

**Expression of “Dignity” Linguoculturem
in the Translation of “Sister Carrie” of
Theodore Draiser**



Linguistics

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Abstract

In the article were researched expression properties of dignity, one of the English national-cultural linguoculturems in the translation of the text. The translation analysis of this linguoculturem were previewed as the samples which were taken "Sister Carrie" of T.Draiser.

This article is directed to learn issue of perception of *dignity* linguoculturem in the artistic translation which has national-cultural character in the English national linguistic landscape and has not particular equivalent in Uzbek language. According to the analysis of the linguoculturems sequence, at the first stage (according to the concept) we can address lexicographical analysis. It was given the means of dignity word in the bilingual dictionaries - value, care, career [2, p. 145], in the English-language explanatory reference dictionary Dignity - 1. The ability to behave in a calm controlled way even in a difficult situation (to behave in difficult situations, to solve the problem in a peaceful way): **with dignity** *The family faced their ordeal with dignity.* 2. **Your dignity** your sense of your own value or importance (to have value): **retain/lose your dignity** *Old people need to retain their dignity and independence.* 3. The fact of being respected or deserving respect (to respect or ҳурматга сазовор бўлмоқ): **with dignity** *Patients should be allowed to die with dignity. / Prisoners should be treated with regard for human dignity.* 4. A calm and serious quality: [+of] the dignity of the occasion (peace and serious situation) [6, p. 471]. It was known in the lexical analysis process of this linguoculturem, the meanings of *dignity* word in Uzbek-English dictionary were given a little by amount than words which were given in English language explanatory dictionary and were restricted by the aspect of meaning. This serves us as the first source which was confirmed that the *dignity* linguoculturem was the national-cultural linguoculturem.

Also, phraseological dictionary of English language includes the phrases which were used with components of this word: *beneath one's dignity* - ниже своего достоинства (to consider unworthy for himself (for his name, for his honor), can not afford for himself), *stand on one's dignity* - 1. Держаться с большим достоинством (save reputation, stand own reputation, to act suitable for own dignity (for own career, own reputation); подчеркивать своё превосходство (to display own advantage); 2. Упорствовать в ошибке из самолюбия (to persist despite of own unfair according to own self-esteem) [4, p. 290]. We can understand from the contents of these phraseological units, *dignity* linguoculturem has a large meaning by conceptual aspect, it is used in the British people according to the social condition of people, the role and status in society.

If we look to the conceptual essence of linguoculture widely, we can confess that it is one of the social and cultural concepts. Herein, the article of T.I.Gustomyasova about linguocultural concepts is noteworthy. Because, “*dignity*” means behavior characteristics, it concentrates the external characteristics specific to the aristocracy such as *seriousness*, *quietness*, *self-control*, *acknowledgement own importance*, *knowing own value*.

Dignity linguocultural concept intersects with a number of concepts in a large meaning. For example, «гордость» *pride* (*g’urur*), «благородство» *nobility* (*oliyjanoblik*, *oliyhimmatlik*), «высокомерие» *arrogance/haughtiness* (*takabburlik*, *manmanlik*). In English linguoculture these concepts represent standard view of behavior of English people and language owners feel clearly enough”[1, p. 3].

The article is focused to learn translation of *dignity* linguoculture in "Sister Carrie" of T.Draiser:

*Temporarily she gave little thought to Drouet, thinking only of the **dignity** and grace of her lover and of his consuming affection for her* [6, p.160].

Xayollari mahbubining oliyjanobligi, ko’rkamligi va beqiyos ehtirosi bilan band bo’lganidan biroz Drue ham esidan chiqa yozdi [3, p. 140].

The main hero of the work – *dignity* word is used in Carrie’s looks to her lover, Hurstwood, it interpreters into Uzbek language with *oliyjanoblik* lexem which is suitable by semantic aspect. As noted above, *oliyjanoblik* concept can be synchronized with *dignity* linguoculture.

