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NATIONAL SPECIFICITY OF UZBEK-RUSSIAN TRANSLATIONS (BASED ON THE WORKS OF P. KADYROV)

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Abstract
The article summarizes the results of the study of literary translation, assessing the quality of national specifics rendering and the individual style of the writer. The material for the study is the translation of the novel "Almazny Pojas" (Diamond Belt) by Pirimkul Kadyrov from Uzbek into Russian by Yu. Suvortsev, as well as the interlinear translation performed by the author himself. The explanatory potential of the hermeneutic approach to analyzing the source and translated texts is demonstrated. The article characterizes cases of successful translation solutions in recreating the national worldview reflected in the source text, which are revealed in the reproduction of wordplay, proverbs, etc.

Keywords: Translation, national specificity, Uzbek-Russian literature, translation strategy.

Introduction

Translation has firmly established itself in literature and art as a fully independent and highly distinctive form of artistic creativity. A translator can only be called an artist when, by demonstrating a creative approach to the original, they enable the reader to immerse themselves in the spirit of the original work, allowing them to perceive the full range of the writer's emotions and thoughts while creating an illusion of translatedness and originality. It is precisely this illusion—since translation, according to V. S. Vinogradov, is a "secondary" art, the art of "re-expressing the original" in the material of another language—where "re-expression" must adhere to strict laws. One of these laws, as stated by the authoritative translation theorist A. Fedorov, is: "To translate means to accurately and fully express in one language what has already been expressed in another." This fundamental law of translation is perhaps the only one unconditionally accepted by both theorists and practitioners. However, it remains difficult to fulfill, which is why the issue of the quality of literary translation is still one of the most debated topics in translation studies.

Today, various approaches exist for assessing translation quality. Systematizing them, V. V. Moskovich identifies four methods of evaluating translation quality: the "ball" method, machine translation, psycholinguistic analysis of equivalence and adequacy. The first two methods are impossible to apply to the assessment of literary translation quality. The third method can be partially applied, as criteria need to be developed separately for each translated work. The fourth method provides a scientific justification for translation decisions in the text. However, when implemented, it does not take into account socio-historical, cultural, mental, or biographical contexts. In our view, when analyzing the quality of literary translation, it is necessary to adhere to the hermeneutic approach, which is actively being developed in modern translation studies. This approach relies on the translator's adequate understanding of the original text and ensures the proper selection of equivalent linguistic means, as well as the full reproduction of the described reality, stylistic dominants, and national specificity of the original.

In this article, we will focus on identifying the specifics of conveying the national worldview in translation. Based on the obtained results, we will formulate a translation strategy algorithm, whose application... (text cuts off here). ...will allow preserving the national flavor of the translated text.

Material and Methodology

The research material consists of the original text of the novel The Diamond Belt by Pirimkul Kadyrov and its Russian translations: the literal translation done by the author himself and the artistic translation by Yu. Surovtsev.

The methodology of this study is determined by the combination of the following methods:

Linguistic description, which helped establish the artistic dominants of the original text;

Hermeneutic analysis, which allowed for the identification of the ideological and artistic uniqueness as well as the national specificity of the work;

Comparative method, which enabled the comparison of lexical units in the original and translated literary text in terms of how they reflect the writer's artistic style;

Translation transformations technique, used to compare original and translated sentences;

Comparative-typological method, which helped to assess changes in the emotional atmosphere of the narrative in translation and their consequences for the perception of the translated literary work as a whole;

Analysis of stylistic marking shifts in lexical units, which aims to identify the causes of meaning distortion in translation.

Results and Discussion

The novel The Diamond Belt by Uzbekistan's national writer Pirimkul Kadyrov was published in 1977 and received the highest literary awards of that time. It is a poignant narrative about the spiritual world and the moral beauty of the ideal person of the mid-20th century, reflecting deeply on the exceptionally complex nature of human

relationships. In Kadyrov's work, modernity is closely intertwined with the past and the future, and this temporal triad evolves into a global image: essentially, historicism as a key aspect of the novel's worldview becomes a measure of human integrity, clearly delineating morality from immorality, truth from superficiality. The focus of the novel is on the creative intelligentsia—architects and builders—who are shaping the new Tashkent, rising from the ruins of the earthquake.

Like the ancient city of Shash, which once freed itself from crooked alleys and old clay houses, the new Tashkent emerges as a surprisingly majestic city that embodies both the charm and inimitable spirit of the ancient East. With its impeccable architectural lines, it mirrors the fate of Kadyrov's characters, who grow morally throughout the novel, rising above the trivialities of everyday life. Through struggle and the resolution of dramatic conflicts, they not only assert their truth but also rediscover one another. We will not dwell in detail on the ideological and artistic features of The Diamond Belt. The novel has long received positive critical acclaim, with dedicated sections in monographs and numerous scholarly articles by Uzbek literary scholars.

Our goal is different: to identify the characteristics of conveying the deep meaning of the original artistic text in translation from Uzbek to Russian, with an emphasis on how the translator reproduces the most important feature of the original—its national specificity.

