

## THE FUNCTION OF ANTHROPNYMS AND TRANSLATION STRATEGIES IN LITERARY TRANSLATION

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**Abstract:** The article analyzes anthroponyms in literary translation and their functions in the translation process. A translation analysis of Abdulla Qadiriyya's novel "Bygone days" is presented, comparing three English translations by I. Tukhtasinov, M. Reese, K. Ermakova.

**Key words:** anthroponyms, literary translation, transliteration, speaking names, semantics, translation strategies.

In translation studies, when the topic of translating proper names arises, the process may seem quite straightforward at first glance. However, in literary works, translating proper names requires preserving not only their external form but also their intrinsic semantic component, as each name carries a specific function that must be maintained in the target language. Otherwise, the translation risks drifting away from the original text, and the author's intended nuance may not be conveyed.

In literary works, proper names are often assigned certain functions, demonstrating that nouns not only serve as labels but also act as important elements shaping the semantic layers of a text. Literary scholar V.D. Bondaletov emphasizes that proper nouns in literary works fulfill nominative, descriptive, aesthetic, and symbolic functions [1, p.63]. Consequently, in many cases, it is appropriate to render them using transcription or transliteration. These translation methods allow the translator to preserve the phonetic and descriptive form of the anthroponym while maintaining its essential function.

Nonetheless, the above methods alone are insufficient for accurately translating proper names. Translators should employ various techniques that help convey the name's original meaning in the target language. Moreover, attention must be given to factors affecting the recipient's correct perception of the text. An important aspect of high-quality translation is the euphony of the translated anthroponym, ensuring that the rendered name does not convey unintended or inappropriate meanings in the target language.

Uzbek translation scholar Q. Musayev comments on the translation of anthroponyms as follows:

"Sometimes literary creators assign names to their characters that encapsulate their traits, which is why such names are referred to as 'speaking names.' The interpretation of these names, serving specific stylistic purposes, has not yet been satisfactorily resolved, either practically or theoretically" [2, p.105].

For a translator, rendering "speaking names" is not always easy, since these lexical units often carry semantic content that may be lost in translation. When translating such names, attention must be paid to the context of use and the cultural specifics of the target language. During the translation process, the meaning of a source-language speaking name can be difficult to convey, sometimes resulting in partial loss or distortion of the original meaning. Translators need to consider the context carefully to determine how best to render the

anthroponym, as context in literary texts is crucial not only for conveying the character's traits but also for reflecting the author's creative intent. Therefore, each speaking name requires an individual approach.

Translation scholar G. Salomov notes: "The possibilities of translation depend not only on the soundness of the translation method but also on the competence of the reader. A perfect translation requires not only a skilled translator but also an adequately knowledgeable readership" [3, p.108].

Furthermore, it is essential to avoid overloading anthroponyms with unnecessary embellishments or introducing names that were not intended by the author. N.K.Garbovsky writes about the challenges of translating proper nouns and anthroponyms:

"Proper nouns, despite their apparent simplicity, force translators to consider which equivalent to choose in the target language" [4, p.269].

As a subject of translation activity, the translator bears significant responsibility for the accuracy and quality of the translation. Selecting the optimal variant relies not only on linguistic skills but also on a deep understanding of the content, purpose, and function of the text. Choosing the best translation among several options depends largely on the translator's individual skill and ability to accurately convey the author's artistic intent.

For example, in Abdulla Qodiriy's novel "Bygone days", the source text reads:

"Domlaning: "Sizkim, Kumushbibi Mirzakarim qizi, o'zingizni toshkandlik, musulmon Otabek Yusufbek hoji o'g'liga bag'ishlamoq vakolatini amakingiz Muhammadrahim Yo'ldosh o'g'liga topshirdingizmi?" – degan so'rog'i olti, yetti qaytarilg'andan keyin, shunda ham yangalar qistog'i ostida arang uning rizolig'i olindi"[5, p.58].

In the original text, the proper names—Kumushbibi Mirzakarim qizi, Otabek Yusufbek hoji, Muhammad Rahim Yo'ldosh o'g'li—are assigned specific functions beyond mere identification. For instance, the character Kumushbibi is sometimes referred to simply as "Kumush," sometimes as "Kumushbibi," and at other times as "Kumushbibi Mirzakarim qizi," depending on context. Only by fully understanding the text and the author's intent can a translator accurately reproduce these nuances; otherwise, the name becomes an ordinary label, and the translation drifts away from the original meaning.

In one English translation by I. Tukhtasinov and colleagues, the text reads:

"It was difficult to get Kumush's consent. The priest addressed her: "You Mirzakarim's daughter, would you grant yourself to muslim Otabek, the son of Yusufbek Khoji from Tashkent and do you agree to your uncle Muhammadrahim Yuldosh's consensus?"[6.61]

If we pay attention to the translation text, the rendering of the names in this text is carried out mainly through transliteration. However, the name "Kumushbibi" given in the original text is not fully reflected in the translation. The personal pronoun is simplified as "you." In this regard, it would have been more accurate in the translation to render it as "you, Kumushbibi, daughter of Mirzakarim." This is because in Muslim marriage traditions, the marriage contract is first recited, during which the full names of both the bride and the groom, indicating their lineage, are pronounced. In the original text, the full name is given, but it is omitted in the translation.

