

THE ART OF CHAIN ANALOGUES IN THE TRANSLATION OF KOB O ABE'S "WOMAN IN THE SAND"

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Annotation

Japanese writer Kobo Abe's novel "Woman in the Sand" has been translated into Uzbek with great skill. This work has been translated into many languages and is included in the list of masterpieces of Japanese literature. Interpreted by researchers as a complex work, this novel provides an in-depth analysis of the eternal conflict between man and the universe, the individual and society, good and evil, good and evil, in terms of life and death. Through impressive images, the author emphasizes that the real purpose of human existence in this bright world should be to serve members of society like himself, grateful and unselfish, to strive for regular goodness. Simulation devices have a special place in the success of the author's "Woman in the Sand." It details abstract concepts and situations through simulation constructions. Even in order to get to the essence of the simulation devices in his works, it is sometimes necessary to be aware of Japanese linguoculturalism.

Keywords: Kobo Abe, "Woman in the Sand", translation, simulation devices.

Introduction

It is known that a lot has been said about the history, essence and significance of translation and it is regularly emphasized in various levels of research. Translation is one of the most ancient types of human activity, thanks to which we can imagine the history of human development in all its details. Translation is a powerful weapon that serves the interests of friendship, brotherhood and cooperation between peoples, the expansion of economic, political, scientific, cultural and literary ties between them. Translation also accelerates the process of interaction and interaction of literatures of different peoples.

Kobo Abe's novel "Woman in the Sand", which is interpreted as a complex work by researchers, deeply analyzes the eternal conflict between man and the world, individual and society, good and evil, goodness and evil from the point of view of life and death. Through impressive images, the author emphasizes that the real purpose of living in this bright world should be to serve the members of the society with pleasure and selflessness, to strive for regular goodness.

Yes, indeed, the characters of Kobo Abe have a unique naturalistic image. If an artist tries to draw those characters using his expression, he can put the characters in the writer's image on paper exactly as the author wanted. This shows the writer's ability to choose words correctly, skillfully introduce visual aids into the text, and use language

units correctly and accurately. His skill in using simile constructions is also of particular importance.

It is known that similes are a phenomenon inextricably linked with the way of looking at the world, the attitude towards nature and society, the unique way of thinking in understanding the world and the method of comparison. "People's attitude to a certain object, symbol, action-state, associative way of thinking is manifested in similes." In world linguistics, in the description of the linguistic landscape of the world, it is important to research the role of such things as how a certain nation perceives the world, how it is expressed through language, its national-cultural views that distinguish it from others, its own way of thinking, as well as the general and specific aspects of the world landscape manifested in language. became one of the issues. Similes should be studied as a linguistic and cultural unit of the language. Because they are recognized as units that clearly express the unique way of looking at the world of each nation.

Similes, as one of the most effective visual tools, take an active part in ensuring the clarity and imagery of the image in the literary text. "Synonyms are constructions in speech that have significant artistic-stylistic and linguopoetic possibilities. That's why similes have been the focus of researchers' attention since the earliest times in world philology as a special tool that ensures the effectiveness of speech. Linguists and literary scholars have repeatedly emphasized this important function of similes in the literary text in their research. This is quite natural, because "similes are one of the tools that clearly show the culture of different peoples. The experiences, imaginations, national and cultural traditions of the ancestors who lived in a certain period are imprinted in them. Most linguists who have studied similes in language believe that fixed similes are close to idioms or have the status of idioms, which are the result of many centuries of use in human speech He emphasizes that it stabilizes and becomes fixed in the minds of the speakers in the form of certain models, that the standard of analogy, that is, the image based on the analogy, is regularly and strictly connected with a specific sign-object. Also, special attention is paid to four elements in simile construction sentences: 1) subject of simile; 2) benchmark of comparison; 3) the basis of analogy; 4) formal indicators of simile. In her monograph on the linguopoetics of Uzbek folk songs, M. Yaqubbekova states that another element of simile is the "purpose of simile".

The main purpose of any simile in translated works should be to concretize concepts that are difficult to imagine in the original, to clarify abstract concepts, to embody the most subtle aspects of things, events, and actions in beautiful colors before the eyes of the translation reader.

We can see this from the following excerpt from the translation of the work: The flood will be very terrible on our side. The sand falls on us like a waterfall. (p. 45)

大風というと、この辺のは、そりやすごいんですよ・砂がごうごう、滝みたいに流れだしましてね。[*Ōkaze to iu to, kono hen no wa, sorya sugoi ndesu yo suna ga go u gou, taki mitai ni nagare dashimashite ne.*]

Speaking of strong winds, this area moves amazing sand and it begins to flow like a waterfall (p. 131).

