

Problem Of Pseudo-Equivalents In The Translation Of Related Languages

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Abstract: This article discusses some shortcomings in translation, some mistakes made by translators due to false equivalents, and an analysis of mistranslations caused by the phenomenon of interlingual homonymy in the translations made by translators.

Keywords: Translation, translator, pseudo-equivalent, related languages, interlingual homonymy, originality, translator, sister languages.

Introduction: Scholars engaged in translation theory note the existence of linguistic units that are identical or similar in phonetic composition in both languages. These linguistic units in languages belonging to different systems can cause some difficulties for the translator. The presence of language universals, especially in their lexical composition, creates another interesting circumstance in translation, which can be considered in translation interference. This phenomenon consists in the fact that translators in a number of cases include them in the category of universals and consider them as equivalents of units in the target language. Because they (often in terms of phonetic form) are the same as the unit of the original language, but they differ in terms of semantics and function in speech.

V. V. Akulenko calls these lexemes, similar to the external appearance of two languages, dialectemes. This definition seems very successful for translation theory, since the translator, in the process of working on a certain text, always encounters a certain language pair, that is, lexical units of two languages, not many.

Among the dialectal units of the languages involved in the translation, a separate and very large group consists of units with non-equivalent meanings. A.A. Reformatsky warned, citing examples of words in related languages that are similar in appearance, but have different meanings: "When comparing languages, there is no need to look for similarities, they are, as a

rule, provocations!".

That is why this category of linguistic phenomena is also well known in translation theory as "false friends of the translator." This group of words from different languages, similar in appearance, was named in the 1920s by French researchers and translators M. Kessler and J. Deroquigny.

However, in most cases, we are talking not about complete similarity of form, that is, originality, but about similarity, the proximity of forms, which can have different degrees. This is the basis for some researchers to assert that the transition to the interlingual plane of the term "homonymy" is unfounded.

They propose to define the phenomenon of interlingual asymmetry in the plan of dialectical content as "interlingual analogy," and words with similar sound structures, but different meanings, as "interlingual analogies". However, the terms "analogy" and "analogism" do not reveal the essence of this linguistic phenomenon, moreover, they conceal it, since the asymmetry of content, which is the main difficulty for the translator, remains hidden. As for the term "interlingual homonymy," it seems preferable to us, despite all the traditionality caused by incomplete coincidence of forms.

A similar situation is observed in related, i.e., belonging to the same system, languages, including Uzbek and Karakalpak. Pay attention to the following passage in the poem by the poet Muhammad Yusuf:

Xazondek sochilgan poyimga zarlar,
Dunyoning ziynati bo'ynimda porlar.

(We will be happy, 92)

Translated by B. Seytaev:

Japıraqtay tóselgen izime zarlar,
Dúnyanıń ziyneti moyńımda parlar.

(Manuscript source, 29)

The poet's poem "Anxiety" was also translated by Kenesbay Karimov and Bazarbay Seytaev. Let's analyze these as well. Originally:

Tildan qolsam ko'zda qotib yoshlarim,
Ko'nglimdan boshqa bor axir, ne zarim?

In the translation of B. Seytaev, these lines:

Tilden qalsam, kóзде qatıp jaslarım,
Kewilimnen basqa bardı ne zarım? -

is translated as.

In Kenesbay Karimov's translation too

Tilden qalsam kóзде qatıp jaslarım,
Kewilimnen ózge ne aqır, zarım? -

is incorrectly translated as.

In the "Explanatory Dictionary of the Uzbek Language," five lexical meanings of the word "zar" are given. The main meanings are gold, gold; it has the meanings "equal to gold, something similar to gold".

Birinci misoldagi zarlar so'zi otning ko'plik qo'shimchasini olgan shakli bo'lsa, ikkinchi misoldagi zarim so'zi otning 1 shaxs egalik qo'shimchasini olgan shakli.

In the "Explanatory Dictionary of the Karakalpak Language," it is indicated that the word "zar" is a homonym. Its second meaning is explained as dilgir, mútáj, intıq, záriw, qushtar".

The Uzbek form "zar" is pronounced "zor" in the Karakalpak language. Because in the Karakalpak language, the Uzbek grapheme "a" is represented by the grapheme "ä." Therefore, it seems that the translators searched for the meanings of the Uzbek word "zor." The meaning of "precious metal" in the Uzbek language is expressed by the word "zár" in the Karakalpak language. The explanation of this word is given on page 247 of the dictionary. Due to the incorrect use of this word alone, a shortcoming arose in two poems.

In the Karakalpak translations of Muhammad Yusuf's poems, there are also some verbs that, although they have the same phonetic structure in related languages, have different semantic features. Such words also fall into the category of "false equivalents" and mislead the

translator. For example, in the poet's poem "To My Reader":

Yulduz bo'lib turar balki ko'kda balqib,
Ko'lga cho'kib ketmish balki ko'ngli yarim.