Since this is the marriage recitation, the name should have been translated as “Kumushbibi” rather than simply “Kumush.” Presenting it this way in the translation would have been more faithful.

Another issue that deserves attention is the translation of the name “Yusufbek hoji.” In the original text, the character’s name is “Yusufbek,” written with a capital letter because it is a proper noun. The word “Hoji” refers to a person who has performed the fifth pillar of Islam, the pilgrimage to Mecca, and it is not a proper noun. In the original text, the name is “Yusufbek hoji,” while in the translation it appears as “Yusufbek Khajji.” Here, the word “Hoji” is capitalized, making it look like part of a proper name. This violates the principle of transliteration. A reader may interpret Yusufbek as an ordinary person named “Yusufbek Hoji” rather than someone who has completed the pilgrimage. This indicates that the function associated with the name “Yusufbek hoji” in the original text is not fully conveyed in the translation.

Another translation by Mark Reese reads: “It was difficult to get Kumush to agree. The mullah repeated the question six or seven times: “Will you, Kumush Bibi, the daughter of Mirza Karim, give your authority to Muhammad Rahim, son of Yuldosh, your uncle, to offer your hand in marriage to Otabek, son of Yusufbek Hajji, a devout Muslim from Tashkent?”[7.81]

Here, too, the names are translated mainly through transliteration, but in the translation text, the names do not fully perform their original function. For example, “Kumushbibi” is the bride’s actual name, and if we explain the word “bibi” – “a prefix or suffix in girls’ names forming compound names” [8.252] – then in the translation text, the “Bibi” in “Kumush Bibi” is not a suffix but remains part of the proper noun. In our view, it would have been more appropriate to render it as “Kumushbibi.” Furthermore, in the original text, “Muhammadrahim Yo‘ldosh o‘g‘li” is translated into English as “Muhammad Rahim, son of Yuldosh.” In the work, the single name “Muhammadrahim” has been split into two names in the translation as “Muhammad Rahim.” In our opinion, it would have been more accurate to translate it as “Muhammadrahim.”

The text selected above for analysis has also been translated into English by another translator of the work, K. Ermakova, as follows:

“Obtaining the bride’s agreement to the marriage turned out to be quite a tricky task; the mullah had to repeat his question several times: “Did you, Kumush-bibi, daughter of Mirzakarim, charge your uncle Mohammed Rakhim, son of Yuldash, to give you as wife to this Muslim from Tashkent, Atabek, son of Yusufbek-hadji?” Only after the question had been asked six or seven times and only at the prompting of the matchmakers, did they manage to obtain Kumush’s reluctant agreement” [9.60].

From the translation text, it is evident that the translator rendered the word “domla” – which denotes a religious figure in the original text – by using the Uzbek cultural term “mulla,” specifically referring to the person who conducts the marriage ceremony, thereby fully preserving the semantic feature of the word “domla” in translation. Additionally, the word “yangalar” in the source text has been adapted as “matchmakers,” which also helps bring the translation closer to the original.

In translation practice, we can clearly see from the above examples that there are no universally accepted strict rules for translating proper nouns; otherwise, we would observe uniformity across translations.

When evaluating the quality of a translation, it should be noted that it is not always determined by strict rules or guidelines, but rather by the translator's skill and their ability to convey the meaning of the source text to the target audience at the level of the original.

Naturally, certain difficulties arise in translating proper nouns from one language to another, since a name may carry specific meaning within a language community, but in the target language it may become a meaningless sound conveying nothing. Names may also provide information about the referent's ethnic origin, gender, distinctive traits, as well as linguistic and cultural particularities, which further complicates the translation process.

At the current stage of translation studies, it is important to examine the functional features of anthroponyms in literary texts, the mechanisms for transferring them into another language, and the methods for preserving their stylistic functions in the translation language environment.

An important aspect of literary translation is adapting names from the source language to the target language while taking into account the cultural and historical characteristics of the original text. In this context, it is considered appropriate to transfer the names of characters while preserving the semantics of their root morphemes.

Research shows that translators, when rendering proper nouns, rely on transcription, transliteration, and calque methods according to the norms of the target language. The translator's preference for one method or another reflects a specific feature of their translation style.

In conclusion, it can be stated that anthroponyms, that is, personal names, hold an important place in literary texts because they are directly connected with the ideas of the characters in the work. Anthroponyms help to identify characters and distinguish them from one another. In addition, anthroponyms provide information about the character's personality, social status, ethnicity, and other aspects. When translating anthroponyms, it is necessary to preserve their semantic load and take into account the meanings and associations connected with the name.

If an anthroponym has a specific meaning in the source language, the translator should aim to convey a similar meaning or symbolic significance in the target language. When translating anthroponyms, attention should be paid to maintaining the consistency between the original text and the translation in order to preserve similarities and relationships between characters.

To accurately convey the content and emotional tone of anthroponyms, it is essential to consider the overall content and purpose of the work.

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