We analyze another sample in this work:

*...irritated sometimes by the little displays of selfish indifference, pleased at times by some show of finery which supposedly made for **dignity** and social distinction* [6, p.114].

*Goho uni oilasidan uch berib qoladigan egoizm va loqaydlik alomatlari jahlini chiqarsa, goho xotini yoki qizining yangi libosini ko’rganda bular **obro’yimni oshiradi**, deb huzur qilardi* [3, p. 95].

Here are being conceived that some environments in Hurstwood’s family determine his status in the society. Namely, despite some flawly characters of his wife and daughter are irritated him, their beautiful dresses made dignity of Hurstwood. Originally, *dignity* is translated by using a phrase *obro’yini oshirish* in translation. Here is also this situation, the aspect of *dignity* linguoculture is reflected according to the social situation.

If we give attention the following excerpt, in it is described condition of traveling salesman who noticed the fraud of *Drouet to Carrie*:

Drouet looked at her wonderingly. For all his lack of dignity in such matters he did not know how to begin. He stared at her in the most flagrant manner until at last she said:

"What makes you stare at me so? What's the matter?"

"Nothing," he answered. "I was just thinking." [6, p. 253].

Drue unga qarab nima qilarini bilmasdi. Bunday paytlarda unda nafsoniyat dehan narsa bo'lmasa hamki, ishga kirishishga hech botina olmasdi. Shunday bo'lsa ham, u Kerriga sinchiklab tikilgandi, u nihoyat dosh berolmadi.

Nimaga menga juda tikilib qolding? – deb so'radi u. – Biror narsa bo'ldimi?

Hech nima, - javob berdi Drue. – faqat hayolimga...

Nima keluvdi hayolingga? – Kerry uning o'zini g'alati tutayotganidan ajablanib kulimsiradi.

Yo'q, hech nima, aytarli joyi yo'q... [3, p. 228].

When violation of *Drouet's* dignity is expressed as *for all his lack of dignity* (deficit of his value) in the text, Uzbek translator translated it in accordance with original by grammatical aspect into Uzbek language as *nafsoniyat degan narsa bo'lmasa hamki*. Here *dignity* in Uzbek language was replaced with *nafsoniyat* lexem.

The example which given the next analysis will require a bit of contemplation:

Vance led the way through lanes of shining tables, at which were seated parties of two, three, four, five, or six. The air of assurance and dignity about it all was exceedingly noticeable to the novice. [6, p. 356].

Mister Vens xo'randalar o'tirishgan, idishlari ko'zni qamashtiradigan choqqina stellar orasidan yo'l boshlab oldinroqda borardi. Bu yerga yangi qadam qo'ygan odam bu restoranning xo'randalari muomala va o'zlarini dadil tutish borasida boshqalardan ajralib turishlarini darhol payqardi [3, p. 327].

In our view, the main idea of the text was not enlightened fully in Uzbek language. As you know, this work of T.Draiser was translated into Uzbek language by the intermediary language – Russian language. However, we can see that original significance was saved in the Russian variant:

*Вэнс шел впереди, между рядами столиков с ослепительной сервировкой, за которыми небольшими группами сидели обедающие. Новичку тотчас же бросались в глаза **достоинство и уверенность**, с какими держались посетители этого ресторана [4, p. 308].*

Thus, when we compare to the three-language variants, it is known that *dignity* in English language, *достоинство* in Russian language were omitted completely in Uzbek language and we think it may deteriorate the significance nature and significance of this work. Because, lures of this restaurant, originally, were rich people, and it was shown that they were from high-class of the society and this was reflected in the sequence of *assurance* (self-confidence) and *dignity* words.

