



ILMIY-METODIK ELEKTRON JURNAL
НАУЧНО-МЕТОДИЧЕСКИЙ ЭЛЕКТРОННЫЙ ЖУРНАЛ
SCIENTIFIC-METHODOLOGICAL ELECTRONIC JOURNAL

Til va adabiyot.uz

«Til va adabiyot – Преподавание языка и литературы – Language and literature teaching» (e-mail:tilvaadabiyotuz@gmail.com)<https://oak.uz/pages/4802>

ULUG‘ ALLOMA VA MUTAFAKKIRLAR MA’NAViy MEROSI INSONIYATNI KAMOLGA YETKAZUVCHI XAZINADIR



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LEXICAL TRANSFORMATIONS, THEIR TYPES AND ROLE IN THE PROCESS OF TRANSLATION

Abstract: in this article the authors analyzed the varieties of lexical transformations, their importance and role in the translation process. The usage of different types of the lexical transformations as well as their specific features are analyzed through the Uzbek translation of Khaled Hosseini's outstanding work *The Kite Runner*.

Keywords: *lexical transformations, translation of literary texts, types of lexical transformations, transcription, transliteration, addition, omission, substitution, contextual translation.*

Аннотация: в этой статье авторы анализируют разновидности лексических трансформаций, их важность и роль в процессе перевода. Использование разных типов лексических трансформаций и также их особенности проанализированы с помощью узбекского перевода выдающийся книги Халед Хоссейни «Бе-гущий за Ветром».

Ключевые слова: *лексические трансформации, перевод литературных текстов, типы лексических трансформаций, транскрипция, транслитерация, лексическое добавление, лексическое упущение, лексическая подстановка, контекстуальный перевод.*

Annotatsiya: ushbu maqolada mualliflar leksik transformatsiyalarning turlari, ularning muhimligi va tarjima jarayonidagi ahamiyatini tahlil qilgan. Turli leksik transformatsiyalarning ishlatilishi hamda ularning asosiy xususiyatlari Holid Xussayniyning mashhur "Shamol ortidan yugurib" asarining o'zbek tilidagi tarjimasida tahlil qilingan.

Kalit so'zlar: leksik transformatsiyalar, badiiy adabiyotlar tarjimasida, leksik transformatsiyalar turlari, transkripsiya, transliteratsiya, leksik qo'shish, leksik qisqartirish, leksik moslashtirish, kontekstli tarjima.

Introduction.

It is known that translation is not only based on translating the given text to the target language and presenting it in another language. This process is much more complicated and takes a lot more energy demanding from the translator not only the knowledge of the language but also the talent and the ability to express the emotion, the feelings of the characters and

the author. In order to fulfill above mentioned tasks a translator needs to use some strategies one of which is lexical transformation.

Lexical transformations are needed in translation process to keep the semantic meaning of the words, sentences, idioms, phrases and etc. They can be in different types and used on different purposes such as: transliteration, transcription, addition, omission,

substitution, contextual translation.

Transliteration is swapping the given text to another giving the same word with the target language letters.

Transcription is writing the sounds of the speech from one language in the letters of the other, giving the same word. Mostly this method is used when we give national coloring or tradition related words concerning to a certain region or area.

Addition can be explained by adding some elements in the target language translation in order to highlight scenes or plot twists in the source language.

Omission happens when we avoid some rude or insulting slangs in a source language (SL) and leave them out in the target language (TL) text.

Substitution is changing the given word in SL to another in TL which can give the same meaning and impression.

Contextual translation is used in order to explain the meaning of word combinations in SL which can sound the same in the TL but can have whole different meaning in translation.

These all methods are important to translate the text from SL to TL keeping all the essentials and the whole plot without a change and losing the impression, author's ideas and his intention from writing this book or work. All of this are used in the translation process of bestsellers of Khaled Hosseini. He is most popular for his book "The Kite Runner" and it is one of his bestsellers.

Literature review. Analyzing the work, we have come across various language styles and cultural terms Khaled Hosseini used to make the story more engaging. Samsudin Hi Adam states that '*Cultural constraints have a big impact on the translation because not all the terms of one culture have an equivalent in another culture. Therefore, applying the appropriate strategies must be carried out to solve the problem, especially in literary translation (novel).*' [1. 3] Thus, culture-bound and national-colored words are not easy to translate and it is difficult to find equivalents of those words.

