The Art of Translating Similes in the Works of Central Asian Writers

Nasiba Iskanova Parmonovna*, Saodat Khasanova Kayumovna*, Khudoyorova Dildora Najmiddinovna*

*English language and Literature Chair, Navoi State Pedagogical Institute, Uzbekistan

Abstract: The topic is translating some stylistic devices in both English and Uzbek in order to develop sociocultural communicative competence and integrated skills of language learners. This article provides a brief overview of these approaches as well as methods for translating them. Some examples of simile from well-known writers' literary works are also provided here.

Key words: stylistic devices, simile, language learner, nation, communication, practice, translation.

1. Introduction

Translation is the process in which a written communication or a text in a first language is produced as the written communication or text in the second language interpreting the same meaning. Here the text in the first language is the "source text" and the equivalent text that communicates the same message is the "target text" or "translated text". Initially translation has been a manual activity. Today, together with manual translation, there is also automatic translation of natural-language texts, which is referred to as machine translation or computer-assisted translation, which use computers as an aid to translation. Translation is one way to bring the world closer.

The main aim of any translator is to convey both the semantic meaning of work and cultural component to meet the demands of readers to get acquainted with the world picture of other people through the author's vision. From this point, cultural information constitutes the major difficulty in translating, and cultural factors should never be neglected as far as translation is concerned. To succeed in translating culture-bound elements translator can use any applicable strategy or, as they are overlapping with each other, use some of them together. [5, p10]

Translator must convey adequately the national character connected with the real representation of life. It means that he must know social conditions and nation development whose literature he translates, he must know and understand the specific spiritual way of life, find explanations of problems caused with peculiarities of this nation and originality of his development. Translation is not only outward form of these mutual relations; it is also dialectic unity of the national and international coloring of its essence.

2. Materials and methods. Translating literary works simply means changing a text in one language to a text in another based on the rules of that language. In this case, the word is distinguished by the fact that it forms a compound, has synonyms, antonyms, idioms, proverbs, forms phraseological units, is used in a figurative sense. The biggest problem with translation is clarifying the differences and similarities between cultures. Residents of a certain culture look at something from their own point of view. Words that appear as equivalents may not be equivalent. Different cultures have different directions. For example, in the culture of Uzbekistan gardening, agriculture, domestic animals and everyday life are of great importance, and in England and America, attention is paid to income, celebrations, financial talk, sports and benefits. Some societies are more technically oriented, others less technically oriented. We have chosen some literary texts in order to translate and to compare stylistic devices in three languages. Similes are used in literature to make writing more vivid and powerful. In everyday speech, they can be used to convey meaning quickly and effectively, as many commonly used expressions or idioms are similes.

For example, when someone says "He is as busy as a bee," it means he is working hard, as bees are known to be extremely busy. By comparing this sentence with Uzbek language, we use an ant instead of bee. Russian people also use “муравей” as bee in their daily life.
“Odamning ruhida shu qadar yengillik paydo bo‘ladiki, xuddi, qanot chiqazib olis ufqlarga uchib ketging keladi…”

(O‘tkir Xoshimov, “Nur borki, soya bor” G‘afur G’ulom nomidagi Adabiyot va san’at nashriyoti, 1977 yil, 15 bet)

There is so much relief in the human soul that you want to take off your wings like a bird and fly to the distant horizons.

In three languages, we can see the same translation of simile. Bird-qush-птица.


In cool weather, her tin black hair turned into ruffled like a white dove’s feather.

2. Bolalaigini eslatadigan guvala devorlar bilan qurshalgan ko‘chalar, cho‘milgan jimjit soylar, olishda sadafdek chaqnab turgan cho‘qqilar, yam-yashil o‘tloqlar ko‘ngliga taskin berarku. [1, p3]

Улицы, окруженные стенами, тихие ручьи, вершины словно блестящие жемчуга вдали,

Probably, the streets surrounded by walls, silent streams, peaks glistening like pearls in the distance,

3. Oppoq bulutar sur kut pigidek bo‘lib, qishloq ustidan shoshilmay toqqa qarab suzib o‘tib ketishardi. [1, p4]

Белые как молочная пенка облака, медленно плыли над деревней в сторону гор.

The white clouds like milk bubbles were floating slowly over the village towards the mountains.

4. Nihoyat jimjit sertuproq ko‘chalarda kezib, muhabbatining bir umr unitilmas kuyide ko‘ngilni yayratuvchi, g‘azaldek yurakka quyiluvchi, tushdek tumanli onlarini kechirgan. [1, p 4]

Наконец он бродил по тихим пыльным улицам, наслаждаясь моментами своей любви, незабываемыми как вечная песня, сердечными как газель, и туманными как сон.

At last, he felt as if he was wandering in the quiet and dusty streets, giving pleasure like a love tune, which were unforgettable, enjoyable as hearty as a gazelle, and as foggy as a dream.

5. Elektro payvandning o‘tkir nuri azamat teraklarning uchini sham piligidek bir dam yonib o‘chirdi. [1, p 6]

Яркий свет электросварки резко вспыхнул как свеча на макушках огромных тополей.


