

# The Greatness of the Literary Word and Literary Translation

**Bekbergenova Maria Dosbergenovna**

NSPI named after Azhiniyaz Department of Karakalpak Literature, Candidate of Philological Sciences,  
Associate Professor, Nukus, Karakalpakstan, Uzbekistan

**ABSTRACT:** This article tells about the language of a work of art. The role of poetic language in the creation of artistic images of a literary work is considered. The issues of preserving the language of the original text in literary translation are analyzed.

**KEYWORD:** word, language, style, poetics, image, character.

The power of the word influences to the feeling of human through the poets and writers' works. In literature study the issue of language in artistic literature was studied in the works by academician V. V. Vinogradov [Vinogradov 1980], G. L. Abramovich [Abramovich 1975], S. Akhmetov, K. Sultanov, [Akhmetov, Sultanov 1987], K. Mambetov [Mambetov 1995], K. Zharimbetov [Zharimbetov 2012]. In Russian linguistics the problems of the language of fiction work were successfully studied by academician V. V. Vinogradov. His works "About the language of fiction", "The problem of authorship and the theory of styles", "On the theory of artistic speech" are of great importance.

In preface of his work "About the language of fiction" he showed, that "In the history of the development of linguistic sciences, the problem of poetic language and the problem of stylistics of fiction work are sometimes at the border of linguistics, sometimes they are studied in detail in linguistics, but they cannot live stably in any of the science of word study. There were times when it took root temporarily to rhetoric, poetics, esthetics of words, and even the theory of literature".

At the same time, he shows that the language and style of the fiction work do not belong to the science of language or literature, but are on the borderline, and he says, "According to my deep conviction, the language of fiction (or especially, the study of styles) is close to the both of language and literary studies, therefore, it should form the subject of linguistics, different from both this or that field. Academician V. Vinogradov continued this opinion in his statement at the 4th International Conference of Slavists held in Moscow in 1958. [Vinogradov 1980:140].

Well-known scientist-theoretician V. Tomashevsky showed the difference between the language of fiction and linguistics and pointed that "Linguistics separates the language from the content of the expressed thought. In this case, the content of the expressed opinion was accepted as the content of the thought, the word, the argument" [Tomashevsky 2001].

For a writer, first of all, expressive thought, meaning is important. He approached language from this point of view and showed that language is important for him to express the thought.

Academician M. B. Khrapchenko wrote about the language of the literary work that “The main sphere of the form of the aesthetic function of the language in fiction is the fact that it summarizes and reflects the great emotional charge of the strong influence of the inner feeling of people in the artistic representation of life [Khrapchenko 1975 ].”

According to Karakalpak writer K.Kamalov, the language of fiction as V.Vinogradov said, is the field of linguistics which includes the study of linguistics where necessary, and theoretical issues related to literary studies where necessary [Kamalov 1990:138]. The reason is that the lexical meaning of words, punctuation marks, forms word formation, construction of sentences are of great importance in reflecting the reality of life in fiction work in creating the characters and images of heroes. One of the best tools for creating beautiful images in literary works is words of the language. The writer creates the poetic image with the help of the words in the language. works is words of the language. A good translation of the author's poetic language in a literary work is also necessary.

Literary translation is one of the ways of introducing national literatures to each other's achievements, connecting and interacting between them.

Literary translation is one of the types of artistic creativities with its own complexities, specifics and problems.

Theory of artistic translation belongs to the branch of literature study. The reason is that the idea, content, images, character of the work of art should be preserved in the original when it is translated into a second language.

One of the most difficult issues is to completely preserve the image of the author in this original version in the second translation.

The famous Kyrgyz writer Ch. Aitmatov's artistic works were translated into many national languages. In the 60s of the 20th century Ch. Aitmatov's works were translated into the Karakalpak language, including the story "Mother earth". One of the things that define an image in a work of art is the language spoken by the hero. In the Karakalpak translation, Tolganay's words are not close to the Russian version. For example, here is the original sentence in Russian: «-Slushay, neputeviy, ti bi vzyal garmon' svoyu, podushku da poselilsya bi v kontore kolxoznoy-govorila ya yemu ne raz.

A Suvankul zastupalsya za sina. Perejdet poka ya poshumlyu, a potom skajet kak bi mejdu delom:

-Ti ne rasstraivaysya, mat'. Pust' uchitsya jit' s lyud'mi».

