of words and figurative language like in novels and poetries, but also with the creation of chosen words, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of short story's needs "something more" than translating other genres of literature.

The meaning of culturally marked words is often difficult to understand without cultural knowledge and poses translation problems, particularly when the words are associated with cultural domains. Words encoding cultural information are difficult to translate since they involve cultural knowledge and a cultural background. Each language describes the world in a different way.

Since the concept of culture is essential to understanding the implications for literary translation and culture-specific items in translation, many translation theorists have dealt with definition of culture. *Larson* defines culture as "a complex beliefs, attitudes, values, and rules which a group of people share". He notes that the translator needs to understand beliefs, attitudes, values, and the rules of the SL audience in order to adequately understand the ST and adequately translate it for people who have a different set of beliefs, attitudes, values, and rules. *Newmark* remarks that culture is "the way of life and its manifestations are peculiar to a community that uses a particular language as its means of expression"³. Here, he asserts that each language group has its own culturally specific features.

Indeed, one of the most difficult problems in translating literary texts is found in the differences between cultures. People of a given culture look at things from their own perspective. *Larson* (notes that "different cultures have different focuses. Some societies are more technical and others less technical. Therefore, if the SL text originates from a highly technical society it may be much more difficult to translate it into the language of a nontechnical society. However, in the case of similar cultures the conditions are not the same. When the cultures are different, there is more difficulty in translating because it is often difficult to find equivalent lexical items.

Before stepping to the translation analysis of the story from the view of their cultural features, it is necessary to stop about the idea and true meanings of the story taken under analysis. The story "Qorakoz Majnun" written by Uzbek writer *Said Ahmad* describes the hard period of the Uzbek families and instability of their ideology before Independent years when the country was under the Former Soviet Union. The events of the story take place in an Uzbek family. The main heroine *Saodat aya* is loyal to her faith and everyday prays the God for the happiness and prosperity of her children. Unfortunately, her elder son, *Borikhon*, left his motherland to Russia and disappeared for twenty years. When, at last he visited his mother, he was as if he were not himself. The misfortune

³ *Newmark, P.. More Paragraphs on Translation.* New Jersey University Press: Multilingual Maters. 1988.

and big trouble for the uzbek family was that he converted his faith. This blow so vicious that the mother could not make the slightest resistance. In the contrary, the image of the dog Qorakoz Majnun is described more faithful and loyal than Borikhon.

The cultural value of the work is reflected skillfully by the writer, where the story begins with her morning pray:

Saodat aya bomdod namozini o'qib, joynamoz poyida uzoq o'tirib qoldi. Bundan uch yil oldin olamdan o'tgan eri usta Turobga atab Qur'on tilovat qildi. O'ris shaharlarida daydib qolib ketgan o'g'li Bo'rixonga Xudodan insof tiladi. Baxti ochilmay, guldek umri xazon bo'layotgan qizi Qumriga achinib, shu farishtaganing y o iin i och, deb Allohga iltijo qildi.

Here, it can be seen that, the mother is praying in honor of her dead husband, her son, Borikhon, pleasing the God giving him mercy and asking for her daughter's happiness in finding her half of life in the future.

In this extract, we meet several culturemes as "bomdod namozi", "joynamoz", "Qur'on tilovat qilmoq", "insof tilamoq". These culturemes express national and religious values of an uzbek mother.

Below, we tried to give the translation of the extract keeping cultural and semantic value:

Having done for her morning pray, Saodat aya kept long on the praying mat-joynamaz blessing her dead husband, and asking the God mercy for her son Borikhon who left the motherland for distant places of Russia, and pleased the God to give happiness to her unhappy daughter Kumrikhon.

In another example short dialogues with Kumrikhon about the dog, an uzbek superstition is expressed:

- *Ha-a, joningni huzurini bilmay o'l-a! Supurginiyam harom qilding.*
- *Q o'y, urishma, opasi, Qorako'z hali bola-da!*
- *Nima deyapsiz, oyijon! Bu it oMgurga men nega opa boMarkanman?! - dedi Qumrixon nolib.*
- *Agar Qorako'zni yana supurgi bilan ursang, unga kosov otsang, bilib qo'y, ukalaringnikiga ketib qolaman.*
- *Voy, oyijon-ey, it o'lsin, odamdan aziz bo'l may! Shu itni deb bizni tashlab ketmoqchimisiz? Qo'ying-e!*
- *Shu bilan ovunib yuribm an. Q ayoqqa borsam , yonim da. Bir qadam nari ketm aydi. M eng ayt-chi, ukalaring, singillaring haftada bir xabar olsa oladi, olm asa y o 'q. K asalxonada yotganim da shu itgina k o 'kragini qorga berib, hovlida bir oy deraza tagida yotgan. Senlar qo'ni-qo'shning qistovi bilan bir-ikki xabar oldilaring, xolos.*

In this extract the dog lies on the broom which is considered bad luck according to uzbek superstition. However, the mother treated the dog as a companion and as a child.

