



Coverage of National Spirit and Expression in the Translations of Uzbek Stories and Narratives

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DOI:

<https://doi.org/10.47134/jpbi.v2i1.897>

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Received: 10-08-2024

Accepted: 15-09-2024

Published: 21-10-2024



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Abstract: This article explores the problems of reflecting the national spirit and specific modes of expression in the process of translation using the example of the English translation of the famous work of the Uzbek writer Gafur Ghulam "The Naughty Boy". During the study, a comparative analysis of the text of the original work and its translation is carried out, assessing such aspects as the main criteria that determine the quality of translation - the preservation of the plot and composition, the issuance of national realities and phraseological units, the author's style and the degree of reflection of the individuality of character speech. According to the results of the analysis, although the general content and artistic features of the work have been successfully restored in the translation of "The Naughty Boy", problems are visible in the translation of certain national features, including realities, folk proverbs and phrases characteristic of the Uzbek lifestyle and mentality.

Keywords: artistic translation, "The Naughty Boy", National Colorit, realities, phraseological units, author's style, character speech

Introduction

Translation of fiction is a complex and multifaceted process, which requires taking into account the differences between languages and cultures, re-creating it using other language means while preserving the spirit, stylistic and artistic features of the original text [1]. This is especially evident when translating works from distant cultures (Mizrabova, 2019).

The translation of Uzbek literature into English is not without such difficulties. On the one hand, there are big differences between the grammatical structure, lexical composition, and stylistic possibilities of the Uzbek language and the English language. On the other hand, the lifestyle, values, and outlook of the Uzbek people are very different from the culture of English speakers. All this has an impact on the translation process (Umida, 2019).

Therefore, researching English translations of Uzbek works, evaluating their quality on a scientific basis, and looking for ways to eliminate shortcomings are of urgent

importance. The study of Uzbek novels, which have a strong spirit of nationalism, plays an important role in this regard. After all, the reflection of national characteristics, realities, and examples of folklore and lifestyle in prose works has a wider scope than poetry (Kahramonov, 2020).

Gafur Ghulam's creative work, including his short story "Shum Bola" ("Naughty Boy"), is one of the bright examples of Uzbek national literature [2]. This work is based on the writer's childhood memories and skillfully describes Uzbek neighborhoods, children's lives, lifestyle, and psychology of Uzbek families in the 20s and 30s of the previous century. Therefore, by studying the issues of translation of "Shum Bola" ("Naughty Boy") into English, it is possible to shed light on the problems of conveying the Uzbek national color to foreign readers (Abdullaeva, 2020).

Methodology

Several studies have been conducted on translations of Uzbek literature into English. For example, Rahimov [3] analyzed the English translations of Uzbek poetry stylistically, while Salomov [4] studied the issue of preserving the national color in the translation of Uzbek novels.

Azizov [5] highlighted the difficulties encountered in finding English equivalents of Uzbek proverbs. Some opinions were expressed about the English translation of "Shum Bola" ("Naughty Boy"), in particular, Qabilova [6] pointed out some shortcomings in this translation (Yan, 2024).

In this study, the method of comparative analysis was used. The original Uzbek version and the English translation of Gafur Ghulam's work "Shum Bola" ("Naughty Boy") were compared, and their similarities and differences were identified. In the course of the analysis, the words and expressions expressing the national spirit in the original text were separated and studied how they were presented in the translation (Toth, 2024).

Attention was also paid to the overall quality, style, and effectiveness of the translation. Examples are given to show the degree of correspondence of the translated text with the original text. Authority that provided approval and the corresponding ethical approval code (Pinto-DelaCadena, 2024).

Result

During the research, the original Uzbek version and the English translation of the work "Shum Bola" ("Naughty Boy") were carefully analyzed. According to the results of the analysis, several achievements and shortcomings in conveying the national spirit and expression in the translation process were identified (Bayram, 2019).

