

The Art of Similar Devices in the Translation of Kobo 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.

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.

According to experts, "most of the research on translation analysis in our country was initially conducted in the field of literature and history and some in the field of linguistics. Proponents of the first line focused only on the artistic and aesthetic value of the work in question, ignoring the linguistic aspect, which is the primary basis of the artistic monument, while supporters of the second line paid less attention to the artistic and aesthetic aspects of the work. The issue of creative re-creation in translation of the functions of linguistic-methodological means, reflecting these directions and the various non-linguistic factors related to the material, spiritual, political and economic life of the people of origin, has attracted the attention of the scientific and literary community in recent years. began to pull."

It is possible to determine the development of the national language of translation, to expand the scope of research in the field of comparative linguistics and comparative literature by regularly studying the linguopoetic features of translated works, examining the extent to which the translator uses the potential of the national language on the basis of scientific approaches. Such research also increases the choice for readers, and this naturally serves to enrich their aesthetic thinking.

Japanese writer Kobo Abe's novel "Woman in the Sand" has been skillfully translated into Uzbek. This work has been translated into many languages and is included in the list of masterpieces of Japanese literature. "This explains why Kobo Abe has a special place in modern Japanese literature. His literary work is, first of all, in the uniqueness of his artistic imagination, in the fact that legends and fantasy are intertwined in unique forms with the realities of today. It is worth noting that this author, one of the leaders of the Japanese avant-garde in the post-World War II period, discovered each of the unexplored aspects of human life in a unique way. attracted attention."

K.Atkhamdjanov, in his research on the art of portraiture in works of art translated from Japanese, writes about Kobo Abe's skill in this regard: "It is obvious that Kobo Abe skillfully used

portraiture in his work. In his works, a portrait of man and his mental state, the state of the time, is so masterfully drawn that the reader can involuntarily visualize the content of the work and the course of events."

Kobo Abe's novel *The Woman in the Sand*, which is interpreted by researchers as a complex work, provides an in-depth analysis of the eternal conflict between man and the universe, the individual and society, good and evil, in terms of life and death. Through impressive images, the author emphasizes that the real purpose of human existence in this light world should be to serve members of society like himself, ungratefully and unselfishly, to strive for regular goodness.

The famous Russian philologist, orientalist N.T.Fedorenko has the following to say about Kobo Abe's mastery: "The secret of Abe's unique artistic imagination is that the writer has a unique ability to play: he is Niki Dzhumpey (the novel "Woman in the Sand"), the masked man (the novel "The Face of a Stranger"), the refugee-seeking agent ("Burnt Map" novel), the rest appears as a box-man (the novel "Box-man"). The author manages to embody the will, which is not faked in artistic images, but run with natural agility and naturalness. This, of course, does not mean that the author's position coincides with the ideological aspirations of his protagonists.

In order to embody the characters in a lively and exciting way, the creator must experience their emotions, penetrate their thoughts and find a call in those around them and in themselves. It is because of this that the creator transforms the subject of the story into his own landscape. Kobo Abe's popularity among readers, including in our country, is such that he is not only a highly skilled writer, but in his novels he bravely and with great courage raises the most pressing issues facing humanity. The main idea of his novels is the sharp collision of man with the serious evils of society and he was able to express the situation in a very vivid way by drawing portraits of fictional heroes.

Yes, indeed, Kobo Abe's heroes have a unique naturalistic image. If an artist tries to draw those characters using his expression, he can inadvertently draw the characters in the writer's image on paper as the author wishes. It demonstrates the writer's ability to choose words correctly, skillfully incorporate visual aids into the text and use language units correctly and accurately. His skill in using simulated constructions is also of particular importance.

It is well known that analogies are phenomena that are inextricably linked to a particular nation's way of looking at the world, its attitude to nature and society, its unique way of thinking and its way of comparing the world. "People's attitudes to a particular object, character, behavior and associative thinking are reflected in the analogies."

In world linguistics, it is important to study the role of a certain people in the description of the linguistic landscape of the world, how they express it through language, different national and cultural views, unique way of thinking, as well as general and specific aspects of the world landscape. has become one of the issues. Simulations should be explored as a linguocultural unit of language. Because they are recognized as units that clearly represent each nation's unique worldview.

As one of the most effective means of illustration, analogies play an active role in ensuring the clarity and imagery of an image in an artistic text. "The analogies are constructions with significant artistic-methodological and linguopoetic potential in speech. That is why analogies have been the focus of researchers in world philology since ancient times as a separate tool for ensuring the effectiveness of speech."

Linguists and literary critics have repeatedly emphasized in their research that such an important function of analogies in a literary text. This is quite natural, because "analogies are one of the means of expressing the culture of different peoples. They are sealed with the experiences, imaginations, national and cultural traditions of the ancestors who lived in a particular period.

