



The Modulation and Generalization Method in the Process of Translation from Related Languages

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Abstract

How similar original text in the Turkmen translation of toponyms, monuments, historical place and period in the novel of Pirimkul Kadirov “Starry nights” (“Yulduzli tunlar”), achievement and deficiency in describing the names of places, the methods of transcription and translation which was appeared while translation are analyzed in this article. Furthermore, it is given free definition of extra historical and geographic facts translating the names of places in the translation of toponyms using transcription and transliteration based on comparative components by the translator. Enriching the image and description of events in the passages related to toponyms, combining the geographical location of mountains, rivers, castles, cities and towns, villages with natural landscapes, as well as artistic painting in the image is also analyzed.

Keywords: *Pirimkul Kadirov; Translator; Toponym; Historical Truth; Translation; Literature; Linguistics; Language; Stylistics; Poetics*

Introduction

The study of historicisms, archaisms, exploring the issue of recreating the color of the national and historical period plays an important role scientifically and theoretically. Multiple translated copies of a work and different translation options are created over the time, the translations are perfected and the research created on them serves to improve the quality of the translation while serving each generation. The traditions, past and present, indelible people of a certain nation will gain universal recognition through the translated literature. Proof of our point is the fact that only one work “Boburnoma” was translated into English ten times, or the poems of Alisher Navoi, Babur’s ghazals, Temur’s charters were translated into world languages. It is also worth mentioning the work of world-renowned translators such as Janusz Krzyżowski of Poland (translator of Navoi and Babur’s works), Maria Filipova–Hadjini of Bulgaria (author and translator of a special book dedicated to Uzbekistan), Gary Dick of Canada (translator of Lison ut–tayr), Morii Kaeni of Japan, translator of Navoi Dennis Daly (translator of Navoi ghazals), British Carol Ermakova (translator of “Days gone by”, editor of E. Azam’s novels and short stories), American scholar Mark Reese (translated “Days gone by” into English in 2019, worked on the translation for 15 years) [1]. Because these statements prove once again that the history of Central Asia, the glorious past of the great Turan, the Timurid period, our classical literature, the period of the

Awakening in the East, the great sources which connect the past and the present, and scientific and artistic works attract the world.

Main Part

It is known that the folk writer of Uzbekistan Pirimkul Kadyrov is a master author of short stories and novels in our literature, interpreting the glorious history of Amir Temur, Gavharshod Begim, king and poet Bobur Mirzo and his sons in both historical and artistic ways. Especially, historical novel “Starry Nights” – dedicated to the life and work of Babur, who was widely recognized as a “charming person”, “a typical representative of the Renaissance” plays an important role in his work. We can find the names of many toponyms or magnificent historical monuments that are closely related to the Timurid’s period in the novel because of the author’s historical novel. But how accurate or complete is this situation reflected in the translation? It is noteworthy that in translating the names of historical places, the Turkmen translator has taken a very careful approach to each historical term and phrase, that is, with *lingua poetica*, *lingua stylistic analysis* and interpretation. According to studies and claims of the translators, it is enough complex to translate historical novels, and the translator is required to know, study, and, in general, to be specially prepared for the historical facts described in the historical work, the historical figures and the layers of history associated with the words, sentences, and phrases used in their speech. If we focus on this side of translation field, capability, hesitation, deficiency in certain places of the translator appear obviously. The translator must give the landscape of the period or obsolete words, historical terms, cast patterns and historical toponyms related to that period, that’s to say historical place names should be proper to the original, except some phonetic changes in the toponyms. Therefore, lexical units in the process of translation in one language are transformed into another language. The following lexical transformations are used in the translation process:

- Transcription and transliteration: in transcription the pronunciation of the word is restored, and in transliteration its graphic form is restored;
- Concretization (clarification – giving a broad meaning in the original in a narrow sense);
- Generalization (generalization – the replacement of a narrow word in the original with a broad generalizing word in translation);
- Modulation (strengthening the meaning of the original lexical unit in translation) [2].

Furthermore, we observed that the translator mainly used the method of transcription and transliteration in the example of the names of historical places used by the author in the example of the text of the novel “Starry Nights” translated into Turkmen. In this case, we will try to show some passages from the text, examples of images on the basis of historical-comparative aspect method, how well the method of transcription and transliteration has justified itself, how skilfully the translator translated toponyms with a creative-individual approach to this method. It is fruitful that the translator tried to achieve precision in the translation of such events, even he added some extra names of historical places. From our point of view, this helps the reader to imagine the names of the historical places where the events took place or the historical scene, like holding a mirror to the reader’s hand. Let’s compare, in Uzbek: “*Ubaydulla Sultan’s army, which had travelled extensively in the **Kyzylkum** and knew its heights, and which occupied the most suitable places for cavalry in a place called **Lake Malik**, again used the method of filling, folded the two wings of Bobur’s army and passed behind him*” (Y.T. 421).