First, the translator used the transcription method without translating many Uzbek national realities, including words such as "to'n", "do'ppi", "chopon", "mahalla". This method gives the reader an idea of Uzbek culture, but sometimes it can be confusing. For example:

Uzbek: "Ostonaqul yigit bo'ldi. Bola Shoshqol domladan ko'ra Abdumalik eshonga o'xshash, lanj va tor peshona, yassi bashara..."

English: "Ostonaqul became a young man. The boy resembled Abdumalik Eshon more than Shoshkol Domla, with a slack and narrow forehead, flat face..." [2]

It seems that the words “teacher” and “eshon” were not translated, resulting in incomprehensible to the English reader.

Secondly, although the English alternative of some Uzbek proverbs and expressions in the work is presented, it was not possible to fully express their imagery and impressiveness. For example:

Uzbek: “Echkini o‘z oyog‘idan, qo‘yni ham o‘z oyog‘idan osadilar.”

English: “A goat is hung by its leg, and a sheep is also hung by its leg.” [2]

In this phrase, rather than “hanging” of goats and sheep, the meaning of “tying” is meant, and the meaning of the phrase “everyone will be punished according to his deeds” is lost in the translation.

Thirdly, the translation reflects the national characteristics, dialect, and dialect elements in the speech of the characters of the work a little slower. The table below provides examples of this:

Table 1. Translation of national characteristics in the characters’ speech

Uzbek speech	English translation
– Sen, o‘rtoq Bo‘ta, juda vaqtsiz jo‘jalaysan.	“You, comrade Buta, are impatient untimely.”
– Hoy, aylanay, o‘g‘rigina bolam...	“Hey, my dear, my little thief boy...”
– Voy o‘lay, qutlug‘ uydan quruq ketasanmi?	“Oh my, will you leave the blessed house empty-handed?”

It seems that the national-specific words and phrases in the hero’s speech, such as “jo‘jalaysan”, “aylanay”, “og‘rigina bolam”, “voy o‘lay” have been weakened or completely omitted in the translation.

At the same time, there are positive aspects in the translation. In particular, the general content, plot and composition, and system of images of the original text have been successfully restored in the translation. Also, some national characteristics and realities were conveyed using methods such as interpretation and analogy (Khashimova, 2021).

Here are some examples:

Table 2. Representation of national realities in translation

Uzbek	English
mahalla	mahallah (a traditional Uzbek neighborhood)
oqsoqol	an elder or leader of the community
Osh	osh (a traditional Uzbek dish made with rice and meat)
guzar	guzar (a street or passage in an Uzbek neighborhood)

From these examples, it can be seen that the translator tried to preserve the national color by leaving realism such as “mahallah”, “elder”, “ash”, “guzar” in their original state and giving additional comments in parentheses.

The results of the research show that the English translation of “Shum bola” managed to convey the general content and artistic-aesthetic power of the work. The translator skillfully depicted children’s images and funny and cheerful scenes. The English translation of “Shum Bola” was an important step in promoting the masterpieces of Uzbek literature on a global scale. At the same time, it is necessary to continue research to further improve the quality of the translation, to fully reflect the national color of the original work. Efforts in this regard require the cooperation of not only professional translators, but also the entire literary community, literary scholars, and linguists.

Discussion

The analysis of the English translation of “Shum bola” showed the following main aspects: First of all, the plot line, composition, and image system of the original text are completely preserved in the translation. The development of events in the play, the adventures of the naughty boy, the environment around him, and the description of the characters are also reflected in the translated text. This ensures the integrity of the translated text and serves to convey the artistic power of the original text [7].

At the same time, during the translation process, an attempt was made to preserve the unique aspects of the author’s style, including Gafur Ghulam’s popular and sincere narrative style, and the naturalness of the characters’ speech. The translator tried to tell the story in a simple and fluent language, staying as close as possible to the original text. For example:

In Uzbek: “Ahmadning dong’i Toshkent shahrining eshik-derazasidan oshib, el-el, yurt-yurtga yoyilgan, yigit yomon emas...”