Most linguists who have studied linguistic analogies believe that fixed analogies are close to idioms, or have the status of idioms, that have been stagnant for centuries as a result of their use in human speech it is fixed in the minds of the speakers in the form of certain models and the standard of analogy, that is, the image based on the analogy, is regularly and firmly connected with a particular sign-object."

Also, in the constructions of analogy, special attention is paid to four elements: 1) the subject of analogy; 2) standard of identification; 3) the basis of simulation; 4) formal indicators of simulation. In her monograph on the linguopoetics of Uzbek folk songs, M.Yakubbekova notes that there is another element of analogy, the "purpose of analogy."

According to experts, the standard of simulation determines the poetic value and aesthetic weight of the simulation construction. "The more original the simulation standard, the more difficult the simulation design will be. Traditional analogies are analogies that are often used in oral discourse and therefore lose their effectiveness.

For example: white as cotton, water as cold, stubborn as a dog. Private-author analogies are created using the vernacular on the basis of the artist's own vision, experience, artistic imagination, so they always have an aesthetic emphasis in the literary text, are poetically relevant. "

The main purpose of any analogy in translated works should be to concretize the concepts that are difficult to imagine in reality, to define abstract concepts, to embody the most delicate aspects of things, events, actions in beautiful colors in the eyes of the translated reader.

This can also be seen in the following passage from the translation: *The dried herbs here are as black as an island, it was as if he had come here by mistake, and the tiny aubergine figurines were visible.* (28-p)

The analogy in this sentence seems to be aimed at a clear and impressive embodiment of the scene in the eyes of the protagonist in the eyes of the reader. In particular, the resemblance of the dried herbs to an island that looks black from afar and the unobtrusive appearance of the eggplant figurines "as if they came here by mistake" testify to the writer's skill in depicting the landscape as master artists. The translator was also able to express the scene in the writer's eyes very clearly and peacefully.

"A translator is required not only to be a linguist, but also to be a literary critic and an elite. Because without a deep knowledge of the culture and associative thinking of a certain people, without a good grasp of the richness of the language, the translator can not choose the right means of artistic language, without feeling the poetic aspects of the language and as a result the translation is incorrect and effective.

Researcher A.Bumatova in her article on the problems of poetic translation emphasizes that translation is a communicative tool that serves the spiritual needs of another people, creating an opportunity to enjoy it and also touches upon the issue of the translator's will:

"Although translation is a means of communication in the practical sense, from a scientific point of view it has its own set of rules that regulate the process of translating text from one language to another. The extent to which a translator can move freely in the translation of a text is a matter of constant debate and discussion."

季節が吹き付ける、海に面した部分は、砂丘の定石通り、森上った異様な急傾斜で、端の薄い家本かの植物がすとしてもなだらかな部分を選んで、細細と群がっている。

/Kisetsufū ga fuki tsukeru, umi ni menshita bubun wa, sakyū no jōseki-dōri, Mori nobotta yōna kyū keisha de, ha no usui kahonka no shokubutsu ga su to shi demo nadarakana bubun o erande, komagoma to muragatte iru./ (120 pages)

The side of the sand hill facing the sea, where a strong wind was blowing, was, as usual, steep and flat. But on the slopes, the tube-leafed plants had sprouted and piled up. (P. 29)

A literal translation of the work gives the following picture: "The monsoon wind was blowing in the part facing the sea, and the hills rose like ordinary sand dunes. It was as if the thin-leaved plants were picking fine pieces and splitting them into smaller pieces." In the translation of this passage we can observe that the translator chose a relatively freer style. The issue of authenticity is often discussed by experts. For example, Ibrahim Gafurov, a well-known literary scholar, writes in an article: Lack of clarity in translation leads to and leads to as much wandering and "abduction" as possible, especially in poetic translations. Accuracy is the main criterion of any translation. Only when there is clarity can equivalence and its types become clear. Clarity and equivalence are intertwined with very subtle

connections." However, no one is against the fact that translators are more free to create impressive, clear expressions without causing great harm to the content of the work.

しかし、目指す早急にたどり着けたのだから、これでいい。男は水筒の水を含み、それから口いっぱい風を含みと、透明に見えたその風が口の中でざらついた。

Shikashi, mezasu sakyū ni tadoritsuketa nodakara, kore de i. Otoko wa suitō no mizu o fukumi, sorekara kuchi-ippai ni kaze o fukumu to, tōmei ni mieta sono kaze ga, kuchi no naka de zaratsuita / (120-bet)

He took a sip of water from his jug and took a deep breath, wiping his throat, which seemed so pure, like sandpaper. (29 p)

In this example, the passage of air through the throat is compared to the occurrence of an unpleasant condition, such as the passage of sandpaper through the throat. In the original of the work, this image is expressed as follows: *However, he reached the sand dunes he was looking for, so he also felt good. He filled his jug with water and then blew in a clear breeze, which seemed to touch his chin a little.* The meaning of "Unpleasantness" was originally given through the phraseologism of touching the chin, while in translation it is given in figurative expression.

