

Translation of Events and Images

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Abstract: In this article, A.S. The translation of Nekrasov's story "The Adventures of Captain Vrungel" into Russian and Uzbek is analyzed. The content of the original, the creative closeness of the style of the author and the translator, as well as the clear, conveying of the meaning of the fiction, and the lively resounding in the Uzbek language, speak of the translator's creative approach.

Keywords: author, translator, original, translation, fiction, praise.

Introduction

In order to achieve adequacy in the translation of works related to the genre of fiction, in addition to delivering the author's style, he must also "deliver the invented fictional events, characters and subject names and their peculiarities of speech" [1]. As a matter of fact, true works of art are created by the writer with his heartfelt and perceived mind, so it is natural for the writer to incorporate himself, his "I", and his aesthetic views into his creations, and reflect them organically in harmony with the events of the work. In the Uzbek translation of A. Nekrasov's story "Captain Vrungel's Adventures" [2], K. Polatov created the feeling of reading the author's style, the content of the work, and the original story. In this article, we will quote examples of such translations.

"The Adventures of Captain Vrungel" can be called a type of work created on the basis of tales of the type "Forty Lies" [3], which have a special place in the oral creativity of all peoples and are based on fiction. "Because for a child, a fairy tale is the same as reality. He is not just a reader or a listener, but a direct participant in all the events that take place in the story. His "hands itch" and his legs can't stand still - he immediately wants to go to battle, fight for justice, rescue, expose oppressors, and restore the violated truth. The fantasy world of young children is unbridled, flying in the blue. On the wings of limitless imagination, they travel to impassable lands, experience supernatural adventures, do things beyond the reach of human beings, etc." [4]

Let's dwell on the description of some interesting events in the work. In a race between Baldwin and Dandy, Wrungel and his team won and took most of the competition's prizes. But due to the conflicts, they are considered guilty and the awards are taken away. And Fuchs owns the chain, which he thinks is gold, thanks to his cunning, the sleight of hand of gamblers, and the sleight of hand. See, this cunningly obtained chain will later serve to save the heroes of the story from death. Due to an accident at sea, Vrungel and his assistants were left in the water outside the ship. This situation is described in the play as follows:

In russian: "Ослеплённый водой, я беспорядочно замахал руками и неожиданно ухватился за что-то твёрдое. Открыл глаза, вижу – нога, а впереди голова Лома, и Лом тоже

держится за ногу, а впереди Фукс. Этот держится за свою цепочку, цепочка держится за борт «Беды»: зацепилась якорем.

А я не торопясь подтянулся поближе, по Лому, потом по Фуксу, потом по цепочке – и на “Беду”. Потом так же Лом, потом также Фукс...” [5]

In the translation: "I was in the water, unable to open my eyes, and was flailing my hands in an irregular manner, when I suddenly grabbed a hard object. When I opened my eyes, I saw Lom's leg and his head in front, and he was holding Fuchs's leg. As for Fuchs, he was holding his chain tightly, and the chain was hanging on the board of "Khatar" with its anchor.

I cautiously approached Lom, then approached Fuchs, and then crawled up the chain to Khatar. Then Lom did that, then Fuchs did that." [6]

Sailors who have seen a lot, and endured storms and difficulties in the sea and ocean are usually called "sea wolves". Since Vrungel lost himself after falling into the water, the reader forgets that he also belongs to this category. He doesn't even care about this, because for him the next scenes, a simple chain hanging on the ship and holding the three men, Vrungel's assistants getting out of the ship through the body parts and their rescue in the process, serve to increase his interest and vividly imagine these events. In such places, the translator was able to completely recreate each situation as it was in the original so that the translation of a single word does not touch the teeth of the reader. In the translation of this example, the translator considered the most important aspect of conveying impressions to the reader and was able to express the expressive state of the characters as vividly as in the original.

Basically: *“Стою в руле, правлю так, чтобы не зацепить за мачты, а Лом ловит потерпевших прямо за шиворот, сразу по двое. Восемь раз так прошли и вытащили всех – шестнадцать человек во главе с капитаном.” [5]*

In translation: "I held the rudder tightly and steered the ship so that it did not get stuck in the mast. Lom grabbed the drowning people by the shoulders and pulled them out of the water. In this way, after eight attempts, we saved all of them - sixteen people with their captain. [6]

The translator achieved equivalence between the original and the translation, and recreated the unity of form and content, the creative thinking of the author, the thoughts and images created by him found their exact expression as in the original language. This image is a fictionalized version of the rescue of the shipwrecked sailors and serves to demonstrate Lom's above-mentioned extremely strong personality and human qualities. When comparing the original with the translation, I assumed that the author wrote in the Uzbek language. This gives the reader the feeling that he is reading the original, not the translation. Also, in this image, Lom's appearance typical of wrestlers is not only shown in the eyes of the young reader but also defines the artistic value of the work as well as the artistic value of the work as an inspiring example of "I wish I were like that" in the child's heart.

