

**TRANSLATION – A SECONDARY LITERATURE  
OR AN INTERTEXTUALITY**

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**Abstract:** The disputable question “Is translation a secondary literature or intertextuality?” is discussed in the article. Firstly, the terms will be attempted to clarify and secondly, the intertextual elements will be interpreted through the analysis of early Uzbek novels translation.

**Keywords:** Primary literature, secondary source, translation, target language, source language reader.

**Introduction.** Translation is considered as a process that ensures mutual communication and mutual understanding of people nowadays. The following ideas of French scholar S.Bassnett can prove our point: “Throughout the 1980s interest in the theory and practice of translation grew steadily. Then, in the 1990s, Translation Studies finally came into its own, for this proved to be the decade of its global expansion. Once perceived as a marginal activity, translation began to be seen as a fundamental act of human exchange. Today, interest in the field has never been stronger and the study of translation is taking place alongside an increase in its practice all over the world”<sup>1</sup>. In previous times, translation was regarded as a minuscule subject of investigation; however, in contemporary society, it is now regarded as a comprehensive procedure that guarantees reciprocal communication and mutual comprehension among people.

**Literature review.** This growing interest in the translation process led to the emergence of new views in the interpretation of the textual phenomenon, which is one of the main areas of research in translation theory. It is acknowledged that in the direction of postmodernism, any product that emerges as a result of speech activity is considered a secondary phenomenon and the text is no exception.

We refer again to the work of the French researcher just mentioned: “Every text is unique, but at the same time every text is a translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the nonverbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text”<sup>2</sup>.

These views inevitably leads us to the conclusion that the term “primary text” is a relative one. Even if we interpret the above point differently, we do not deviate from the truth that all texts are unique, as each translation differs from the other. Each translation is new in some way and in this respect is an independent, unified text.

The tradition of classifying texts in this manner can be traced back to the notion of categorizing speech genres into various types as proposed by M.M. Bakhtin. According to this idea, the primary (simple) genre is formed in the conditions of everyday communication; while

<sup>1</sup> Bassnet S. Translation Studies. – London and New York, 2002. – P.1.

<sup>2</sup> Ibid: – P. 46.

the secondary (complex) genres are formed in the conditions of more advanced and relatively developed, orderly cultural communication<sup>3</sup>.

It is obvious that the abovementioned procedures differ in terms of their applicability. All the researchers who adhere M.M. Bakhtin's opinion did not stop defining the secondary text as a complex text created on the basis of another (primary) text, by generalization and abstraction at a higher level.

**Research methodology.** The definition of the secondary text in the above interpretation brings it closer to the phenomenon of intertextuality. In fact, according to Yu. Kristeva, the determination of intertextual relationships is already necessary in order to imagine a text as a product of the transformation or absorption of another text<sup>4</sup>. We prefer to support Sh.Safarov's opinion in our research: "The phenomenon of intertextuality should be understood in a slightly different, more precisely broader sense. The source of intertextual connections is not always readily discernible, and sometimes the source of this connection remains unknown. When "dualism" occurs, there must be a connection between two distinct manifestations. The relationship between the original and the target texts is also the result of direct, tangible communication. The "shadow" of the original is preserved in the translated text, only the author changes. If we are afraid to raise the translator to the level of authorship, we are doomed to acknowledge co-authorship. It is known that translation plays the role of linguistic mediation in intercultural communication<sup>5</sup>.

However, translation is fundamentally different from other forms of linguistic mediation (for example, abstract, annotation, statement of content, etc.) and functions as a complete replacement of the original. V.N. Komissarov writes, "The primary purpose of performing the act of translation sets the task of creating a representative (substitute) of the original, and users of the translated text perceive the target text as an alternative repetition of the original in terms of structure and content. They treat the translation as if it were the original, quote from it, comment on its content, language, and style"<sup>6</sup>.

Thus, translation is a special type of secondary text and replaces the primary text and repeats its function. For the creation of this type of text, the communicative environment must also be secondary. The communicative environment must also be secondary in order to create this type of text. Although particular importance is given to the analysis of the nature, linguistic-semiotic status, linguistic-pragmatic and other features of the text in translation studies, the discussion of the problems related to the relationship between the texts and signs of intertextuality, especially productivity the secondary activity of the translated text, moves to the next place.

According to S. Bassnett, in order to recognize the diversity of approaches, it is important to "recognize the translator's manipulating power and to understand translation as a bridge built on the territory that separates primary and secondary environments"<sup>7</sup>. It is conceivable to affirm that the connection between the source text and the target text constitutes one of the nodes in question.