(Selected Works, 259)

In the translation by B. Seytaev, it is given as follows:

Juldız bolıp janıp aspanda balqıp,
Yaki kólge batıp keter kewili yarım.

(Manuscript source, 95)

In the "Explanatory Dictionary of the Uzbek Language," it is shown that the word balqimoq is a homonym and is explained as follows: BALQIMOQ I To shine brightly; to be filled with light, to shine. The field was bright as milk, shimmering in its embrace. E. Raimov, Strange Village. The surroundings spread their arms, The horizon shone. A. Mukhtor, Works. Dawn shines, carrying light in its embrace. A. Mukhtor, Works.

BALQIMOQ II To become soft, soft; to become loose, to swell up. The courtyard is melting like dough, a light steam rises from it. Oybek, Selected Works. His body shone like wax. "Oysuluv...."the lands shimmered like lead. "Yusuf and Ahmad" [O'TIL, I, 153].

The word "balqıw" in the Karakalpak language is interpreted as follows: BALQÍW f. The release of body, body, soul, and moon. Why shouldn't I be afraid, My bone melts (Forty Girls). Their faces glow like embers, burning like embers (A. Bekimbetov). There's a bath, if you fall, your body melts, There's a boat floating in Arzikol (I.Yusupov). 2. Earth's melting, thawing. Who doesn't love the generous field (BáQayıpnazarov). *Melting like lead, melting like mummy - a) The transformation and dissolution of solids, metals, glass, and other substances into liquids due to intense heat. b) Trans. Softening, pressing. Then, hearing this, Taisha Khan the king melted like wax, melted like lead, bit his lip, shook his head, and regretted it ("Alpamys"). The tiger's body melts like lead (Máspatsha) [QTTS, I, 352].

From the explanations of these words in dictionaries, it is clear that the translator used a false equivalent in this case as well.

Among the closely related languages, especially in Uzbek and Karakalpak, there are significant similarities in both the form and meaning of words. This situation also occurs in other Turkic languages. M.Taylakova and M.Saparov, who expressed their opinion about the works of the thinker-poet Makhtumkuli, translated from Turkmen into Uzbek, also say the following about some problems in translations of close languages:..." there are also specific features that are clearly visible when translating a work of art. Because in the vocabulary of related languages there are many words

that are identical in form, but distant in content, and even have completely different meanings. These words mislead the translator during the translation process and can transfer from the original text to the translation. In this case, the translation will inevitably be corrupted".

F. Sapayeva, who conducted research on the Uzbek translation of the works of the Turkmen poet Makhtumkuli, also proved with examples that such "false equivalents" in related languages confused the translators. It turns out that it is necessary to repeatedly check the meanings of words with the same or similar phonetic structure in related languages based on a dictionary.

The inappropriate use of words with a similar phonetic structure by the translator B. Seytayev is visible in several other places. For example, the following verses exist in the poem "Rayhon":

Hurlardan hur o'zing, xurshidi tobon,
O'zing rayhonsan-u, vujuding rayhon.
(We will be happy, 122)
Húrlerden de húrseń, xurshiydi taban,
Pútkil jaratılısıń bári Rayxan.
(Manuscript, 19)

The word "Tobon" is a word borrowed from the Persian language, which means "Bright, radiant" (O'TIL, 4, 127). The phrase "Xurshidi tobon" means "poet. A bright sun, radiating bright light; an allusion to the beloved's beautiful face" (O'TIL, 4, 428). The word "табан," given in the translation, has the following two meanings: 1. Flat surface of the foot touching the ground below the ankle. 2. Aw can be seen to mean "the jaw of a tractor, tank, etc., that touches the ground" (QTTS, 7, 24). The word "taban" used by the translator corresponds to the Uzbek word "tovon." From this, it can be seen that even here, the similarity in the words, not seeing the dictionary, deceived the translator and caused him to make a mistake.

Such a change of meaning through a single incorrectly used word will only lead to failure for the translator.

The researcher expressed the following opinion: "We do not deeply study the problems of related languages, their similarities and differences, we do not have textbooks and special dictionaries on related languages. Therefore, in the science of Uzbek translation, there is always a need for specialists who know the individual characteristics of related languages well. It would be correct to explain the fact that errors and shortcomings in translations from related languages are overcome by this".

The need for a translation dictionary of the Uzbek and

Karakalpak languages, which are one of the fraternal peoples living in the same territory for many years, is evident in such shortcomings in translations. If a translation dictionary is compiled, we believe that translators will approach it with even greater responsibility and strengthen the bridge of literature between peoples without any mistakes or shortcomings.

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