EFFECT OF DIEXIS IN TRANSLATION.

E.N. Mirsalihova
Karshi State University
Graduate Department
Master's student in Linguistics (English).

Annotation

This article takes on the topic of deixis in the translation of literary texts, mainly, that of fiction and poetry in the pair language of Uzbek and English. It further explores how restructuring the text of this specific genre during translation activity, may not only jeopardize the meaning of the text, but its literary style and at times, its emotive language. This could be further damaging if we bear in mind that the story-world depends heavily on the deictic center of a certain literary text.

Key words

translation, genre, literature, languages, diexis, dietic, meaning, poetic, paper, text.

TARJIMADA DEYXISNING TA'SIRI.

E.N. Mirsalihova
Qarshi Davlat universiteti
Magistratura bo'limi
Lingvistika (ingliz tili) yo'nalishi magistranti

Annotatsiya

Ushbu maqola adabiy matnlarni tarjima qilishda deyxis mavzusini, asosan, o'zbek va ingliz juftliklarida badiiy adabiyot va she'riyatni qamrab oladi. Tarjima faoliyati davomida ushbu o'ziga xos janr matnini qayta qurish nafaqat matnning ma'nosiga, balki uning adabiy uslubiga va ba'zan hissiy tiliga qanday xavf tug'dirishi mumkinligini o'rganadi. Agar hikoyalar olami ko'p jihatdan ma'lum bir adabiy matnning deyktik markaziga bog'liqligini hisobga olsak, bu yanada zararli bo'lishi mumkin.

Kalit so'zlar

tarjima, janr, adabiyot, tillar, dieksis, dietik, ma'no, she'riy, qog'oz, matn.

Translating literature is arguably one of the most problematic areas of the field, where the way "one says something can be as important, sometimes more

important, than what one says". However, it is often taken for granted that through translation the first known work of literature, Epic of Gilgamesh, survived oblivion, where its original language had virtually failed. There are exceptional times when works of literature are translated through means other than that of the human language; a reminder of how the meaning of translation can go beyond its traditional linguistic territories.

This fictional world has its distinct linguistic features in order to make it coherent in the reader's mind, these features could be marked by words or expressions that would help the audience reconstruct this world while reading the text, but in this paper, a special focus will be placed on one of these features, which is the phenomenon of deixis.

The Oxford Dictionary of Literary Terms defines deixis as "[a] term used in linguistics to denote aspects of an utterance that refer to and depend upon the situation in which the utterance is made". It further adds that indexicals can carry indications of either person (I would hardly leave my house), place (There is so much to fight against here, too.) , and time (but after one wades through the boring verbosity). Yet, such a simple categorization does not cover all aspects the concept of deixis entails, but may only highlight its primary features. Other features cover demonstratives, like this and that, and lazy pronouns, which refer to something that has not been explicitly mentioned in the text, both of which draw their deictic property from its textual setting. As a certain text develops, it gradually creates its own "deictic field" which according to Richardson is "an area of common purpose between speaker and hearer, between writer and reader". This wholistic approach is presented against the stereotypical idea that accompanies mapping out the origins of indexicality in human communication, that usually summarily dismisses this phenomenon as author or speaker centered, since it stems from "the physical act of pointing, an authority thought to be solely retained by the speaker. Posits that this pre-linguistic referencial kinesic method of drawing a certain object into the interlocutors' attention was incorporated into language by introducing this object with "a deictical item, and then naming it with a full-notion lexeme.", like "these Sufis".

Among these readers are translators, whose genre they are tackling is known for its "ambiguity and polysemy" . Accordingly, the activity of translation would be pursued in such way that would ensure preserving not only the meaning, as the translator understands it, but also the emotiveness of the text. To that end, the translator may employ as much tactics as needed, which can include restructuring sentences, which could make them lose their deictic elements. Incidentally, this

emotive language of literary texts builds primarily on the deictic center that if altered, or sripped away from its deictic features, as will be shown in examples below, may deprive the text of a shade of its meaning or even its literariness. The paper employs abbreviations of source language, text language, source text, target text and target audience as SL, TL, ST, TT and TA respectively.

The literature utilized in writing this paper encompasses a large range of references in digital format and hardcopy, both in Uzbek and English.

