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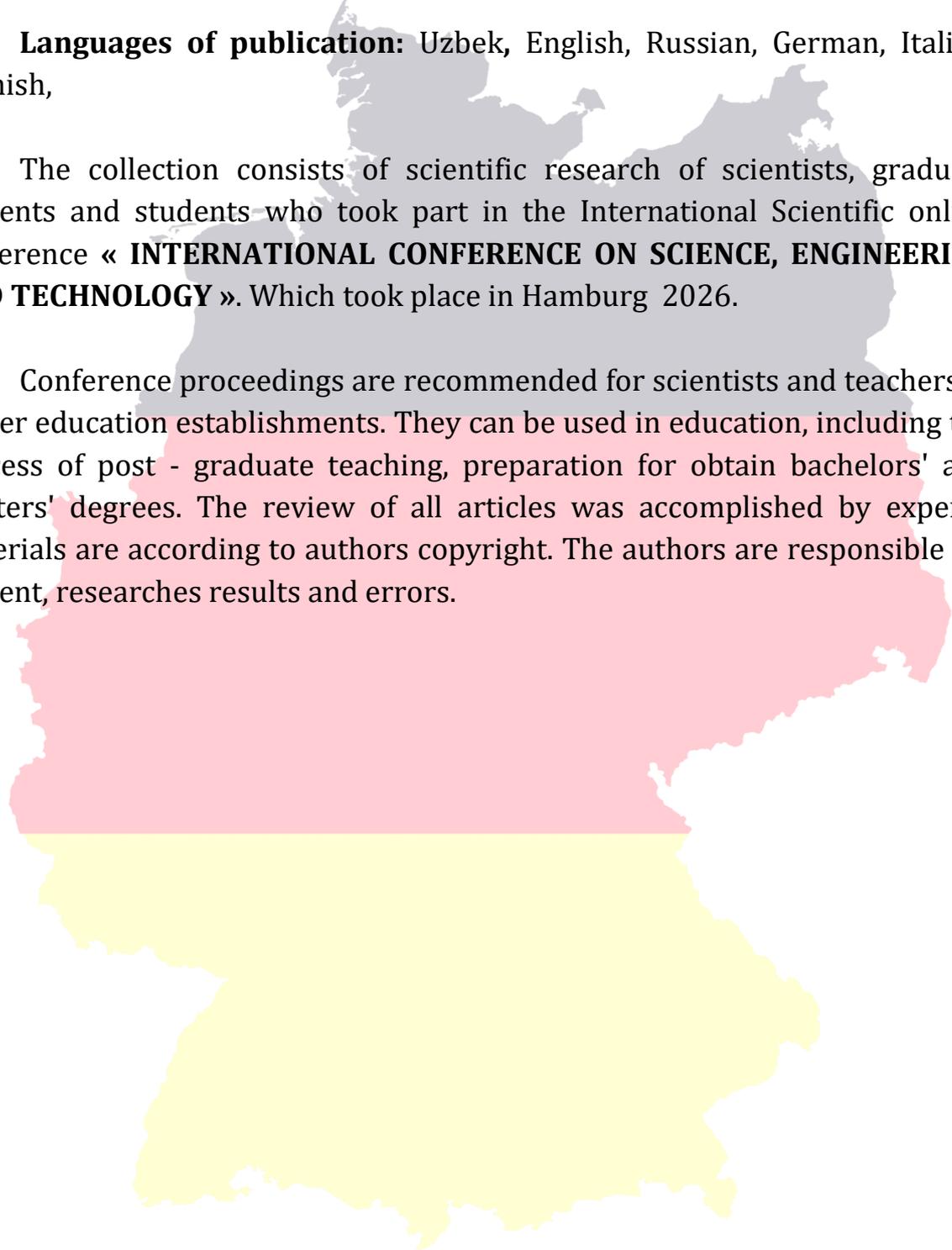


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Cultural and stylistic aspects of dialogue translation

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A conversation between two or more characters is called a “dialogue.” According to Academician Izzat Sulton, the most characteristic feature of dialogue is the presence of an intense intellectual exchange between the speaking characters (the term “dialogue” derives from the Latin dialogus, meaning conversation, dispute, or debate). Dialogues that consist purely of informational content are very rare and usually serve as preparation for the ensuing debate within the dialogue.

Dialogue reveals the inner world of characters, demonstrates and develops the conflicts in their relationships, and contributes to the continuous progression of the plot. Therefore, dialogue plays a significant role in both the form and content of a literary work.

Emphasizing the importance of dialogue in the formation of character, I. Sulton also addresses the issue of dialogue among the characters in the novel “Bygone Days”. In this work, the tragic nature of the relationship between Kumush and Otabek is revealed not only through the author’s narration but mainly through dialogue, where it gradually unfolds. “If,” says I. Sulton, “we set aside the author’s narration and consider only the dialogues of the characters, we can still gain a fairly complete understanding of the work’s idea, plot, and overall content: such is the formative power of dialogue in a literary work.”