English: “Ahmad’s fame spread beyond the doors and windows of Tashkent city, reaching other lands and countries; he was not a bad fellow...” [2]

In this passage, popular and artistic phrases such as “spread beyond the doors and windows”, and “reaching other lands and countries” are simply and succinctly used. given, while the meaning is fully preserved.

On the other hand, certain difficulties are evident in the translation of the widely used national realities in the work - items, customs, and rituals specific to the Uzbek way of life. The translator had to transcribe the original word and add comments in such places. For example, words such as “chopon”, “choyxona”, “xontaxta”, “qovoq” do not have an English equivalent, so they are given as follows:

- chopon - a traditional male robe
- choyxona” - a teahouse
- xontaxta- a low table for eating and drinking
- qovoq - a large gourd used as a container

Although this method of translation preserves the national color to a certain extent, it does not fully meet the requirements of artistic translation, because annotations break the text’s flow and damage the image’s naturalness [8].

Thirdly, some phraseological units, folk proverbs, and figurative expressions were lost or became moderate in the translation. Because such units are closely related to national

culture, it is not easy to find an alternative in another language [9]. Consider the following examples:

Uzbek: *"Joni og'ziga tiqildi", "Tarvuzi qo'ltig'idan tushdi", "Ko'zini lo'q qilib..."*

English: *"He was frightened to death", "His plan failed", "Rolling his eyes..."* [2]

It can be seen that common expressions in English are used in these places, and the specific features of expressive, nationally colored expressions in Uzbek are not reflected.

Fourthly, the individual characteristics of the speech of the characters who play an important role in the artistic text, the language characteristics reflecting their age, social status, education, and worldview are not reflected in the translation. In the original text, "Shum bola" ("A Naughty Boy") is simple and sincere, and Qora buvi is intelligent and wise, but in the translation, these differences disappear, and all characters speak in the same style. This harms the individualization of the characters in the work.

Thus, the above analysis shows that in the translation of stories, first of all, the translator should have deep linguistic and cultural knowledge, and should know the relations between two cultures well. Secondly, it is appropriate to use tools such as contextual-semantic methods, analogy, and compensation in the translation of national realities and phraseological units. Thirdly, to individualize the speech of the characters, the translator needs to notice the stylistic layering in the original text and try to recreate it.

The results of the conducted research show that the issue of conveying the national spirit and unique methods of expression in the translation of Uzbek works into English has not yet been fully resolved. Although translators try to preserve the general content and style of the text, some national characteristics and realities are lost in the translation or lose their impact [10].

There are several reasons for this. First of all, there are big structural differences between the Uzbek and English languages, and all the national expressions, proverbs, and dialectisms in the Uzbek language have no alternatives in English. In addition, since part of the Uzbek way of life, customs, and ceremonies are unfamiliar to English readers, the problem of explaining them arises, which complicates the process of literary translation.

Therefore, translators have the task of applying individual approaches to each work, using translation transformations, compensation, and interpretation methods to preserve national characteristics and realities [11]. After all, literary translation is not only a language and content, but also an intercultural bridge. Preserving the national spirit and expression, and conveying the full aesthetic power of the work to a foreign reader is one of the main criteria of translation.

Conclusion

The research conducted on the example of Gafur Ghulam's work "Shum Bola" showed that conveying the national spirit and expression in English translations of Uzbek literature is one of the areas that still needs improvement. Preserving national realities and characteristics, making them understandable for representatives of other cultures, requires great skill and a creative approach from the translator.

At the same time, the English translation of “Shum Bola” was an important step towards promoting the work on a global scale and bringing Uzbek culture closer to foreign readers. In the future, more energetic and effective work on the translation of Uzbek’s works will help us to promote our national literature around the world.

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