It is evident that translation is a text recreated by processing the original text. The re-creation of the text is not a spontaneous, involuntary activity, the processing provided by the

<sup>3</sup> Бахтин М.М. Автор и герой: к философским основам гуманитарных наук. – СПб.: Азбука, 2000. – С. 251.

<sup>4</sup>Kristeva J. The Kristeva Reader. Edited and introduced by Toril Moi. Word-Dialogue-and-Novel. – New York: Columbia University Press, 1986. – 327 p.

<sup>5</sup>Сафаров Ш. Таржимашуносликнинг когнитив асослари. – Тошкент, 2019. – Б. 26.

<sup>6</sup> Комиссаров В.Н. Теория перевода. – М.: Высшая школа, 1990. – С.111.

<sup>7</sup>Bassnet S. Translation Studies. – London and New York, 2002. – P.10.

translator is given in accordance with the requirements of a certain political-social and, moreover, cultural environment. Such a conscious execution of the work gives impetus to the creation of a new text. The result of translation creativity can end up bringing innovations to the literary process, including new genres, concepts, styles.

**Analysis and Results.** Translators have to take into consideration the intertextual elements to interpret the original text and transfer it in an understandable manner to the target language reader in order to create a valid translated text. The original text is appropriately comprehended and presented only when the essence of intertextuality is perceived. Taking into account the importance of translators having adequate information about the original text and its author, as well as the importance of a detailed understanding of the translator's subjective psychological factors, which are considered very difficult and important to understand in the translation process, we investigate the influence of objective and subjective intertextual elements on the social and psychological tendencies of the translator in this study. Only in this scenario are social, geographical, linguistic, and religious cultural variables regarded objective, whereas the translator's perspective and aesthetic needs are considered subjective.

Furthermore, the use of intertextuality in translation studies demonstrates new perspectives, changes old views on the content of translation, and puts high demands on the translator. According to Z. Zhu and P. Lin translation studies is commonly defined as the transformation of the original content, and in most circumstances, the quality of the translation is judged based on the degree of conformity to the original content<sup>8</sup>. In this regard, Z. Ten relies on E. Nida's opinion that translation is the closest and most natural equivalent of semantically and stylistically reproducing the information of the original text in the target language: "translation refers to the reproduction of the information of the source language in the closest and most natural equivalent from semantics to style in the target language"<sup>9</sup>.

The changing importance of a work of art can be seen in the example of different attitudes towards the works of A. Qodiriy. In the 30s of the 20th century, within the framework of the understanding, explanation and scientific interpretation of the artistic work, "slight imperfection" found in his works as the result of writer's "non-familiarity with the new spiritual ideology"<sup>10</sup> as B. Karim asserts was assessed in this way: "years passed; it was discovered that a positive evolution has taken place in the worldview of the writer"<sup>11</sup>. "As time passes, scientific interpretations sink into the depths of historical infinity. But beautiful novels written by great talents will always stand in the field of eternity as long as they attract fans"<sup>12</sup>.

So, while the basis of the work remains intact, the politics and state ideology of the time have profoundly influenced the novel's interpretation throughout time, but the worth of works that have sincere supporters has never changed.

Translators are those who have read the original text. Translators must have exceptional knowledge and sufficient skills in interpreting the text in order to translate the source text into the target language. They should also be familiar with the author's life and work. The source text will be deeply grasped and an adequate translation will be created if the translator has a high level of intertextual knowledge and skills.

The reader of the source language can pragmatically estimate the meaning of the work due to the fact that he has a certain opinion about the culture of the original. However, it can be confusing for the target language readers as they are unfamiliar with the culture of the Source

<sup>8</sup>Lin Yutang. On Translation // Luo Xinzhang. An anthology of Essays on Translation. – Beijing: The Commercial Press, 1984.– P.71.

<sup>9</sup>Nida E., Taber Ch. The Theory and Practice of Translation. – Leiden: E.J.Brill, 1982. – P.1.

<sup>10</sup>Карим Б.Абдулла Қодирий ва герменевтик тафаккур. – Тошкент: "Академнашр", 2014. –Б.59.

<sup>11</sup>Ibid: – P.59.

<sup>12</sup>Ibid: – P.59.

Language, and cannot understand the same pragmatic meaning as the Source Language Reader. That's why in most cases an additional information is given by linking the texts to each other. In the first Uzbek historical novels, many ideas and words are interpreted in connection with that period.