In uzbek translation: “..Отабек меҳмонларни танчага ўтқазиб, фотиҳадан сўнг Ҳасаналидан сўради:

- Тузукмисиз ота?
- Худога шукур! – деди Ҳасанали. – Боягидан бир оз енгилладим. Мазмуни ис теккан экан.
- Баъзи юмушлар буюрсам ...
- Буюрингиз, ўғлим.
- Раҳмат ота, бўлмаса бизга чой қайнатиб берсангизчи!
- Хўп, бегим!

Ҳасанали чикди. Раҳмат Отабек билан яна бир қайта соғлиқ сўрашгандан кейин сўради:

- Бу киши кимингиз бўладир, бек ака?
- Отабек Раҳматнинг саволига жавоб бермай, эшикка қаради. Ҳасаналини хужрадан узоқлатиб, сўнгра жавоб берди:
- Қулимиз.
- Бу сўздан нима учундир Ҳомид ажабланган эди:
- Қулингиз?
 - Шундоғ.



In Russian: Старик и гости тоже обменялись приветствиями, и после того как гости сели у сандаля и бала прочитана фатиха, Атабек обратился к старику.

- Как себя чувствуете, почтеннейший?
- Слава богу, полегчало. Видно, просто угорел.
- Можете оказать услугу?
- Приказываете, господин мой!
- Спасибо, отец. Вскипятите-ка нам чаю.

Старик вышел, а Рахмат, снова почтительно справившись о здоровье Атабека, спросил:

- Кто этот человек?

Атабек взглянул на дверь, и лишь когда убедился, что старик не может услышать его, ответил:

- Это Хасанали, наш раб.

Хамид крайне удевился:

- Ваш раб?!
- Да.

Translators have also provided special explanations for certain culturally specific words in the original text. For instance, in order to convey a distinct local color, Abdulla Qodiriy uses the word *tancha* instead of the more standard literary term *sandal*. Russian translators render this using the modern Uzbek form *sandal* through transcription and provide an explanatory note.

Another example is the word *fotiha*, which belongs to the category of religious *realia*.

In Russian: Санда́л – низкий столик, который ставится над углублением в полу с горячими углями, служит для согревания ног зимой. (Санда́л – A low table placed over a recess in the floor filled with hot coals, used for warming the feet in winter.

The next term is *fotiha*, which belongs to the category of religious *realia*.”

Фатиха – краткая благодарственная молитва. (фотиха – A short prayer expressing gratitude.)

It is appropriate to commend the Russian translators for providing explanatory notes for such *realia* found in the sentence preceding the dialogue, which serves as a preparatory element. However, the same cannot be said regarding the translation of the initial forms of address and questions used by the characters within the dialogue. In the original text, Otabek addresses Hasanali as *ota* (“father”). This choice is not accidental. Shortly after this dialogue, Abdulla Qodiriy explains that Hasanali had been purchased by Otabek’s grandfather from the Turkmens, was married to a maid at the age of thirty, and although he had several children, they all died in infancy. For this reason, Hasanali regarded Otabek as his spiritual son. Consequently, Qodiriy consistently has Otabek address Hasanali as *ota*. The Russian translation uses the word *pochtenneyshiy* (“most honorable”), which is not



appropriate, as it conveys meanings such as “esteemed,” “respected,” or “honorable.” In the novel “Bygone Days,” such a form of address is never used for Hasanali. Therefore, it would have been more appropriate for the translators to consistently use otets (“father”), as they do later in the dialogue.

Let us now consider the continuation of the dialogue. In the text, when Rahmat asks Otabek who Hasanali is, Otabek ensures that Hasanali is out of earshot before replying, “our servant.” However, the Russian translators introduce unnecessary clarification by rendering it as: “This is Hasanali, our slave.” In fact, Otabek does not mention Hasanali’s name in his response. Furthermore, in the original, Otabek’s refined manners and restraint are reflected in his response to Homid’s surprised question about Hasanali being their servant. He replies modestly, “shundoq” (“so it is”), conveying a sense of tact and decorum. In the Russian translation, however, this is rendered bluntly as “Yes,” which contradicts the norms of Eastern etiquette and politeness.

Based on this Russian translation, the German version was produced.

It is evident from the German translation that Arno Specht reproduces all the shortcomings found in the Russian version. From inserting Hasanali’s name into Otabek’s speech to replacing the tactful “shundoq” with a blunt “yes,” these inaccuracies are carried over and presented to German readers. As a result, the distinct features of Eastern communicative culture and respect for elders are diminished.

It is commendable that, as in the Russian edition, the German translation provides explanatory notes for certain culturally specific terms used in the dialogue. From these notes, the reader can gain a general understanding of the Uzbek tancha (sandal). However, it is not entirely accurate to describe it solely as a structure filled with coal, as is done in both the Russian and German versions. In reality, a tancha may also use firewood. Since dialogue plays a crucial role in depicting the external and internal worlds of characters, particularly in illustrating relationships between them, it is essential to faithfully reproduce the richness and nuances of the vocabulary used within it.

Translation is a creative process that involves recreating the original text. To accomplish this, a thorough command of both languages is required. In translation, intuition works alongside philological analysis. Since translation cannot exist without language, ensuring equivalence between the source and target languages (as demonstrated in the given text) demands a high level of skill from the translator.

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