In Turkmen: “*Ubaydullah Sultan pointed his finger like a finger at each of his heels. He broke into a place called **Lake Malik**, and Bobur was coming to the field, and with that intention he was able to settle between **Khairabat** and **Garagolu**, where he was able to squeeze the two wings of Bobur’s army and turn around*” (Y.G. 393).

If we rely on the information given in scientific sources, the military conflict between Ubaydullah and Babur on April 28, 1512 is called the Battle of Lake Malik [3]. “On the shores of Lake Malik in

Bukhara's Khayrabad district, Ubaydulla suddenly attacked Sultan Babur. Due to the defeat in this battle, in the spring of 1512, Central Asia completely fell out of the hands of the Timurids and again became obedient to the Shaybanids. The battle between the Shaybani and Babur is called Kuli Malik in the history" [4].

The name of the sand and the name of the lake occur in the passage above. That's to say, Kyzylqum and Lake Malik. As it can be seen, Sh. Choriyev used the principles of phonetic and stylistic proportion in order to image the names of both places in turkmen language. The translator identified where exactly happened the scene of striking Ubaydullah to Babur's army and gave the names of places which were not mentioned in the original text in order to give clear information to the Turkmen reader. As an example, there is no such a place between Khayrobod and Korakul in the original text. However, the translator Sh. Choriyev mentioned these two historical places using another historical sources in order to inform the Turkmen reader about the historical battle. Of course, the translator read and analyzed "Tarixi Rashidiy" written by Mirzo Haydar and he used as a basis historical memoir novel "Boburnoma" by Bobur in order to create translation of "Starry nights" by the author Pirimkul Kadirov. That's why Sh. Choriyev could image historical places which were not mentioned in the original novel and which were not opposite to the reality in the translation of Turkmen language clearly. So we can say that the translator was able to clarify the historical events and historical spirit in the works by translating the names of such regions as Khayrabad and Karakul, which were not given in the original. According to analysis above we do not mean that the author P. Kadyrov avoided to rely on historical reality or based on history. In fact, in order not to get lost in this work, which is the product of 30 years of work of the author, it is necessary to use the specific historical facts presented in "Boburnoma". P. Kadyrov was able to draw such episodes like historical events, areas which events took place, the view, and images of wars. Our studies show also the translator was able to show phrases which were not expressed in the original text in order to make the novel colorful and emotional, not only relying on chronicles and facts.

We have obtained by our researches that the translator was able to demonstrate his style and skill in translating not only certain evidence and consistency in the naming of historical place names, but also some cast phrases that were not originally given to make the images in the novel more impressive and colorful.

In the Original Text: *"Bobur have known that the luck brings luck more and more. After occupying Samarkand, Urgut, Sughd and castle of Dabusiya denied Shayboni and confessed authority of Babur. Today's news is handing over Karshi and Ghuzor from shayboni". ("Омад ҳам бир келса, қўша-қўша бўлиб келишини Бобур энди билмоқда эди. Самарқанд унинг қўлига ўтгандан кейин бу ёғи Ургут, у ёғи Сўғд ва Дабусия қалъаси бирин-кетин Шайбонийхоннинг ихтиёридан чиқиб, Бобурнинг ҳокимиятини тан олди. Мана бугун Қарши ва Ғузордан хушхабар келди – бу шаҳарлар Шайбонийхон қўйган доругаларни қувибди")* (238).

In the Turkmen Version: *"Just as calamity does not come together, when it comes to happiness, it comes in pairs. According to Babur's life-style, he comes to his neck with a bang. Bobur is now gone. After the conquest of Samarkand by Sheibani, both the Urgut in Gundokar, the Soghd and Dabusian khanates in the west, renounced Sheibani and declared their willingness to be at Babur's disposal. Today, good news came from both Karshi and Guzar—they chased Shaibani's stitches with a dog". (Беланың бир болуп гелмейши ялы, шатлыгам геленде гоша-гошадан гелйэр. Бабыр дурмушың бу едасыны гөре-гөре, өз герденинде чеке-чеке гелйэр. Бабырыңкы хем хэзир угрунады. Самаркандты Шейбанының алинден гаңрып аландан соң, гундокардакы Ургут, гунбатардакы Согд хем Дабусия ханлыклары-да, Шейбаныдан йуз өврүп, Бабырың ыгтыярында болмага мейилликлерини мәлим этдилер. Бу гүн болса Гаршыдан хем Гузардан хош хабарлар келди – олар Шейбанының дикмелерини ызына ит салып ковундырлар")* (215).

We can know according to comparisons given above that the translator added artistic insertion to the description of the work via translating the phrase of “*Омад ҳам бир келса, қўша–қўша бўлиб келиши*” as “*Беланың бир болуп гелмейши ялы, шатлыгам геленде гоша–гошадан гелйәр*”. The phrase of “*ызына ит салып ковундырлар*” was added referring to shaiboni’s troop by the translator and it shows that the interpreter approached the event from a specific emotional point of view. In the original text the author gave the names of places like Urgut, Sughd, and Dabusiya generally. In the translation the translator gave geographical information about those places where exactly situated, sunset or sunrise sides. However, here the translator also made another minor defeat, and this is the fact that the fortresses of Urgut, Sughd and Dabusia were given as khanates. However, it should be noted that in the process of translating the following parts of the work, the translator corrected this mistake and gave the term castle in the form of a gala.