SL text: "Худайчи Азизбекдан илгарирокда кўриқчиларни огоҳландириб борар, милтиқ, шашвар туткан ёш ва кекса муҳофизлар уни саломлаб қарши олар эдилар ва Азизбекнинг "Раҳмат, фуқароларим!" сўзини эшитиб, яхшигина талтайишиб қолар эдилар. Шу равишда Кўкча, Чигатой, Сакбон, Қорасарой, Тахтапул, Лабзах дарбозаларини ўтиб, энг кейин Қашқар дарбозасига етдилар"<sup>13</sup>.

TL text: "The Hudaychi led Azizbek, warning the guards of his arrival. The defenders, both young and old, welcomed him. After hearing Azizbek's blessings to the citizenry, they felt great joy. In this manner the retinue passed through the Kokcha, Chigatay, Sagbon, Qoraserai, Takhtapul, and Labzak Gates. Finally, they arrived at the Kashgar Gates"<sup>14</sup>.

In the examples from the SL text and the TL text, the gates of the city of Tashkent are listed. Both the author and the translator have included additional information for the reader about the existence of these gates in history. Such information is an example of quasi-intertextuality in the Uzbek language, and an example of metatextuality in the English translation. As no text exists on its own, the author of the SL has the knowledge that they are the names of the gates of Tashkent that exist in history, but the translator of the TL, while listing the names of the gates, connects the reason for their use with historical evidence.

The second part of the fourth chapter is called **"Intertextuality in the English translation of A. Qodiriy's novel "Scorpion from the Altar"**. A number of examples of intertextuality were found in the original and translation of this work. Namely:

SL text: "Нигор оймнинг қозони йўкча, елча гўшти фақат палов шарофати билангина кўрар эди. Лекин маҳдум баъзи нарсалар билан ошхонани яхшигина мўлиқдирар, масалан: шалғам, қовоқ, лавлаги. Бу тўғрида хотини ҳарчанд рад қилса ҳам қоплаб шалғам, йигирма-ўттузлаб қовоқ харид қилишини қўймас – **"шалғам – Биби Фотимаи Зухранинг дуолари баракати, қовоқ бўлса ҳазрати Юнуснинг мўжизалари"** деб баҳоси арзон ва лекин хосияти кўб бўлган бу маблағлар билан ошхонани тўлдира берар эди"<sup>15</sup>.

TL text: "They ate meat only when they cooked pilaf. But Mahdum used to provide the kitchen with some vegetables like turnips, pumpkins and beetroots. Even though his wife used to refuse what he brought and asked him not to do so, he said that **turnip was a gift of Saint Fotimai Zuhra and the pumpkin was the miracle of Saint Yunus**. So he brought all kinds of cheap stuff to his house for different **religious reasons**"<sup>16</sup>.

We can observe an example of intertextuality in the ST in Salih Makhdum's speech: **"шалғам – Биби Фотимаи Зухранинг дуолари баракати, қовоқ бўлса ҳазрати Юнуснинг мўжизалари"**. The hero here refers to the information about Fatima Zuhra and Prophet Yunus. This context in the TL is expressed as **"... turnip was a gift of Saint Fotimai Zuhra and the pumpkin was the miracle of Saint Yunus"**. In order to ensure that this information is understandable to the reader of TL, the word saint is used before the famous

<sup>13</sup>Қодирий Абдулла. Ўткан кунлар; Меҳробдан чаён: Рўмонлар. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1994. – Б.85.

<sup>14</sup>O'tkan kunlar (Bygone days) by Abdullah Qodiriy. Translated by Mark Reese. – Published by Muloqot Cultural Engagement Program. – P.106.

<sup>15</sup>Қодирий Абдулла. Меҳробдан чаён (Худоёрхон ва муншийлари ҳаётидан тарихий рўмон). – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1994. – Б.7.

<sup>16</sup>Qodiriy Abdulla. The Scorpion from the Altar: Novel. Translators: I.M.Tukhtasinov, U.R.Yoldoshev, A.A.Khamidov. – T.: "Mashhur-Press", 2019. – P.16.