The translator of The Diamond Belt into Russian is the well-known literary critic and journalist Yuriy Ivanovich Surovtsev, a distinguished cultural figure of Uzbekistan. The only correct approach when translating specific national realities is to render some linguistic features of the novel in their original form, almost word for word. For example, when translating the name of the Pulmas irrigation ditch:

Original: "...there is a ditch called Pulmas, meaning 'one that does not require money.' Sherzod calculated the approximate cost of concreting its channel, and it turned out to be around a million rubles! There you have it—Pulmas! This money pit is ready to swallow up a fortune!" (Kadyrov, p. 24).

Literal translation: "...there is, it turns out, a ditch called Pulmas. We approximately calculated how much the reconstruction and concreting of it would cost—it turned out to be one million rubles! That's how much money just one Pulmas will devour from us!"

Thanks to the translator's internal commentary—"meaning 'one that does not require money'"—it became possible to adequately convey the meaning of the original, ensuring that the imagery in both the translation and the source remain functionally equivalent.

Another example: a dialogue between Abbor and Sherzod Bakhramov. When Abbor, infuriated by the hypocrisy of his former cellmate—now one of the leaders of Tashkent's reconstruction—throws a reproach in his face:

Original: "...sizga ishonish – suvga suyanish bilan barobar ekan."

Literal translation: "...to believe you is the same as leaning on water."

As we can see, the structural meaning of the comparison remains intact, and even the word count is preserved. Thus, the rhythmic organization of the speech construction is not

disrupted. However, it is impossible to translate this phrase literally, as it would not sound natural in Russian. Here, Y. Surovtsev uses an interesting paradoxical technique: he moves away from the exact words of the text but stays close to the semantic structure of the expression as a whole, striving to preserve the "spirit" at the expense of the "letter." In the Russian translation, the phrase is presented as follows:

"It turns out, believing you is the same as mistaking a swamp for solid asphalt!" (Kadyrov, p. 112).

However, despite its overall success, the translation of The Diamond Belt is not without errors and inaccuracies. Interestingly, these are not due to so-called difficult cases typical of translating artistic and historical literature, which often contains archaic national specifics, an overload of unique historical realities, and highly idiomatic vocabulary.

Pirmqul Kadyrov's novel The Diamond Belt is about life in the 20th century. The main characters are people born in the 1940s, fluent in Russian. The novel's characters exhibit universal human qualities rather than narrowly national or specific traits, yet Kadyrov's heroes still retain certain national characteristics that distinguish them from other peoples of the former Soviet Union. In the language and behavior of Abbor and Vaziri, Agzam-ata and Hanifa-kholla, Sherzod, and many others, these distinct features emerge, allowing readers to see them as representatives of the Uzbek people rather than another nation.

It is natural for a translator to study the peculiarities of the national environment and character, and such considerations frequently appear in discussions on translation issues. However, implementing this requirement is a difficult task in itself, made even more challenging when a translator is confined to overly narrow frameworks based on their subjective understanding of national specificity, whether "Western" or "Eastern." For example, in the late 20th century, the editorial board of the journal Questions of Literature often organized roundtable discussions in Moscow with translators. One such discussion addressed general and specific problems of literary translation, particularly the differences between Eastern and Western cultures. One speaker's statement was unexpected: for a farmer—whether Uzbek or from another Central Asian nationality—a snowfall in winter is a sign of joy, a promise of a bountiful harvest, which means life, happiness, and prosperity. For instance, in the novel The Storm by the well-known Uzbek writer Nazir Safarov, the story describes the difficult fate of simple dekhkans (farmers) in one of the small kishlaks (villages) of the Bukhara Emirate in the early 20th century. Their exhausting labor barely allowed them to make ends meet, and all their hopes rested on the harvest from their meager lands.

In one episode, the writer describes how villagers gathered for a memorial meal after funeral services for several respected elders. Among them, a respected elder from a neighboring kishlak approaches:

"Without hesitation, the honored old man from the neighboring kishlak came forward, and, according to custom and tradition, was seated in the most honorable place."

"A heavy snowfall," said the old man, drawing the attention of those present to the thick snow falling outside the window.

For both the writer himself and the translator, the choice of national symbolism is always artistically specific and cannot be pre-regulated. As for Russian character, according to a respected critic, everything in it is "clear" and "open." Apparently, A. Pushkin, N. Gogol, L. Tolstoy, F. Dostoevsky, A. Tolstoy, and A. Chekhov unjustifiably "immersed" the reader in the depths of psychology with their sometimes similar yet often very different characters.

Moreover, regardless of nationality, people experience grief differently: some seek comfort in others, some withdraw into themselves, remaining alone with their emotions. However, joy is shared among all people almost without exception: consider celebrations such as weddings, housewarmings, and childbirth.

