

FEATURES OF ENGLISH TRANSLATION OF UZBEK STORIES

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Abstract: This article is explored the challenges and strategies involved in translating Uzbek short stories into English, focusing on language-specific features, cultural nuances, and stylistic considerations. Uzbek literature, with its distinct linguistic characteristics and rich cultural heritage, presents unique difficulties in translation. This paper is examined key features such as lexical choices, idiomatic expressions, sentence structure, and the transfer of cultural references. Through an in-depth analysis of selected Uzbek short stories and their English translations, the research uncovers the strategies used by translators to overcome these challenges and preserve the essence of the original text. The study concludes by emphasizing the importance of the translator's role in balancing fidelity to the source text with readability and cultural resonance in the target language.

Keywords: Literary Translation, Language Features, Cultural Nuances, Idiomatic Expressions, Translation Strategies, Translator's Role, Cross-Cultural Communication

Introduction. The translation of literary works is an essential aspect of global cultural exchange, enabling readers from different linguistic and cultural backgrounds to access and appreciate literature from around the world. However, literary translation is not a simple task. It involves not only the direct conversion of words from one language to another but also the conveyance of deeper meanings, emotions, and cultural contexts. In the case of Uzbek language, which belongs to the Turkic language family, translation into English language an Indo-European language presents a number of challenges due to fundamental differences in structure, vocabulary, and cultural context.

Uzbek literature has a long history, influenced by a mixture of Turkic, Persian, and Russian cultural traditions. The transition from Uzbek into English raises questions about how best to maintain the integrity of the original work while ensuring that the translated text remains comprehensible and engaging to an English-speaking audience. This paper will be examined the features of Uzbek short stories and their English translations, highlighting the key linguistic and cultural features that translators must navigate. By analyzing the translation of specific works of Uzbek authors such as “O'tkanKunlar” (Days Gone By) by A.Qodiriy, “The Day Lasts More Than a Hundred Years” by Ch. Aytmatov, and “Men Kimman?”“(Who Am I?)” by Said Ahmad, this study is aimed to shed light on the strategies used by translators to address these challenges.

Methods. This study employs a qualitative approach to analyze the translation of Uzbek short stories into English. A comparative analysis is conducted on a selection of stories that have been translated into English, focusing on the following key areas:

Lexical Translation: This involves examining how specific words particularly culturally significant terms are translated from Uzbek into English. Special attention is paid to words that have no direct equivalent in English and the strategies used to overcome these lexical gaps.

Sentence Structure: The structural differences between Uzbek (which generally follows a Subject-Object-Verb [SOV] word order *Men maktabga bordim*) and English (which follows a Subject-Verb-Object [SVO] word order *I went to school*) are explored. The research analyzes how these differences affect sentence formation and the flow of the narrative in translation.

Cultural References: Cultural nuances, such as traditions, customs, historical events, and social norms, often play a significant role in Uzbek stories. The study examines how these references are handled in translation and whether they are adapted, omitted, or explained in footnotes or annotations.

Idiomatic Expressions: Uzbek language is rich in idiomatic expressions that do not have direct equivalents in English. The research investigates how these expressions are translated and the impact of such translations on the overall meaning and tone of the text.

Role of the Translator: The study also explores the translator's role in navigating these challenges and making decisions about how best to represent the original text in the target language. The translator's choices, such as whether to prioritize literal accuracy or creative adaptation, are analyzed in relation to the success of the translation.

For this analysis, the selected stories were translated by prominent translators and are compared with the original Uzbek texts to identify specific translation strategies and techniques.

Results. 1. The lexical gap between Uzbek and English is one of the most significant challenges in translating Uzbek literature. Many words in Uzbek have no direct equivalent in English, often due to cultural differences. In such cases, translators must find ways to convey the meaning of the word while preserving its cultural significance. Here are some examples:

“Mehmonga”: In Uzbek, a “mehmonga” implies more than just a “guest”. The guests are a highly respected individual, often treated with great honor. While the literal translation is “guest”, this term carries a sense of reverence that is not immediately conveyed in English. A translator may choose to add a descriptive phrase such as “honored guest” or include a footnote explaining the cultural significance of the word.

“Qishloq”: The word “qishloq” means “village” but also conveys a sense of tight-knit rural community and tradition. In English, a simple translation of “village” might fail to communicate the community-based lifestyle associated with it. A translator might use phrases like isolated rural community or traditional village to convey this sense of closeness and simplicity.

