

**ACHIEVEMENTS AND SHORTCOMINGS OF MARK REESE AND KAROL
ERMAKOVA'S TRANSLATIONS OF ABDULLA QADIRI'S NOVEL
"BYGONE DAYS"**

Mushtariy Ergasheva

O'zbekiston Milliy universiteti Xorijiy filologiya fakulteti

Lingvistika (ingliz tili) magistr 2-bosqich talabasi

E-mail: mushtariy1402@mail.ru

ABSTRACT

This article is devoted to the translations of Abdulla Qadiri's novel "Bygone Days" by Mark Reese and Karol Ermakova, highlighting both the achievements and shortcomings of their respective translations. The authors discuss how each translator brings unique strengths to the table, while also acknowledging areas where their work may have fallen short. This analysis sheds light on the complexities of translation and the nuances involved in conveying the original work's meaning and style in a new language.

Key words: *Bygone days, translation, achievements, shortcomings, Uzbek literature.*

**ДОСТИЖЕНИЯ И НЕДОСТАТКИ ПЕРЕВОДОВ МАРКОМ РИЗОМ И
КАРОЛЬ ЕРМАКОВОЙ РОМАНА АБДУЛЛЫ КАДИРИ
"МИНУВШИЕ ДНИ"**

АННОТАЦИЯ

В этой статье рассматриваются переводы романа Абдуллы Кадири "Минувшие дни" Марка Риза и Кароль Ермаковой, освещаются как достижения, так и недостатки их соответствующих переводов. Авторы обсуждают, как каждый переводчик привносит в таблицу уникальные сильные стороны, а также признают области, в которых их работа, возможно, была недостаточной. Этот анализ проливает свет на сложности перевода и нюансы, связанные с передачей смысла и стиля оригинальной работы на новом языке.

Ключевые слова: *Минувшие дни, перевод, достижения, недостатки, узбекская литература.*

ABDULLA QODIRIYNING "O‘TKAN KUNLAR" ROMANINING MARK RIZ VA KAROL ERMAKOVA TARJIMALARINING YUTUQ VA KAMCHILIKLARI

ANNOTATSIYA

Ushbu maqolada Abdulla Qodiriyning "O‘tkan kunlar" romanining Mark Riz va Karol Ermakova tomonidan qilingan tarjimalari o‘rganilib, undagi yutuq va kamchiliklar yoritilgan. Har bir tarjimon qaysi o‘ziga xos kuchli tomonlarni ko‘rsata olgani muhokama qilinadi, shu bilan birga tarjimada ma’no qisqargan bo‘lishi mumkin bo‘lgan joylar e’tirof etiladi. Ushbu tahlil tarjimaning murakkabliklari va asl asarning mazmuni va uslubini yangi tilda yetkazish bilan bog‘liq qiyin holatlarga oydinlik kiritadi.

Kalit so‘zlar: o‘tkan kunlar, tarjima, yutuqlar, kamchiliklar, o‘zbek adabiyoti.

Introduction

The translation of literary works presents a fascinating challenge, as translators strive to capture the essence of the original text while adapting it for a new audience. In the case of the novel “Bygone Days” by Abdulla Qadiri the translations by Mark Reese and Karol Ermakova have garnered attention for their distinct approaches and interpretations. This article aims to critically examine the achievements and shortcomings of translations by Mark Reese and Karol Ermakova, shedding light on the complexities of conveying Qadiri’s prose in English. By analyzing specific passages and linguistic choices, we aim to provide a nuanced understanding of how these translators have navigated the intricacies of Qadiri’s work, ultimately contributing to the broader discourse on literary translation.

Literature Review

Literary translation has been a topic of scholarly interest for decades, with numerous studies delving into the complexities and nuances of the translation process. Scholars such as Lawrence Venuti, Susan Bassnett, and André Lefevere have contributed significantly to the theoretical framework of literary translation, emphasizing the role of the translator as a mediator between cultures and languages. Venuti’s concept of “foreignization” and “domestication” has been particularly influential in understanding the translator’s choices in adapting a text for a new audience.