In the Karakalpak language, this passage is rendered as follows: «-Háy, sırgıya, garmonıńdı moynıńa ildirip, kórpe-tósegińdi arqala da, barıp kolxozdıń keńsesinde jata ǵoy birotala-dep keyigenmen.

Men baqırıp-shaqırıp bolǵannan soń, Subanqul balasınıń kewilin baǵıp: -Búytip bezildeý berme, Tolǵanay».

As we see, Tolganay does not hate his son, the Russian word "neputevy" does not correspond to the Karakalpak word "syrgyya".

Writer Sh. Aytmatov's story "Mother earth is called "Materinskoe pole" in Russian. By the way, mother Tolganay 's life, her entire life from childhood, making a family, raising a child, is close to the essence of motherhood. That's why this story is called "Sabanshının zholi" in Kyrgyz language.

People 's writer of Karakalpakstan and Uzbekistan T.Kayipbergenov's stories and novels were translated into Russian. In the Russian translation of the writer's trilogy "Epic of the Karakalpak", line-by-line translation was used. In the Russian translation, one of the main characters of the novel-trilogy, Mother Qumar's character is given differently.

«Qumar yele aza kiyimlerin ózgertiw bilay tursin, jayilg'an shashin burim'g'a órmegen yedi. Tuwisqan qaynag'asin kórip azg'ana qamsiqti da, aldina shig'ip tájim berdi.

-«Qaynag'a, kew'lińizge túsinip turippan,-dedi Qumar eki dizesine qoyg'an jollarin jazdirmastan,-Xiywag'a barg'anińizda xan sarayiniń dárwaazasin ashatug'in eki shaqıńiz bar yedi, abaysızda el birligi dep túsinip, ózińiz kesip tasladıńiz...

Otiz eki tisim omirilsa da marhum tóremniń ruw'xina shek keltirip, kózine shóp salmaspan...». [Qayıpbergenov 1970:200]

In this episode, the author showed Qumar's personality, patience and loyalty to Mirjik. However, in the Russian translation, Qumar has a negative image, depicted as light-hearted person, who has forgotten her husband quickly and agreed to follow her own husband's brother Aydos: «Vstretila Kumar starshego biya, kak vstrechayut stepnyachki muja, -za sto shagov do doma. Vzyala konya za povod, poklonilas', pocelovala polu bieva xalata.

-Soydi s konya, moy povelitel'! Vot ona gde beda bila! Vot gde neschast'e! Mujem priznala Kumar starshego biya [Kaipbergenov 1982:376].

And in the text, she called politely as “Qaynaga” (“Brother-in-law”). After this, the translator begins to add events that are not written in the main original:

«Kumar voshla sledom, broсила za kurpachu podushku, skazala laskovo:

-Otdixayte! – Nadolgo dumala zaderjat' biya Kumar... Ni razu ne nazvala kaynagoy, kak prilichestvuet nazivat' snoxe starshego brata muja. Vse gospodinom do povelitelem, izbrannikom znachit svoim.

Opustilas' na odno koleno, nalila v pialu chayu i protyanula biyu. – Iz moix ruk, povelitel', vipeyte Za jizn' svoyu ne ispitala yeshe radosti poit' vas... Pokazalas' yemu, chto ne chay eto, a voda brakosochetaniya... [Kaipbergenov 1982:377].

Of course, such an artistic translation cannot be considered adequate or realistic. Due to such a translation, Russian readers see a differently depicted image, and they have different ideas about this image.

## Literature:

1. Abramovich G.L. Introduction to Literary Studies. Moscow. Prosvesheniye. 1975.
2. Akhmetov S., Sultanov K. Literature study. Nukus. Karakalpakstan. 1987.
3. Vinogradov. V.V. Selected works. On the language of fiction. Moscow. Nauka. 1980.
4. Járımbetov Q. Lessons on literature study. Karakalpakstan. 2012.
5. Kamalov Q. About the language of fiction. Field eagle. Nukus. Karakalpakstan. 1990.
6. Kaipbergenov. Epic about the Karakalpaks. M: Sov. pisatel, 1982
7. Kayıpbergenov T. Works. 2 volume. Nukus: "Karakalpakstan", 1979.
8. Mambetov K. Literary theory. Nukus. Bilim. 1995
9. Tomashevsky B.V. Theory of Literature. Poetics. Moscow. Aspect press. 2001.
10. Khrapchenko M.B. The creative individuality of the writer and the development of literature. Moscow. 1975.