Reza Moghaddam Kiya points out that 'a word in the SL is replaced by a word from the TL which is not just its formal equivalence, but also its communicative equivalence in the target culture. As it is illustrated in the following examples, these modifications are implemented in line with the readers' general background knowledge of the world they live in and, therefore, play an important role in making the translation intelligible to the readers.' [4. 9] R. M. Kiya wants to explain that the translation is not only related to the language but also it has connection with how much the translator knows the TL's culture as well.

On this point Oksana Pryimachok gives very clear point of view on this issue: 'Reproducing the original

by means of another language, the translator takes the responsibility not only for the preservation of the ideological and aesthetic importance of a literary work, but also for its style, and the linguistic aspect of the embodiment of the author's intention. Adequate literary translation is always an art, which is primarily manifested in the skillful selection of foreign language equivalents to those words, which do not have exact equivalents in the target language for various reasons.' [9. 1]

In this types of situations when we cannot find the adequate translation for the word, we can give the explanation or the word which can partly describe it and then complete it with the part of our own words, despite that we can write down that untranslatable word itself and as a footnote give the definition to that word in the target language to make the translation look more complete and full.

Thus, Adam S. stresses out that 'Translating certain cultural terms has often been a challenge, especially if the same concept does not exist in both languages. On the other hand, the translator may want to preserve the cultural flavor of the source language into the target language. Often in a cultural translation, these types of terms require annotation. However, the translator often has not provided annotation in the target language. Potentially this style choice could cause misunderstandings' [1. 4]

Khaled Hosseini himself is an Afghan-American novelist, UNHCR goodwill ambassador, and former physician. His debut novel *The Kite Runner* written in 2003 was a critical and commercial success. The book and his subsequent novels have all been at least partially set in Afghanistan and have featured an Afghan as the protagonist. Hosseini's novels have enlightened the global audience about Afghanistan's people and culture.

Being born in Kabul, Afghanistan, with a diplomat father, Hosseini spent some time living in Iran and France. When Hosseini was 15, his family applied for asylum in the United States, where he later became a naturalized citizen. Hosseini did not return to Afghanistan until 2003 when he was 38, an experience similar to that of the protagonist in *The Kite Runner*. In later interviews, Hosseini admitted feeling survivor's guilt for having been able to leave the country prior to the Soviet invasion and subsequent wars.

The success of *The Kite Runner* meant he was able to retire from medicine in order to write full-time. His three novels have all reached various levels of critical and commercial success. *The Kite Runner* spent 101 weeks on *The New York Times* Best Seller list, including three weeks at number one. His second novel, *A Thousand Splendid Suns* (2007), spent 103 weeks on the chart, including 15 at number one while his third novel, *And the Mountains Echoed* (2013),

remained on the chart for 33 weeks. In addition to writing, Hosseini has advocated for the support of refugees, including establishing with the UNHCR the Khaled Hosseini Foundation to support Afghan refugees returning to Afghanistan.

The Kite Runner is about the boy Amir whose father was a rich businessman and their servants: father and boy. The story line of the book begins from the self-torture of the main character Amir and his inner thoughts about his past life, especially the event which directly affected his life and changed his whole worldview, emotions and self-acceptance. The work is mainly dedicated to child abuse, self-criticism, prejudice and war affects and it describes the life of Amir, his feelings and emotional experience, the unfairness of life towards him, relationship between his servant Hassan and Hassan's son Sohrab. The author depicts how the war between countries and Taliban affected the life of ordinary people and children's psychology.

The book also describes Amir's efforts trying to forget about his sins and mistakes which he had done being a child and on his way to reach that how he attempted rejecting his own emotions, how he hated his own happiness and couldn't accept himself having a family, being with his father or even getting married to the woman he loves. However, after the 'call of the past' he decides to change all of that and dedicates himself to achieve the forgiveness from his ex-servant Hassan who turns out to be illegitimate brother of him from his father.