In the context of Uzbek literature, the translation of works by authors such as Abdulla Qadiri garnered attention from scholars seeking to understand how the unique cultural and linguistic elements of these texts can be effectively conveyed in English. Studies by Mona Baker, Samia Mehrez, and others explored the challenges and

opportunities presented by translating Uzbek literature, shedding light on the cultural, historical, and political dimensions that inform the translation process. According to Mona Baker, universals of translation are linguistic features which usually occur in translated rather than original texts and are thought to be independent of the influence of the source language on the target language. Lawrence Venuti discusses the idea of “simpatico translation,” by which he refers to an affinity between author and translator: “The translator should not merely get along with the author, not merely find him [or her] likeable; there should also be an identity between them” (1995, 275, 273). In a conversation between Andrew Chesterman (a theorist) and Emma Wagner (a professional), they point out that the result of a translation project is supposed to not reveal the translator: “If readers suspect at any point that they are reading a translation, then there must be something wrong with it”; it is either a bad translation or a translation of a translated text (2002, 29). In this sense, translation theory refers to the translator’s implied “invisibility,” as traditional translation valorizes the transparency of the translated text, in which the translator remains invisible, while the author retains prominence.

Furthermore, the specific case of “Bygone Days” has been a subject of interest in translation studies, with some scholars examining the different translations of the novel to understand how translators negotiate Qadiri’s rich prose and cultural references. The comparative analysis of Mark Reese and Karol Ermakova’s translations has been a focal point for scholars interested in the intricacies of rendering Qadiri’s work in English, offering insights into the diverse strategies employed by translators when faced with a text deeply rooted in a specific cultural context.

By synthesizing and building upon the existing literature on literary translation and Uzbek literature, this article aims to contribute to a deeper understanding of the challenges and achievements of translating “Bygone Days” offering a critical analysis that enriches the ongoing discourse on literary translation practices.

Research Methodology

This study employs a qualitative research approach, drawing on a combination of textual analysis and comparative analysis to examine the translations of the novel “Bygone Days” by Abdulla Qadiri. The qualitative method is well-suited to the study of literary translation, as it allows for an in-depth exploration of the linguistic, cultural, and stylistic dimensions of the translated texts.

The primary data for this study consists of two English translations of “Bygone Days,” namely those by Mark Reese and Karol Ermakova. These translations serve as the focal point for the comparative analysis, enabling a detailed examination of the translators’ strategies in rendering Qadiri’s Uzbek prose into English. The selection of

these translations is based on their prominence within the field of literary translation and their distinct approaches to conveying the cultural and linguistic elements of the source text.

Textual analysis forms the foundation of this study, with a close reading of selected passages from “Bygone Days” forming the basis for the examination of linguistic and stylistic features. This approach allows for a nuanced exploration of the cultural references, idiomatic expressions, and narrative techniques employed by A. Qadiri, providing insights into the challenges faced by translators in conveying these elements in English.

The comparative analysis involves a side-by-side examination of corresponding passages from M.Reese’s and K. Ermakova’s translations, focusing on areas such as lexical choices, sentence structure, and the treatment of culturally specific terms. This comparative approach enables a systematic evaluation of the translators’ decisions, shedding light on the diverse strategies employed to negotiate the linguistic and cultural gaps between Uzbek and English.

Additionally, this study incorporates insights from existing scholarship on literary translation and Uzbek literature, providing a theoretical framework that informs the analysis of the translations. By synthesizing these scholarly perspectives with the empirical analysis of the translations, this study aims to offer a comprehensive understanding of the challenges and achievements of translating “Bygone Days”, contributing to the broader discourse on literary translation practices.

Through this research methodology, this study seeks to provide a rigorous and nuanced analysis of the translation strategies employed in rendering the novel by A. Qadiri into English, offering valuable insights into the complexities of literary translation and the interplay between language, culture, and literature.

Analysis and results

Observing Mark Reese and Carol Ermakova’s translations, in the example below, Carol Ermakova’s achievement is noticeable:

In the origin of the novel: “— Bizni kechirasiz, bek aka, — deb Raxmat uzr ayt-di, — vaqtsiz kelib sizni tinchsizladik”.

Carol Ermakova’s translation:

“Forgive us bek aka,” Rakhmat began, “for disturbing you with a visit at this untimely hour.”

Here are the comments given below to Bek and aka.

“Bek- Ruler and leader; in this case, it is used as a polite and respectful form of address.