Indexicals, in general, are divided to those which are exophoric or situation-based, and endophoric or text-based. The following examples are classified according to these two categories, under which examples will be listed based on the three primary deictic properties: person, time and space, with the addition of demonstratives and lazy pronouns to the endophoric indexicality section, since their meaning relies on the textual, rather than the situational, setting.

Situational deixis demonstrates the fact that language's main purpose is describing the world around us, hence referring deictically to an object or a topic that has not been mentioned in the text nor will be.

Personal indexicals that depend on the situation the text builds rather than the text itself are often referred to as "indefinite pronouns", which as, their names suggests, point to no specific object or subject. Buring (states that "indefinite pronouns seem less prone to wide scope or specific interpretations." The following example will give us glimpse into this linguistic phenomenon:

It all sounds inoffensive and harmless, but after one wades through the boring verbosity, one discovers that there is a sinister side to their message, The narrator, who is described by the title of this section of the novel as "the Zealot", here chooses to distance himself and his fictitious audience from this analogy about Sufis' viewpoints on spiritual issues within Islam by using a numeral—one. This distancing technique maybe used to try to sound neutral, both logically and emotionally, in his counterargument.

However, the translator opted to personalize the second numeral with a second pronoun (the generic you), after having successfully rendering the first one with phrasal noun, implicating the subject. A suggested translation for the latter numeral is "..An evil side of a person's existence becomes clear..." In another example, the translator avoids nominalization altogether by implicating the deictical element who, and only appearing in a verb suffix Who.

1. Xudoga shukur, kimki jamiyat manfaatini o'z manfaatidan ustun qo'yadigan odamlar bor...

Thank God there are people who put the interests of the community before their own...

Text-based indexing, as opposed to situation-based, is integral in building the deictic structure of the story-world, thereby making its text a more coherent one. Endophoric Indexicality can be used both autonomously—for textual elements that have been previously mentioned in the text, and non-autonomously—for textual elements that have not been explicitly mentioned in the text.

Translating indexicals referring to characters anaphorically bears its host of issues when translated interlingually, as in the following examples:

2....Uchuvchi mashina

...flying goddess

It is interesting to note that the translator opted for O, the from of address in the title of the poems collection "Prophesy, O Blind One", which in Uzbek reads "Ko'rning bashorati". However, in translating example, he opted for no address particles, a viable option, when translating the same particle (albeit in feminine form in this example) that appears in the title of the book. Nonetheless, the real problem here lies with translating God to goddess, probably mistakenly confusing it with Gods, which was intended as an image of the plane as evident by mention of "metallic dove" and "the airport" in the subsequent lines of the poem.

In the following example, the meaning of TT is intact despite a grammatical shift:

3. Sizni bo'ron bilan olib ketadigan tor yo'lakdan chiqish imkoningiz yo'q.

You cannot exist in the narrow corridor that will fly you away.

As noticed in example 3, the translator chose to verbalize the noun at the beginning of the verse, a grammatical shift that is supposed to be more poetic than a literal rendition of the sentence (You have no ability to..). The latter part of the verse also witnesses a grammatical shift, when the tense of the verb is rendered in the future, when it was originally written in the present.

Nonetheless, the use of the phrasal verb fly away accurately captured the sense of the verb in ST, as the verb fly alone would not achieve it. A slightly more faithful translation would be (...that flies you away.)

In the next example, yet another confusion occurs:

4. **People like my young nephew, Baybars. My wife and I are proud of him.**

Ular orasida xalq sevadigan, xotinim bilan faxrlanadigan yosh jiyanim Baybars ham bor.

The erroneous error of rendering the preposition like as a verb (as in to love), resulted in adding a whole new predicate, that was not there in the ST. This

addition included two deictic elements: that and the suffix in He loves him. Hence, a more accurate translation would be: These people and who

My young nephew Baybars, whom my wife and I are proud of.

In the introduction to his book "Literary Translation: A Practical Guide", Clifford Landers states that "literary translation itself is a leap of faith," and if the act of translating a literary text is as hazardous as Landers claims, then approaching the story-world the author has constructed to his/her readers based on-like the four corners of a house-a deictic center, is part of a mission whose result is uncertain. Yet as we have seen, being more attentive to the deictic elements of a fictional world could potentially take away part of the uncertainty inherent in these missions**.**

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