At first, the closest person to his heart Rahim Khan dies. He was Amir's father's best friend who wasn't married and the only person who could understand him and knew about his biggest mistake and injustice which Amir did to Hassan. After he finds out about the death of Hassan and his wife, he gets information that they had a son named Sohrab. The story continues with Amir's searching for him, but to his deep regret he finds Sohrab in the hands of his mortal enemy Assef, who raped Hassan when he was eleven. In spite of his terror in front of Assef, Amir tried his best to save Sohrab but Sohrab saved them both fulfilling his father's promise to Assef to make him 'One-Eyed Assef'. Till the end of the story Amir made a lot of effort to communicate with Sohrab, to assure him in his sincerity and to make him feel at least a bit of happiness which he deserved being a child. However, at the end of the story he realizes his dream and feels true happiness and sees Hassan in the eyes of Sohrab when Sohrab smiles looking at kites in the sky.

As we see above, the main character of the story is Amir and the whole story is told by him, he is the narrator of the story. Similarly, the whole story whirls around him and his feelings and emotions, about his attitude towards the war and its affects to their life.

Amir is an imaginative boy who lived in his fantasies and has built his own world in them but one day that world was ruined by Assef - his enemy and partly the antagonist of the story, who becomes the head of the Taliban and nearly kills Amir.

A part from them, we have Hassan and Ali who are shown as the victims of the war and were servants in the family of Amir. Their life was so poor and the author compares it to 'the mud shack' where he had been born, where he had lived his entire life: *"I remember it was spare, clean, dimly lit by a pair of kerosene lamps. There were two mattresses on opposite sides of the room, a worn Herati rug with frayed edges in between, a three legged stool, and a wooden table in the corner where Hassan did his drawings. The walls stood bare, save for a single tapestry with sewn-in beads forming the words _Allah_u_akbar_. Baba had bought it for Ali on one of his trips to Mashad."* [6. 6]

Ali is the servant of their family and the character who, in order to keep the secret of the birth of Hassan, accepted and raised him as his own son. He has very mild and religious character and is described as caring and kind person with always smiling eyes. Despite of his physical disabilities, he does his job with all of his power and attention.

Hassan is described as very faithful friend and forbear human with a kind heart, but he faced a lot of injustice from his fate cause of his heart and character. From his very birth he was betrayed by his mother and then his own friend, who even didn't count him as his friend, left him in the hands of the hyenas. Not later his father died under the bomb and all other severities tortured his whole lifetime. However, Sanaubar, his mother had the worst effect on him, because all the rumors were laid on him and every time hearing coarse words about his mother and being insulted because of the woman whom he even has not seen was very tough for him.

Sanaubar in the book is described as *'a woman nineteen years younger, a beautiful but notoriously unscrupulous woman who lived up to her dishonorable reputation. Like Ali, she was a Shi'a Muslim and an ethnic Hazara. She was also his first cousin and therefore a natural choice for a spouse. But beyond those similarities, Ali and Sanaubar had little in common, least of all their respective appearances. While Sanaubar's brilliant green eyes and impish face had, rumor has it, tempted countless men into sin.'* [6. 7] At the climax part of the story she understands her mistakes and returns to his son Hassan with a pain but accepts her. She helps her daughter in law with Sohrab and they live happily until the Taliban intruding Amir's home and killing Hassan, his wife and Sanaubar herself.

As an example of **transliteration** from the Kite Runner we can analyze the following words:

English	Russian	Uzbek
Babalu	Бабалу	Babalu
Babajan	Бабаджан	Bobojon
Zainab	Зайнаб	Zaynab
Saratan	Саратан	Cancer

These words do not require translation because they are easily understood in both languages. Nevertheless, the given word 'saratan' could be translated into Uzbek as 'saraton' and in the original book there is given the translation of it in English 'Cancer'.

Besides that, we have transcriptions used while **translating** the book to the other two languages:

English	Russian	Uzbek
Buddha	Будда	Budda
Toophan	Туфан	To`fon
Zakat	Закят	Zakot
Agha	Ага	Og`a

All of the words given above are explained in the original book as a dictionary also as in the original version word 'toophan' is translated as 'Hurricane'

Examples of **addition** are also available as it is given in the following table:

English	Russian	Uzbek
my friend Rahim Khan	Мой друг	эски кадрдоним, отамнинг дўсти Рахимхон
Asked me to come see him	Попросил приехать	тез етиб боришим лозимлигини айтди
There is a way to be good again	«Тебе выпала возможность снова встать на стезью добродетели»	«ўтмишдаги хатоларинг ни тузатишинг, номингни оқлаб олишинг учун қулай фурсат туғилди»

As presented in the table above in the example of addition interpreter includes some elements to the translation which do not exist in the SL in order to emphasize the original text of the work. The given phrase 'asked me to come to see him' if to translate it word for word into Russian, it would be 'попросил проведать его' and in Uzbek it would be 'uni ko`rgani borishimni so`radi'. Yet, by this way of translation the translated text would look like very poor and emotionless therefore interpreter added some words and emphasized the text in TL through the use of addition. However, the next phrase is interpreted to both languages with a great exaggeration. In Russian it could be translated as 'Есть возможность снова стать хорошим' and in Uzbek 'Yana yaxshi bo`lishga imkon mavjud'.