In the Original Text: “Dabusiya Fortress, the most famous fortress between Samarkand and Bukhara, rises beautifully in one corner of the clear spring sky. In the late autumn, when the fortress handed over from the Shaibanikhan and passed to Babur, his army retreated to Bukhara and was in a difficult situation” (“*Тиниқ баҳор осмонининг бир четида Самарқанд билан Бухоро оралигининг энг маишур қўргони бўлган Дабусия қалғаси савлат тўкиб турибди. Кеч кузда бу қалға ҳам Шайбонийхоннинг қўлидан чиқиб, Бобурга ўтиб кетганда қўшини Бухорога чекиниб оғир аҳволга тушиб қолган эди*”) (247).

In the Turkmen Version: “Dabusia, one of the most famous fortresses between Samarkand and Bukhara, which sits under the blue sky of the spring (The fortress of Dabusia spoke to Sheibanykhan inside, saying that it was like a duranok on the mountain until it was created by human hands. Now the khan was in a good mood and his kidneys were bent. In the fall of last year, when this gala passed into Babur’s control, it was snowing like a velin, the khan’s face, and his speech was as if his tongue had been sucked out of his throat. At that time, it was almost as if he had a shower, and he had a Bukhara at his disposal” (“*Бахарың гөк асманының астында йыгрылып отуран, Самаркандт билен Бухараның арасындак иң маишур галаларың бири болан Дабусия галасы (Дабусия – бу демир гала диймек. Зияведдин дийлийән йерде хазирем бу галаның харабалыклары бар). Шу махал ханың аягының астында яйылып ятырды. Дабусия галасы адам эли билен дөредилен чаклаңрак дагада меңземән дуранок дийип, Шейбаныхан ичини геплетди. Хазир ханың кейти чагды, бөвреги бөкуп дурды. Гечен йылың гүйзүнде бу гала Бабурың ыгтыярына геченде велин, ханың йүзүндек гар ягярды, дили гөмейинден согрулан ялы гепләси геленокды. Шол вактлар онуң дүшен гүни меңки болсун диер ялы дәлди, ыгтыярында бир Бухара галыңды*”) (227).

It is clear that except appearing proportion with original in giving the names of historical places, the translator could harmonize describing the image of the shaiboni’s spirit by stable compounds and colorful images in detail and the Dabusiya Fortress likened to a small man-made mountain (*Дабусия галасы адам эли билен дөредилен чаклаңрак дагада меңземән*), a stable combination that does not exist in the original text. And it is as if the reader was secretly preparing for the next military confrontation between Shaibanikhan and Babur via giving phrases like “... ханың кейти чагды, бөвреги бөкуп дурды, ханың йүзүндек гар ягярды, дили гөмейинден согрулан ялы гепләси геленокды. Шол вактлар онуң дүшен гүни меңки болсун диер ялы дәлди” in the translation. The quote from the novel was broadened in the translation. We assign this situation not as a defeat of turkmenish translation, but the achievement of the translation. Because the translator translated the novel with full of joy. If we approach the style of Professor G. Salomov, who created a special school in the science of translation studies, in fact, the content of the text, which consists of only two sentences, is expressed in Turkmen in a more detailed and colorful way through ten sentences. This process is called modulation in translation sphere. “Modulation is a method of reinforcing the meaning of a lexical unit in a translation. In a transformation, the cause-and-effect relationship is usually expressed in a broad sense, and the logical connection between them is always maintained” [5].

Conclusion

Thus, history when translating the names of geographical and historical places in the original text, the translator was also aware of the historical events, the architectural, beautification, and construction works typical of this period, which were stamped on the pieces of. It is noteworthy that while most translators often resort to the literal method of translation in this type of translation of information related to geographical area, toponyms, in the style of the translator Shodurdi Choriev the literal translation is in sync with the free translation method. Therefore, “In translation, it is important to give meaning, not words. It is therefore demanded to avoid literal translation. But sometimes there is also the possibility of literal translation, that is, the original–literally translates into the language of translation. It is necessary to take such an opportunity. Because literal translation is a legal phenomenon in certain cases. In free translation, the translator’s style prevails over the author’s style. He changes, shortens, adds originality to it as he wanted. Sometimes he rewrites the original in his own words, keeping the content and style” [6].

In short, the historical monuments (madrasah, pavilions, palaces) found in the text of the historical novel, the geographical areas, in general, the reproduction of place names in the translation is also a process that requires seriousness and precision from the translator. Since the motive of the work is directly related to the events, of course, the law of conveying place names in the translation in accordance with the original text is not only a complete understanding of the text, but also historical, geographical, ethnographic, socio–political knowledge.

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