The western end of the sand dune was on the side where it was slowly disappearing and a thicker rock had risen above the sea. The sunlight on him was like a bunch of sharp needles. (35 p)

It is well known that in many existing studies it has been decided that comparison is a stylistic means of likening one object to another. However, these studies do not specify for what purpose such simulations are made. In our view, analogy is, first and foremost, an important means of attributing some character to an event. The likeness of one object or event to another is not a single goal, but a means of presenting that sign, that is, the image.

In almost all linguocultures, sunlight is specified on the basis of sharp objects such as knives, spears, swords, daggers. In such analogies, those that resemble sunlight are "crude" objects. In the above passage, the sun's rays are compared to a relatively "thin" object - a bunch of sharp needles. This also shows that the author's observation is artistically relevant to puberty.

The man walked forward through the silent sand, which the wind had carefully carved, as if it had been made by a car. Suddenly everything in front of his eyes disappeared and he found himself in a deep sigh. (P. 35) Do you see the clarity in the image? Expressing that man is advancing on the sand, the author draws the reader's attention to the aesthetic forms in the sand. It is sure to delight the reader to imagine that sand is not just sand, but silent sand that is as finely patterned as a machine.

Kobo Abe's success in creating an image is that he does not ignore even the smallest details of the image object. For example, in one place he details the edges of a pit in the sand as smooth and slippery as the edge of a bowl, while the protagonist's voice resembles the sound of a juice coming out of a receiver. *The foot slipped on the puffy lip, which was as smooth and slippery as the edge of a porcelain bowl. (36 p)* His voice was hoarse, his voice was muffled, as if it were coming from a portable receiver. But his words were piecemeal, not difficult to understand. (P. 36) Even the saliva is activated by the simulation device. *In the wind, the saliva stretched out like a long thread. (37 p)*

Or it also describes the distribution according to the type of treatment. *Now they seemed to be in good spirits and began to act like ordinary fishermen. (P. 38)* So, is treating like ordinary fishermen a positive or a negative assessment? The phrase "they seem to have settled down" emphasizes that such treatment is a positive thing. *The straw mats on the floor are spilling, making a sound as if you were stepping on something wet with the touch of your foot. (41-b)*

Even in the image of the interior of the house, the writer, who pays great attention to datalization, does not ignore the sound coming from the mats, which are laid on the floor and are about to fall apart. It also describes the sound of fleas so clearly that regardless of nationality, the reader can imagine the situation when reading the same image and can clearly hear the sound of fleas: *At the woman's suggestion, the husband was now sitting by the fire and it sounded like rain was falling around him. It was fleas playing in the swarm. (41 p)*

There are many words, concepts and analogies in Japanese linguistics related to rice and rice in general. In Japanese cuisine, rice is a substitute for bread. From breakfast to dinner, rice is always on the table. This naturally penetrated the works of art as well. Kobo Abe's works also bear many analogies with rice and rice. *No, no, they come like rice grains and the colors are brown. "Say that." Otherwise it's a rainbow beetle. (43 p)* Professor A.Saidov, who wrote the foreword to the Uzbek translation of the novel, rightly noted, "In order to understand Kobo Abe, it is necessary to refer to the land and nature he described, the cultural environment in which he grew up. The author's homeland, Japan, is a country that has the most ancient traditions and is actively absorbing Western culture. That is why the works of the Japanese writer were also born at the crossroads of the past and modernity, East and West, comparing questions and answers to them that raise new questions. This explains the special place of Kobo Abe in modern Japanese literature."

At one point, the writer likens the glow of a pocket flashlight lit in the dark to a golden bird: *The glow of a pocket flashlight flew like a golden bird under a man's feet. (201 p)* There are four elements of analogy involved in this construction:

- 1) subject of simulation: *shula*;
- 2) standard of identification: *qush*;
- 3) the basis of analogy: *uchib o`tmoq*;
- 4) formal indicators of simulation: *-dek*.

It can be said that the rapid movement of the beam is comparable to the flight of a bird. The bird is also a golden bird that is not any bird. So the translator followed the principle of creating a figurative expression.

It should be recalled that, "According to linguist Katarina Rice, the main situation in the practice of translation depends on the diversity of the text and the scholar cites the following types of text: a) pragmatic text; b) literary text; c) oral text. In the first the interpreter to clarity and inevitability, in the second to figurativeness; and in the third, to focus on the content of the interlocutor's speech."

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 linguopoetic 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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