Лицо Зеби было безупречным как луна, ярким как солнце и это состояние являлось ясным как день.

Zebi's facial expression became as clear as the moon, as bright as the sun and as clear as the realities.

7. – Bu nima qiyomat!!! – deb shovqin solishi ikkala yosh qizni, chaqmoq tekkan daraxtday, turgan joylarida qotirib qo‘ydi. [6, p 10]

Фраза: «Это что еще за балаган!» застала обоих девушек врасплох, и они остолбенели словно деревя, пораженные молнией.

His cry: “What a doomsday!” – made the two girls lifeless and motionless, like a tree struck by lightning.

In one sense, communicative translation, by adapting and making the thought and cultural content of the original more accessible to the reader, gives semantic translation another dimensions.

The closer the cultural overlap among three languages — this overlap being more important than the structural attraction or the geographical propinquity of the three languages, but the translator’s empathy being the most important factor of all, the closer, better, the translation is likely to be.
8. Bunday telbalarcha ko’prib-toshuvlarni to’xtatmoq uchun ham, albatta telbalarcha hayqirishlar, chaqmoq qadar qudratli zarbalar lozim bo’lardi. [6, p 10] 
Для того чтобы остановить такой беспорядок, конечно потребуются безумные крики и удары мощные как молния.

In order to stop such kind of disorder, of course, it would be needed insane screams and strikes as powerful as lightning.

9. Yoshlikning quvvatli to’lqinlari ularning barchasini bir bahor yomg’iri kabi yuvib ketmasligi? [6, p 18]
Разве мощные волны молодости не смыли все как весенний дождь?

In these sentences, there should be no loss of meaning, and the aim, which is often realized, is to make the translation more effective as well as more elegant than the original.

10. Sopol piyolada choy ichib yurgan choyxo‘rlar o‘ris poshshoning piyolasida choy ichaylik, deb samovarga aridek yopirildi. [2, p 2]
Любители чая, привыкшие пить его из керамической пиалы бросились на самовар словно пчелы чтобы попробовать чай из чашки русского паши.

The tea-drinkers, who were drinking tea in a ceramic bowl, rushed to the samovar to drink tea in the cup of the Russian tsar like bees.

11.- Isitmangiz ancha baland tinchroq joyda yotib, dam olib bir kungina davolansangiz otdek bo‘lib ketasiz, - dedi keksa fledsher. [2, p 12]
«Если бы вы приляжете в более спокойном месте и отдохнёте бы в течение дня, вы будете как лошадь», - сказал старый фельдшер.

An old medical person mentioned: “If you want to lie down in a much quieter place and get some rest and treatment for a day, you will become healthy like a horse.”

12. Uni ko‘rib chehram – juda nozik, shamchiroqdek bir o’t – sevgiga chanqoq o’t yiltillab turarkan. [7, p 47]
В сердце, еще не знающем, что такое любовь, сияет очень нежный огонь, огонь словно свеча, что жаждет любви.

A very delicate, candle-like sweet heart is glittering in order to fall in love without knowing what the love is.

All translation must be in some degree both communicative and semantic, social and individual. Nothing is more obvious than the creation of a translation, whether communicative, literal or semantic one, must be its measure of accuracy, value and importance.

13…Buyoqda singlisi tag‘in “bir ishkal” ortirdi: shoshqaloq bodomga o’xshab” erta gullab qo’yib, sovaq urib ketgan “ qizlarning qismati shunaqa bo’ladi uzi. [7, p 40]
И тут еще сестра заварила кашу: «Словно торопливый миндаль что рано расцветает и замерзает» девичья судьба, она такая.

...His sister aggravated the problem again like a “hurried almond”, which blooms early in spring and die in the cold. I can compare girls’ fate with it.

In the below translation, any simile, image or comparison should usually be as familiar to the target language as to the source language reader. We are assuming that the three local referents are more common in Uzbek, Russian and English.

14. Hali ishq nimaligini bilaman yurakda juda nozik, shamchiroqdek bir o’t – sevgiga chanqoq o’t yiltillab turarkan. [7, p 47]
В сердце, еще не знаещем, что такое любовь, сияет очень нежный огонь, огонь словно свеча, что жаждет любви.

A very delicate, candle-like sweet heart is glittering in order to fall in love without knowing what the love is.

Some other well-known similes you will often hear are:

+ means in three languages the same meaning, complete correspondences.
– means only partial conformities.
As with a lot of figurative language, when talking to someone from another region or someone not speaking in their native language they might not get the meaning of many similes. Similes can make our language more descriptive and enjoyable. Writers, poets, and songwriters make use of similes often to add depth and emphasize what they are trying to convey to the reader or listener. Similes can be funny, serious, mean, or creative. The translators must put some aim to reflect the spirit and image of the period in the language of translation as if it is the original. The realization of this goal depends, of course, on the translators and their skill.