- ✓ *Yes, take your soul without knowing its pleasure! You have defiled my broom.*
- ✓ *Do not reprove, sister, Korakoz is still a child!*
- ✓ *What do you mean, mother! How can I be a sister to this dog? - said Qumrikhon.*
- ✓ *If you beat it with broom again or throw bowl, I will leave you and move to your brothers.*

- ✓ *Ohh mather, let the dog die, not dearer than a human being! Do you want to leave us for this dog? Stop it!*
- ✓ *I console myself with it. Qorakoz is always with me wherever I go. It does not go a step further. Tell me, your brother or sisters can get a message a week or not. When I was in the hospital, only this dog waited me under the window for a month. You visited me only once or twice.*

Translating a phraseological unit is not an easy matter as it depends on several factors: different combinability of words, homonymy, and polysemy, synonymy of phraseological units and presence of falsely identical units, which makes it necessary to take into account of the context. Besides, a large number of phraseological units have a stylistic – expressive component in meaning, which usually has a specific national feature. The afore-cited determines the necessary to get acquainted with the main principles of the general theory of phraseology.

In the theory and practice of translation, phraseological units are considered as a special chapter, as linguists and translators are often concerned about finding conceptual and formal correspondences from one language to another. Translators must be aware of the fundamental problems of phraseological units, of their semantic and stylistic peculiarities.

If we read the passage in source language we come across with the phrase “kuyib yonmoq, na yotishida na turishida halovat bor”, which express the heroine’s inner feelings. To keep this expressiveness in TL we used synonyms and emotionally colored variant of the word “to torture her heart”.

Bir oydan beri o‘g‘li surunkasiga kampirning tushiga kiradi. Na yotishida, na turishida halovat bor. O‘g‘lini o‘ylagani o‘ylagan. Yoshi saksonga yaqinlashib, kuch-quvvatdan qola boshlagan, bolamni ko‘rmay o‘lib ketamanmi, deb kuyib-yonadi.

It is already a month that mother dreams of Borikhon. She lost her calmness even in the daytime. The thoughts about her son do not leave her alone. She was afraid of passing a way without seeing her son at her eighties. These thoughts tortured her heart.

In the following example, we define the heroine’s national dignity and pride when she was among neighbours and her grandson brought unpleasant news about Borikhon.

Buvijon, tashvishlanmang, tog‘amning ishlari «besh». Ro‘zg‘ori but, tirikchilikdan kami yo‘q. Uchta bolasi bor. O‘zi o‘zbekchani esidan chiqarib yuboribdi. Men bilan o‘rischa gaplashdi. Bitta sog‘in echkisi, to‘rtta qanor qopdek cho‘chqasi, o‘ntacha cho‘chqachalari bor ekan. Qish zabtiga 91 olganda shu mollarini ham uyiga opkirib olisharkan. Bo‘chkabo‘chka samogon aroq yasab, qishi bilan ichisharkan. Qishloqdagilar tog‘amni «Bo‘rixon» demay «dyadya Borya» deb chaqirishar ekan.

Bu gaplami eshitib, kampir yer yorilmadi-yu, kirib ketmadi. Bolasi tushmagur-ey, qo‘shni xotinlaming oldida shu gaplami aytib o‘tiribdi-ya! Birovga so‘z bermaydigan errayim kampirning shoxi sindi, ostona hatlamay, uyda muqim o‘tirib qoldi.

In this example the phraseological units “ishlari besh”, “yer yorilmadi yerga kirmadi”, “shoxi sindi”, “birovga so‘z bermaydigan errayim” reveal the reputation of the mother among neighbours and this message broke her dignity.

We can see the phrases like “oyoq ostiga qo‘y so‘ymoq”, “duoga qo‘l ochmoq”, “fotiha bermoq”, “yomon ko‘zdan asramoq”, “beshikka belamoq”, “kokil qo‘ymoq” reflect uzbek culture. Thus, there are a lot of phrases and word combinations in the story which support the effectiveness and evaluation of the story reflecting the national specificity of the uzbek nation.

Therefore, drawing the conclusion to the above mentioned information, it should be noted that linguocultural aspect of translation is the most important and rather difficult task for the translator. The reason is that translators should pay their attention to the coincidence of preventive and logical meanings of the problems in the source and target languages during the translation processes and types of contexts in which they are functioning.

However, loss and change of stylistic or connotative functions of phraseological units can be the result of misinterpretation of an idiom or the whole expression in the target language. Taking into consideration some peculiarities of a phraseological unit functioning and an adequate translation of it, translator should interpret and translate this phraseological unit in a proper way and prevent functioning.

CONCLUSION

In conclusion, it should be mentioned that, the ideas given in the stories reflect the culture and national mentality of a definite country and nationality; therefore, translation of stories is one of the most important issues of a contemporary translation.

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