“Oila”: The concept of “oila” (family) in Uzbek society is often extended to include a broader network of relatives and community members, not just immediate family. This extended definition of “family” can be difficult to translate into English, where “family” typically refers only to immediate relations. Translators may use “extended family” or “close-knit family circle” to capture this meaning.

These lexical choices show that translators must carefully navigate between linguistic accuracy and cultural context, often adding extra explanation or modifying the word to ensure the reader understands its cultural significance.

2. Sentence Structure and Word Order. Uzbek syntax follows a Subject-Object-Verb¹ (SOV) word order, while English generally uses a Subject-Verb-Object (SVO) structure. This difference

1. House, J. Translation as Communication Across Languages and Cultures. London: Routledge, 2015. – 168 p.

can lead to challenges in maintaining both the meaning and natural flow of the narrative. “Men kitobni‘qidim” (I the book read) would be translated into English as: “I read the book”.

In many cases, translators must restructure sentences to make them grammatically correct in English while also retaining the meaning of the original. For instance, complex sentences in Uzbek, which often feature long relative clauses or passive constructions, may need to be broken down into shorter sentences to maintain clarity in English.

In works like Chinghiz Aytmatov’s “The Day Lasts More Than a Hundred Years”, where philosophical reflections are expressed in long, complex sentences, the translator faces the challenge of breaking down these lengthy constructions into simpler, more digestible English sentences without losing the depth of thought or narrative flow.

In some cases, translators may also choose to rearrange the word order to match the tone or style of the original. For instance, the poetic and contemplative nature of Ch. Aytmatov’s writing might lead a translator to adopt a more flexible sentence structure in English to reflect the original’s rhythm and emotional depth.

Cultural references in Uzbek stories often require adaptation for an English-speaking audience. Elements such as local customs, historical events, and religious practices may be unfamiliar to non-Uzbek readers. Translators must decide whether to explain these elements in footnotes or adjust them to reflect similar practices in the target culture.

“Navruz”² (Persian New Year): In Uzbek culture, Navruz is a major holiday celebrating the arrival of spring. This celebration is deeply ingrained in the traditions of Central Asia. In an English translation, the translator might include a footnote explaining the significance of Navruz, alternatively, could compare it to a similar Western celebration, such as Easter, although this would risk losing some of the uniqueness of the original celebration.

Religious Practices: Islamic practices are often referenced in Uzbek literature, such as prayer rituals and fasting during Ramadan. While these practices may be familiar to English-speaking readers, the way they are depicted may need additional explanation to help the reader understand the cultural importance they hold in Uzbek society.

These adaptations help ensure that the story remains accessible to a wider audience without losing its cultural richness.

Discussion. The challenges identified in this study reflect broader issues in the field of literary translation. Translators must make crucial decisions about how to balance the need for linguistic accuracy with the desire to preserve the cultural and emotional depth of the original text. In many cases, translators rely on strategies like domestication, where the text is adapted to the target culture, or foreignization, where the original culture is retained.

Domestication tends to prioritize readability and cultural familiarity, ensuring that the translated text is accessible to the target audience. However, this strategy risks losing some of the original cultural context. On the other hand, **foreignization**³ keeps the original cultural elements intact, but it may confuse or alienate readers who are unfamiliar with them.

Ultimately, the translator’s role is not just that of a linguist but also of a cultural mediator. The translator must decide how to communicate the story’s emotional and cultural essence while

²<https://en.wikipedia.org/wiki/Translation>

³House, J. Translation as Communication Across Languages and Cultures. London: Routledge, 2015. – 168 p.

making it understandable for a new audience. This balancing act requires creativity, knowledge of both languages and cultures, and a deep understanding of the source text.

Conclusion. Translating Uzbek stories into English is a complex and nuanced process that involves more than simply converting words from one language to another. The translator must carefully navigate the challenges of lexical gaps, sentence structure, cultural references, and idiomatic expressions to ensure that the original meaning, tone, and emotion are preserved. While various translation strategies, such as domestication and foreignization, can be employed, the translator's decisions play a significant role in how the text is received by the target audience. As Uzbek literature continues to gain recognition globally, the study of its translation into English will become increasingly important.

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