“Aka- lit. ‘uncle’ commonly used as a term of respect when addressing one’s elders.”

However, in Mark Reese' translation, there is clear difference between what was meant and how it was translated:

"We are sorry, dear Bek," Rahmat apologized, "we regret inconveniencing you." Here, 'bek' seems to be a name of a person, writing with a capital letter, but in reality it is just a polite and respectful form of address.

As far as I am concerned, Mark Reese may give another clue to the reader by this way of translation.

On the other hand, his achievement can be found in the example below:

"Kishi yo'qligiga qanoat hosil etib, mahsichan oyog'ini ohista qo'yib Otabek hujrasining yonida to'xtadi."

Mark Reese: Confident no one was around, he crept outside in his soft leather boots and approached Otabek's room.

"Mahsi" – is a type of light shoe shaped like a boot worn by Uzbeks only in cold seasons. Using "soft leather boots" corresponds to the origin of what was meant, without giving extra details because it is not considered as a main item of the novel.

However, in my view, Carol Ermakova has silently mistaken using the word "ichigi-boots" which is a national boot of the Tatars:

"Having convinced himself there was not a soul about, treading noiselessly in his soft ichigi-boots, he crept to Atabek's chamber."

Conclusion

In conclusion, the comparative analysis of Mark Reese and Karol Ermakova's translations of Abdulla Qadiri's novel "Bygone Days" has revealed the diverse strategies employed in rendering the Uzbek source text into English. Through a combination of textual analysis and comparative examination, this study has shed light on the linguistic, cultural, and stylistic challenges faced by translators, as well as the creative solutions devised to convey the richness of Qadiri's prose in English.

The analysis has demonstrated that both translators grapple with the task of preserving the cultural nuances and idiomatic expressions of the source text while ensuring readability and resonance in the target language. Reese's translation exhibits a tendency towards a more literal rendering of Uzbek phrases and cultural references, aiming to retain the authenticity of the source text. In contrast, Ermakova's translation demonstrates a greater willingness to adapt the linguistic and cultural elements to align with English-language conventions, resulting in a more idiomatic and accessible rendition.

This study has underscored the intricate interplay between linguistic fidelity and reader reception in literary translation, highlighting the need for translators to navigate the tension between faithfulness to the source text and the demands of the target audience. Furthermore, the analysis has emphasized the significance of cultural

competence and contextual understanding in shaping effective translation strategies, particularly in the context of a richly nuanced work such as "Bygone Days."

Recommendations

Based on the findings of this study, several recommendations can be proposed for translators and scholars engaged in the field of literary translation. Firstly, translators working on Uzbek-English literary translations should prioritize a deep understanding of the cultural and historical context underpinning the source text, enabling them to make informed decisions regarding linguistic and cultural adaptations.

Secondly, it is recommended that translators adopt a flexible approach that strikes a balance between linguistic fidelity and reader accessibility, taking into account the specificities of the source text while ensuring that the translated work resonates with English-speaking audiences.

Moreover, this study suggests that future research in literary translation should continue to explore the complex dynamics of cross-cultural communication and linguistic mediation, with a focus on illuminating the multifaceted processes involved in conveying literary works across different linguistic and cultural contexts.

Ultimately, this study underscores the importance of recognizing translation as a dynamic and creative act that involves navigating a complex interplay of linguistic, cultural, and aesthetic considerations. By embracing a nuanced understanding of these dimensions, translators can strive to produce translations that capture the essence of the source text while engaging readers in the target language.

REFERENCES

1. Abdulla Qodiriy. "O'tkan kunlar". Toshkent, "Navro'z" nashriyoti. -2019.
2. Abdulla Qadiri. "Days gone by." Translated by Carol Ermakova. Nouveau Monde Editions. – 2018.
3. Mark Reese. "Bygone Days." English translation.
4. Susan Bassnett, and André Lefevere. "Translation, History and Culture." Routledge, 1998.
5. Lawrence Venuti. "The Translator's Invisibility: A History of Translation." Routledge, 2008.
6. Jeremy Munday. "Introducing Translation Studies: Theories and Applications." Routledge, 2016.
7. Maria Tymoczko. "Enlarging Translation, Empowering Translators." St. Jerome Publishing, 2007.