There are also some examples of **omission** as well:

English	Russian	Uzbek
Lost her to a fate most Afghans considered far worse than death: She ran off with a clan of traveling singers and dancers.	Тяжкая доля досталась в удел Санаубар, хуже смерти, как сказала бы большинство афганцев, - она сбежала с группой с бродячих певцов и танцоров.	Йўқ, Санобар ўлмаган, ammo ундан баттарроқ бўлган: саёк масхарабозлар гўдасига кўшилиб, кочиб кетганди.
And the cleft lip, just left of midline, where the Chinese doll maker's instrument may have slipped; or perhaps he had simply grown tired and careless.	Вижу его маленькие приплюснутые уши и выпирающую косточку на подбородке, словно у китайца-кукольника соскользнул резец. А может он просто устал и допустил небрежность.	худди моҳир хитой устаси кулиб турган боланинг кўғирчоғини ясай туриб, нинг лабини билмасдан кесиб кўйгандек...
"Yes, Father, "Hassan would mumble, looking down at his feet. But he Never told on me. Never told that the mirror, like shooting walnuts at the neighbor's dog, was always my idea.	«Да, Отец», - бормотал в ответ Хасан, потупившись. Но он ни разу меня не выдал. Ни разу не сказал, что это я всегда был зачинщиком всякой проказы и что страдания соседской собаки(да и солнечные зайчики тоже) - на моей совести.	Гарчи ҳамма хунук қилиқларни мен ўйлаб чиқарсам-да, бирор марта ҳам мени сотмас, ҳамма айбни бўйнига олганча, қийшайиб тураверарди.

According to the data provided above about omission we can conclude that interpreter omitted text when it doesn't change the structure and the meaning of the text in the SL. For instance, 'shooting walnuts at the neighbor's dog, was always my idea.' This part of the text is not translated but omitted in the TL as it was given above. So we can conclude that it was omitted in order to avoid repetition.

Also there we came across the examples of **substitution** :

English	Russian	Uzbek
Devil	Дьявол	Shaytoni lain
Laaf	Предание	Lof
Sin	Грех	Gunoh

Substitution is mostly used when the translator has the equivalent word which can fully give the same meaning and there all the words are able to fulfil that exact task. Nevertheless, the given word 'devil' also could be altered as the word 'satan' or in Russian 'сатана' but to keep the texts more close to each other, the interpreter had used the word 'дьявол'.

And in the exemplification of **contextual translation** given in the following table:

English	Russian	Uzbek
Baba was impossible to ignore, even in his sleep	Даже во сне Баба громко заявлял во сне.	Отам ҳатто уйқусида ҳам ўзининг кимлигини билдириб турарди.
Hassan and I fed from the same breasts. We took our first steps on the same lawn in the same yard. And, under the same roof, we spoke our first words. Mine was _Baba_. His was _Amir_. My name	Меня и Хассана вскормила одна женщина. Свои первые шаги мы сделали на одной и той же лужайке и на одном и том же дворе. И под одной крышей мы произнесли наши первые слова. Я сказал: «Баба» Он сказал: «Амир». Произнес моё имя.	Мен биринчи бўлиб «бобо» деган сўзни айтдим, у эса «Амир», яъни менинг отимни айтиб тили чиққан...

This lexical transformation has been done to shorten the text but without losing the original meaning and emotions from the SL. But translation could be changed or made in another way as well. So conclusion comes itself, interpreter changed the text not to repeat the same scene.

Conclusion.

Concluding from above written we can say that lexical transformations are important to fully keep the impression of the book and ideas of the author. The examples which are provided inform us about some difficulties which interpreters can face during the translation process. In order to achieve these aims, interpreters use various transformations including lexical transformations when they cannot find equivalent word in the target language such as transliteration, transcription, omission, addition, substitution and contextual translation.

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