So, simile has four important aspects in construction, 1) subject of simile, 2) standard of simile, 3) base of simile, 4) formal indicator of simile. The originality of the simile is determined according to the standard of the simile. M. Yoldoshev in his book "Secrets of the Cholpon word" divides the simile into the following types according to whether the standard of simile is original or not. Similes in the Uzbek language are divided into traditional and private-author similes according to the original or non-original standard of the same simile. It is known that in our speech there are a number of similes such as rough as a bear, meek as a sheep, cunning as a fox, white as cotton, hard as a rock. They belong to the Uzbek people artistic imaginations, cultural, historical experiences, generally, the assessment of the external world has been used throughout the ages. Since these similes were formed long ago as a product of oral criteria, passing from mouth to mouth, from work to work, their simile standards always lost their originality, became stereotyped speech fragments and took on a traditional tone. Because of this, they are called traditional similes. Above for example, sand bursting out like a waterfall during a flood is not a traditional simile, it is a specific simile, because comparing dry substances such as dust, pollen, sand with the element of water requires serious artistic thinking. It is difficult to find these subtle similes in other works of art. By simulating the natural phenomenon occurring in front of the author's eyes with another more familiar natural phenomenon, the author tries to visualize the situation more accurately. In the works of Abe Kobo, it is observed that he uses a chain-like construction of similes, for example, the roughness of a scarred face, the fact that anger is at the speed of a storm, and the fact that saliva tastes like burnt sugar are expressed through similes. In the first one, the form is shamoyil, that is, a face, in the second, a voice, that is, panting, and in the third, a complete feature, that is, saliva. In this device, the simile is explicit in one place and implicit in two places. As he stood up, his joints creaked like a tin roof in the wind. The man looks anxiously at the tank. When he was limmo-lim again, he soaked the towel and pressed it on his face. His body trembled like a poplar leaf. (p.144)

立上ると、節々が、風に鳴るトタン屋根の音をたてた。わざわ、水甕をのぞきこむ。口元までたっぷり補充されていた。手拭をぬらして、顔におし当てた。戦慄が、螢光を発して、全身をつらぬいた。[*Tachi noboru to, fushibushi ga,-fū ni naru totan yane no oto o tateta. Wa zawa, mizugame o nozokikomu. Kuchimoto made tappuri hojū sa rete ita. Tenugui o nura shite,-gao ni oshi ateta. Senritsu ga, keikō o hasshite, zenshin o tsuranuita.*]

The joints are likened to a wind-blown tunic roof, and the body is likened to a poplar leaf. Analogies like this help make complex situations easier to understand.

In her article on the problems of poetic translation, researcher A. Bumatova emphasizes that translation is a communicative tool that serves the spiritual needs of another people and creates an opportunity for artistic enjoyment of a particular work created in one language, and also touches on the issue of the translator's will: "In a practical sense, translation is a means of communication. , from a scientific point of view, it has its own rules that regulate the process of translating text from one language to another. The extent to which a translator can act freely in the translation of a text is a source of constant debate and discussion."¹

The wood of the roof, covered with flying sand, shone like new. But when it comes out, it is as soft as a biscuit. (p. 154)

飛砂に研ぎ出されて、屋根は、葺きたてのように自く柾目を浮き立たせていたが、いざ乗ってみると、やはりしつけたビスケットのように、ぶよぶよなのだ。

[Tobisuna ni togi dasa rete, yane wa, fuki-tate no yō ni ji ku masame o ukitata sete itaga, izu notte miru to, yahari shikketa bisuketto no yō ni, buyobuyona noda.]

The roof, sharpened by flying sand, had a grain of its own, like that of a freshly closed roof, but still looked like a shiny biscuit when you stepped on it (p. 209).

It is said that it was originally made as if it had been polished. The writer is not satisfied with this, and the next simile brings the device. A biscuit standard is used for this. Biscuits are soft and prone to rubbing, so the fact that a wooden roof looks new and becomes worn and prone to rubbing is very original in this series of similes.

広く、扇形にひらいた砂の起伏のかなめのあたりに、瓦屋根や、トタン屋根や、板葺きの屋根が黒く群がり…。[“Hiroku, ōgigata ni hiraita suna no kifuku no kaname no atari ni, kawara yane ya, totan yane ya, itabuki no yane ga kuroku muragari…】(120-bet)

Wide, glove-shaped undulating sand, tiled roofs, galvanized iron roofs, and wooden roof corners crowded with black ... (p. 213). This device is the most unique of the types of analogies we have observed, the chain analogy. Usually, one character is described in a layered form, in a structured form, by analogy from several sides, but in this device, two separate subjects are combined into one sentence. That is, the dunes are like a wave, and the tunic covering the roofs of the houses at their foot is like a glove. As a result, the sand dune and the roofs of the houses there appear in front of the reader in the form of a single chloride. As it is known, in many existing studies, it is decided that comparison is a stylistic tool to compare one subject to another. But these studies do not indicate the purpose for which such comparisons are made. In our opinion, analogy is, first of all, an important means of attributing a sign to an event. Simulating one object or event to another is not a single goal, but a means of presenting this sign, that is, an image.²

¹ Bumatova A. Interpretation of meaning in poetic translation. "Foreign languages in Uzbekistan" scientific-methodical electronic journal. No. 6/2019. -B. 132-152. journal.fledu.uz

² Mustaeva G. Linguistic image in the interpretation of language and speech relations. Foreign philology. No. 4, 2017. -B.92.

In conclusion, the need to translate selected works of Uzbek art into Uzbek is growing day by day. At the same time, it is noteworthy that the issue of the quality of the translation language is on the agenda. Regular research of the linguopoetic features of translated works is a very necessary activity.

In this way, it is possible to determine the level of improvement of the national language of translation, to expand the scope of research in the field of comparative linguistics and comparative literature by examining the extent to which the translator uses the potential of the national language on the basis of scientific approaches.

We also had the opportunity to evaluate the creative activity of the translator by studying the lingvopoetic features of the simulation devices in the works of Kobo Abe, one of the great representatives of Japanese literature.

In general, in order to perfectly comprehend and translate a work written in another language, it is also necessary to have a thorough knowledge of the linguistic culture to which the author belongs. Kobo Abe's novel *The Woman in the Sand* is a rich work of art, rich in visual aids. The simulation devices used by the author are based entirely on the national mentality, in which the subtle observations of the Japanese people, the way of looking at the world typical of the Japanese are clearly and uniquely expressed.

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