names and it is reflected that they are people of saint level and related to religious views through the combination of religious reasons. The Latin edition of the work “Scorpion from the Altar” provides the following information: “Fotima-i Zuhra (taxm.605/606-632/633) – Muhammad (s.a.v.)ning kenja qizi. Fotima go‘zal bo‘lgani uchun nomiga Zahro ismi ham qo‘shib aytiladi. Yunusning mo‘jizasi – qovoq haqida “Qur’on” kitobining “Soffat” surasining 146-oyatida ma’lumot berilgan. Ushbu oyatlar mazmunida Alloh taolo Yunus alayhissalomning nahang (ayrim manbalarda kit deyilgan) tomonidan yutib yuborilishi, so‘ngra uning qornidan butun chiqishi va quruqlikda uning ustiga Alloh taolo soya bo‘lishi va uning qorni to‘q bo‘lishi uchun qovoq daraxtini o‘stirib qo‘yganligi bayon qilingan”<sup>17</sup>, which can be translated as follows: “Fatima-i Zuhra (approx. 605/606-632/633) is the youngest daughter of Prophet Muhammad. Because Fatima is beautiful, the name Zahro is also added to her name. The miracle of Yunus and the pumpkin is described in the 146th verse of the “Saffat” sura of the book “Qur’on”. In the context of these verses, Allah Ta’ala said that Yunus was swallowed by a whale (in some sources it is called a whale), and then Yunus came out of its belly safe and sound, and on the dry land, Allah Ta’ala planted a pumpkin tree so that it would be a shadow over him and his stomach would be full”.

The specific features of a work of art are manifested in the way of social life, customs, living conditions, clothing culture, things such as seemingly simple cities, streets, buildings, names of people. All these form the national character of the work and are shown in the work using speech means. There is no way to make a mistake in their translations.

Let’s take a simple cap, it varies according to people’s living conditions, place, age and gender. Information about the owner can be collected based on its name and appearance. For example, we can know that a man wearing a long, broad-brimmed cowboy hat with a twisted fedora is a cattleman from the Western United States. It is not difficult to know that a man wearing a square-shaped dark colored hat decorated with four white threads belongs to the Turkic peoples. It can be seen that a simple cap also shows the nationality of the people. We can see the same example in the introductory part to Abdulhamid Cholpon’s work “Night and Day”.

SL text:“...Muloyim qo‘llarda ivib, suvga aylangandan keyin go‘zal ko‘zlarining supasida yonboshlashni muncha yaxshi ko‘rar ekan bu ko‘kat! Erkaklarning gullik do‘ppisiga tegmay, yalang ayollar bilan, ularning sochlari, gajaklari va ro‘mol popuklari bilan hazillashib o‘ynagan salqin shabada... ko‘klam nash’asi bilan sho‘xlik qiladi”<sup>18</sup>.

TL text:“...The wind, which did not dare to touch the headwear of men and was playing with women’s hair, was blowing...the wind was enjoying the pleasure of spring”<sup>19</sup>.

The reader who has read the original work feels the spirit of the Uzbek nation, and the richness of words allows for a beautiful and delicate description of nature’s image. Two scarves and a flower cap, national headgear, women’s hairstyles, hair combs, and supa in houses are detailed in these lines, which our people used in everyday life in the twentieth century. If we pay attention to the English translation of the work, we can see that most of the words related to the culture have been omitted, we can only witness the translation of men’s flower cap as “headwear”. We don’t need to compare our national hat with a simple headdress. Although the headgear and the cap have the same functionality, the cap is different from any other headgear terms of being worn at weddings and mourning ceremonies. We will also read the excerpt from the work “Night and Day” and observe that the objects in it are presented through the method of personification. Its English translation is slightly different, and the personification in it is not the

<sup>17</sup> Qodiriy Abdulla. “Mehrobdan chayon”/roman/ “Adabiy barhayot asarlar” turkumi/ Nashrga tayyorlovchi: Xondamir Qodiriy. – T.: “Navro‘z”, 2019. – B.16.

<sup>18</sup> Abdulhamid Cho‘lpon. Kecha va kunduz. – Toshkent: Sharq nashriyoti, 2000. – B.3.

<sup>19</sup> Muminov O.M, Khamidov A.A. Night and Day. – Toshkent: O‘zbekiston nashriyoti, 2014. – B.11.

same as in the original. Evidently, when a work is translated into another language, it has the imprint of both the translator and the author. A hundred people who read the same book will have a hundred different views and opinions. Similarly, the translator interprets the work and translates it into another language depending on his own way of thinking. In such cases, if the author's and translator's ways of thinking and levels of knowledge match, the translation will be as similar to the original as possible.

When translating national terms, the most difficult work is to translate from the original into the target language those phenomena that do not exist and are unintelligible to the target recipient. For example, in Central Asian countries, it is normal to live in large families, which has resulted in the need to address each family member in daily dealings. The words uncle, aunt are used as examples. Adults may caress their children and address them as father's son, mother's daughter, my father, my mother, and even by name. Western countries find this situation puzzling because they have learned to live in tiny households.

**Conclusion.** We attempted to define whether translation is a secondary literature or intertextuality through the interpretation of theoretical sources and analyses of Uzbek novels translation. All in all, we came to conclusion that translation is a secondary literature that includes intertextual elements.

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