In the East, people also laughed, sometimes loudly and "in public," for example, at gatherings of sharp-witted speakers known as aksia. However, in ancient times, a young wife was indeed forbidden to laugh in the presence of her husband's relatives and strangers, just as she was forbidden to appear in public without a veil. Yet, this was not the case everywhere in the East—Kazakhs, Kyrgyz, and some other Central Asian peoples never used veils. This means that the East is diverse. There are no two completely identical representatives of one nationality, but there are many life and natural phenomena to which representatives of different cultures and peoples react similarly. National character is an extremely multifaceted phenomenon, and approaching its artistic portrayal schematically—whether in an original work or a translation—is unacceptable. In the Russian text of The Diamond Belt, the reader often encounters the word khanum, which is traditionally perceived by Russian-speaking readers as a designation (sometimes attached to a name) reflecting respectful treatment of a woman and emphasizing her significance.

However, in the translation of the novel, the word khanum is not always appropriate and does not always convey the "textured" reality it should reflect. The reason for this inaccuracy lies in the translator's reliance on stereotypes. It should be noted that the word khanum is recorded in the lexical system of the Uzbek language, but by the time the translation was published, it had shifted into the bookish vocabulary and was stylistically marked as such. Therefore, in conversational speech, it is used with an ironic or even humorous connotation.

In modern Uzbek, the word khon (e.g., Vazira-khon, Mavluda-khon, etc.) is more commonly used. In Pirimkul Kadyrov's novel, the word khon is used instead of khanum. Nevertheless, if one is not overly demanding of the translator, one can agree with the decision to use the word khanum in certain episodes of the novel. For example, when a semi-serious, semi-joking conversation takes place on a flight to Moscow between Sherzod and Vazira—old acquaintances, former classmates, and once young lovers:

"Well, khanum, you have completely fallen under the influence of your husband, who has left you behind in life. I am surprised, Vazira, where has your recent independence gone?";

"I have no dispute with you, khanum, about the relatively legitimate success of your

husband in Moscow, but in Tashkent, to be honest, he is clinging too much to his old ties" (Kadyrov, p. 78).

Here, the word khanum, introduced into the translated text, functions similarly to words like madam or lady, often used in a joking conversation. However, in a situation where Abro addresses his mother-in-law, Zumrad Sadykova—"Do not get upset, khanum. Let's talk calmly" (Kadyrov, p. 87)—the use of khanum when addressing an elder, respected no less than one's own mother, sounds somewhat frivolous.

The translator introduced the word khanum into the novel's text without considering the specifics of its modern usage. Moreover, the peculiarities of Uzbek transliteration were not taken into account: it should be khonim (whereas khanum is the Caucasian variant). This oversight by the translator is minor, as for a Russian reader, the word khanum simply marks an Eastern reality. More significant stylistic violations involve the transformation of personal names (Alibek is turned into Alik in the translation), non-compliance with etiquette norms (in the novel, close friends and even jesters address each other as ty instead of vy). Here, not just the letter but the spirit of the original text has been altered. It should be noted that, at the time described in The Diamond Belt, there were occasional cases of Uzbek names being Russified among young people: Ali → Alik, Ergash → Edik, Tulkun → Tolik, etc. However, this was not a typical phenomenon. Moreover, in the novel, Alibek is transformed into Alik even when addressed by his own mother, an elderly person who gave him the name Alibek at birth.

This small detail, possibly unnoticed by the translator, contributed to the erasure of the national specificity of the text. It is extremely rare in Uzbek families for relatives to address each other as ty, even in informal conversations. This substitution is particularly unjustified since the author himself explains in the text the distinction between ty and vy in Uzbek. He accurately notes that "ty does not match the Russian usage: the Uzbek 'ty' implies a condescending attitude toward another person, displaying momentary disrespect or even an intent to offend with words" (Kadyrov, p. 102).

Abror does not scold Alibek but tries to reason with him kindly, drawing attention to the unpleasantness of his behavior and the inconsistency of his worldview. As we see in the novel, he sincerely believes in Alibek's reform, and because of this, had the situation occurred in reality, Abror could not have switched to ty, as this would have insulted his interlocutor.

The given examples demonstrate that national specificity, reflected in speech forms, has not lost its significance even today. The sum of such details defines the uniqueness of a nation, its mentality; voluntary or involuntary neglect of them can lead to the erosion of the national and cultural characteristics of the translated work.

Conclusions. When evaluating artistic translation in close collaboration with the writer, the translator was generally able to convey to the reader the unique palette of the artist's colors. In most cases, they treated the original with care and attention, respecting its national and cultural specificity. Despite some minor shortcomings, their work reaffirmed

the truth that finding the right word—one that fully reflects the "uttered thought" and the national reality it encompasses—is often a challenging endeavor.

Summarizing observations on the original text and its artistic translation into Russian, we can formulate certain requirements for translation work. Following these guidelines will ensure the preservation of national identity and the author's individual style in the translated text. First, preliminary translation work is necessary. This will help not only in understanding the writer's intent and artistic vision but also in identifying the stylistic dominants of their entire body of work and of the specific literary piece being translated. Second, translation techniques should not allow for the modernization of the text or the loss of its linguistic "nationality." To achieve this, special attention must be paid to the syntactic structures of spoken language, as well as to tropes, proverbs, and sayings.

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