Following are some more examples of similes regularly used in writing:

<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>UZBEK</th>
<th>RUSSIAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>+You were as brave as a lion</td>
<td>+Sherdek qo’rmas</td>
<td>+Смелый как лев</td>
</tr>
<tr>
<td>+They fought like cats and dogs.</td>
<td>+It mushukdek urushmoq</td>
<td>+Как кошка с собакой</td>
</tr>
<tr>
<td>+He is as funny as a barrel of monkeys</td>
<td>+Masxarabozdek quvnoq</td>
<td>+смешно , как бочка с обезьянами</td>
</tr>
<tr>
<td>+This house is as clean as a whistle</td>
<td>+Yog’ tushsa yalagudek toza</td>
<td>+чист как стеклышко</td>
</tr>
<tr>
<td>+He is as strong as an ox.</td>
<td>+Asaldek totli</td>
<td>+сильный, как бык</td>
</tr>
<tr>
<td>+I am so thirsty that my throat is as dry as a bone</td>
<td>+Chanqagandan og’zim qurub qolibi.</td>
<td>+сухой, как кость</td>
</tr>
<tr>
<td>+That is as easy as shooting fish in a barrel.</td>
<td>+Xamirdan qil sug’urgandek oson.</td>
<td>+так же просто, как стрелять рыбу в бочке</td>
</tr>
</tbody>
</table>

The Art of Translating Similes in the Works of Central Asian Writers
We believe that translation is an exceptionally difficult and challenging job; that it demands the translator to become very careful in choosing and selecting words, word phrases, sentences by comparing the languages.

The translator needs in-depth knowledge in translating and then gives the meaning in the target language. The point of the translation is a bridge between national and international coloring. By comparing three languages as Uzbek, Russian and English sometimes we see no differences, sometimes very different words but close its meanings.

Results and discussion. In the lessons of Discourse analyses, Theory and Practice of Translation and Stylistics, students try to read writers’ masterpieces by comparing three languages as, Russian, Uzbek and English. Any literary work appears on the national ground, reflects national problems, features and at the same time the problems common to all humankind. Passing from one nation to another literature enriches and extends the notion of peoples about each other. It is one of the most difficult cases to convey national coloring.

A linguistically difficult sentence maybe defined as a sentence where one to one translation is impossible and the unit of translation is likely to be at least sentence to sentence. The translator must not use a word or phrase that sounds unnatural or artificial to him. Translation is complicated by its own use of two kinds of units. The grammatical scale of morpheme, word, phrase, sentence and paragraph is generally known. The lexical scale which is perhaps more important in translation.

Some stylistic devices as proverbs and simile, we found out very interesting details and compared them with English language. We worked hard with the translation of Ch. Aitmatov’s literary work “Jamila” and tried to find out the main ideas and specific features of his novel.
5 –Haydasa haydayversin, nima, bo’ri yeb ketarmidi! –deb suddi aravakashlardek chirt etkizib tupurdim-da, qamchini sudraganimcha salmoq bilan qadam tashladim. [3, p 93]
– I can easily go, I am not afraid of anything!- he said. He spit sharply like a carter and began to march by holding the crop.
6 – Biz u bilan apoq-chapoq, bir biridan hech narsani yashirmaydigan, sirdosh do’stlarindek edik. [3, p 95]
– We were on friendly terms with her and we could not hide any secrets like faithful and confident friends.
7 – Ichagi uzilib kulgan Jamila baliqdek sirg’anib, qo’ldan chiqib ketar, xotinlarini yordamga chaqirib qichqirar, lekin ular qiy-chuv ko’tarib, o’zlarining suvda oqib borayotgan ro’mollarini ushlash bilan ovora edilar. [3, p 95]
– Bursting into laughter, Jamila tries to act like a fish in order to escape from hands by shouting to help others. Nevertheless, the women were yielding and screaming by attempting to catch their kerchiefs, which were floating in the stream.
8 – Qayoglarda tentirib yuribsan bolam, sochlaring o’sib, devonaga o’xshab ketibsan-ku. [3, p 90]
– Where have you been wandering, like a foolish one, darling? Your hair has grown and untidy.

**Conclusion.** The translator needs the same in-depth knowledge to re-encode the meaning in the target language. In fact, in general, translators’ knowledge of the target language is more important, and needs to be deeper, than their knowledge of the source language. For this reason, most translators translate into a language of which they are native speakers. The basic determination of translation is to reproduce various types of texts, comprising literary, religious, scientific, philosophical texts etc. in another language and thus making them available to wider readers, to a greater number of target audience and to bring the world closer.

For this reason, the translator plays an important role as a bilingual or multi-lingual cross-cultural transmitter of culture and truths by attempting to interpret concepts and speech in a variety of texts as faithfully and accurately as possible.

Learning proverbs, quotations, sayings need to be fostered so that learners can cope with more and more about them, and deal with them efficiently: quickly, appropriately and skillfully. There are various reasons why our students remember some proverbs better than others: the nature of the proverbs, stylistic devices themselves, under what circumstances they are learnt, the method of teaching and so on. Working with them language learners learn not only a foreign language, but also a foreign language also comparing three languages.

**References**