Basically: *“Результат получился разительный и необычный: зубы чудовища мгновенно сомкнулись, и в ту же секунду, бросив преследование, акула завертелась на месте. Она выпрыгивала из воды, жмурилась и, не разжимая челюстей, сквозь зубы отплёвывалась во все стороны...”*

Тогда я всё понял. В минуту смертельной опасности лимон подвернулся мне под руку и решил участь Фукса. Акулы, знаете, непривычны к кислоте. Да что там акулы, вы сами, молодой человек, попробуйте лимон целиком – так скулы сведёт, что и рта не откроете.” [5]

In the translation: "This work ended with a very surprising result: the mouth of the giant creature was immediately closed, and immediately it began to spin in the place where it was standing. He jumped out of the water, closed his eyes, didn't open his jaw, and spat something everywhere from between his teeth...

That's when everything became clear, when Fuchs was in danger of death, it was a lemon that I caught in my hand and threw at the shark, and that lemon entered Fuchs's soul. You know sharks don't like anything sour at all. Not a shark, even yourself, try eating a whole lemon, you know, it'll make your jaw stick together, and then you won't be able to open your mouth." [6]

The translator has achieved more adequacy in rendering this situation in Uzbek. The fact that the image is so interesting is due to the fact that the person's facial expression changes and contorts when he eats the lemon. Because a single lemon thrown at a shark can't put it in this state, there's no way to know if a shark likes something sour. Although the probability of such an event occurring in life is somewhat reasonable, even a young reader can sense its fabrication. However, the image in the original and in the translation is so believable that the child, reading these lines, on the one hand, laughs with pleasure, and on the other hand, wants to believe that it can really happen. As long as "adequate translation is a translation that meets the purpose" [7], it means that the translator has successfully delivered the original event in a convincing manner and achieved the goal he set for himself.

Another example: *“Напротив, я взял на лопату хорошую порцию аспирина, нацелился и только хотел сунуть ему в пасть, вдруг, понимаете, налетел ветерок, подкатила волна. Ну и, знаете, промахнулся, не попал. Аспирин рассыпался и вместо рта да в дыхало – в ноздри, так сказать.*

Кашалот вздохнул, замер на секунду, зажмурил глаза – и вдруг опять как чихнёт, да прямо на нас.” [5]

In the translation: "I put a lot of aspirin on the shovel and threw it into his mouth, suddenly the wind rose and shook the ship, the medicine did not fall into the creature's mouth, but scattered and entered his nostrils. Kashalot took a breath, was silent for a minute, narrowed his eyes, and looked directly at us, and said, "You're going to take it easy!" [6]

Rich in humor, this fiction is only an imaginary phenomenon. A small child who reads these lines imagines K. Chukovsky's doctor Aybolit, who treats animals, and after reading the last sentence, he remembers E. Raspe's Munchausen, who flew on a cannonball. So, the more accurately the events described in the original and the images related to them are conveyed in the process of translation, the more fully the work is perceived by the reader, and they realize the memory of the work through that event or image. Therefore, the correct reproduction of the feelings and emotional experiences described by the author in the translation ultimately determines the success of the translation. Comparing the translation with the original, *“Яхта взвилась под самые облака, потом пошла на снижение, перешла в штопор, и вдруг... хлоп!”* The translation of the sentence "Our yacht flew into the sky and almost touched the clouds, and then slowly fell and fell into the water as a sloop" provided the translator with the vivid Uzbek language to perceive the associative state related to events and images.

In conclusion, it can be said that all the events in the work are based on fiction, and it teaches the reader to imagine, feel, and think about the interesting, dangerous and difficult situations experienced by the characters. In the translation of these inventions, the translator managed to recreate the original content in Uzbek as fully as possible. The creative closeness and commonality in the style of the author and the translator is an important tool in bringing the translation closer to the original, and the fact that the fiction in the story is reproduced in the translation served to show the skill of the translator. The fact that the meaning of the fiction is conveyed clearly and resonates vividly in Uzbek indicates that the translator has a creative approach to the work.

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