Omitting *dignity* lexeme of Uzbek translator, translating as demeanor and behaving himself fearlessly instead of it were caused jealousy in some level and it not fully reflected national cultural property of *dignity* linguoculturem. We would have offered the following interpretation: *Bu restoran xo'randalarining o'zlariga bo'lgan ishonchi va viqori yangi kelgan kishilarning ko'ziga darhol tashlanar edi.*

In the continuation of this chapter:

*Once seated, there began that exhibition of showy, wasteful, and unwholesome gastronomy as practised by wealthy Americans, which is the wonder and astonishment of true culture and **dignity** the world over [6, p. 356].*

*Ular stol atrofidan joy olishlari bilanoq badavlat amerikaliklar xush ko'radigan va butun madaniy olamni hayrat hamda taajjubga soladigan **dabdabali**, rosayam qimmat va ortiqcha gastronomiyaga ko'ndalang bo'lishdi [3, p. 328].*

This situation embodies national-cultural property of *dignity* linguoculturem. Here the majesty of American rich people is given to Uzbek reader through *dabdabali* word.

Next example:

*Naturally, Hurstwood, who was a little above the order of mind which accepted this standard as perfect, who had shrewdness and much assumption of **dignity**, who held an imposing and authoritative position, and commanded friendship by intuitive tact in handling people, was quite a figure. He was more generally known than most others in the same circle, and was looked upon as some one whose reserve covered a mine of influence and solid financial prosperity [6, p. 204].*

*Tabiiyki, turmushning ushbu darajasi inson byligining chegarasi emasligiga binoyiday aqli yetadigan, ishbilarmon, o'zini tuta biladigan, **martabasi durustgina** bo'lib, odamlarga muomala qilishda tug'ma ustaligi tufayli hammaning ko'nglini ovlab qo'ygan Gerstvud bu yerda ancha yirik siymo edi [3, p. 182].* Here *dignity* word is interpreted into Uzbek language pragmatic point

of view, as *martabasi durustgina*. In Uzbek explanatory dictionary is given two different meanings of the *martaba* word: 1. Fame, reputation, attention which were achieved among society. 2. Career, position. In this case the second meaning is implied.

Also, it is seen that *dignity* linguoculturem is given with *viqor* word into Uzbek language. For example:

*I thought I 'd drop in, "said Hurstwood, with **dignity**. "I've had some experience in that line myself."*

"Oh, have you?" said the man. "What experience have you had?" [6, p. 384].

*- Bu sohada menda birmuncha tajriba bo'lganligidan, - Gerstvud **viqor** bilan gapida davom etdi, - bir kirib o'tishni lozim ko'rdim [3, p. 353].*

In the text because of the sense of pride was strong in Gerstvud's character, the interpreter chose *viqor* word as alternative word. In next translation *dignity* linguoculturem was appeared as *izzat-nafs*:

*As the drilling proceeded, he seemed to wax exceedingly wroth over trifles, and to increase his lung power in proportion. It was very evident that he had a great contempt for any assumption of **dignity** or innocence on the part of these young women [6, p.422].*

*Rejissorning artistlar bilan ishlayotganini ko'rgan odam uning qo'l ostidagi yosh-yosh ayollarning **izzat-nafslariyu**, andishali ekanliklarini bir chekkaga yig'ishtirib qo'yganiga zarracha ham shubha qilmasdi [3, p. 391].*

In explanatory dictionary are given meanings of word *izzat-nafs* such as *kishining o'z qadr-qimmatini, o'z fazilatlarini sezish va uni qadrlash hissi, nafsoniyat*. According to these meanings, *izzat-nafs* word places the compound of *dignity* linguoculturem.

We can conclude from results of the above mentioned analyzes, *dignity* linguoculturem has specific national-cultural property in the work "Sister Carrie" of T.Draiser, in translation process it may be given some lexical units (*olijanoblik, obro'yimni oshirdi, nafsoniyat, martabasi durustgina, viqor, izzat-nafs*) into Uzbek language. They were accomplished by changing word of translation and omitting methods.

After all, certain alternative of this *dignity* linguoculturem does not exist in Uzbek language, it proves that it is national-cultural linguoculturems. It should also be noted that, meanings of *dignity* word which were shown in English explanatory dictionary, would not have reflected in the translation completely. It is give evidenced that the conceptual essence of this linguoculturem is extensive.

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