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Indonesian Journal of Cultural and Community Development

ISSN 2615-6180 (ONLINE)

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Translating Cultures Unveiling the Art of Uzbek Literary Transformations

Menerjemahkan Budaya Mengungkap Seni Transformasi Sastra Uzbek

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Abstract

This study conducts a linguocultural analysis of 20th-century Uzbek literary translations, illuminating the complex interaction between language and culture, particularly in the nuanced translation of stories like "Shum bola" into "A Naughty Boy." Existing research often overlooks the depth of cultural understanding required for effective literary translation, a gap this study addresses by highlighting the challenges and strategies in preserving the original texts' emotional and cultural essence. Employing an integrated approach of linguistic, cultural, and sociological methods, the research examines several translations to demonstrate how cultural context significantly impacts the translation process. Results underscore the necessity for translators to have a profound comprehension of both source and target cultures to ensure meaningful translations. The findings advocate for enhanced translator training in cultural competencies, contributing to the fields of translation studies and intercultural communication.

Highlights:

- Intricate Relationship: Emphasizes the complex interplay between language and culture in translation.
- Cultural Knowledge: Highlights the essential role of deep cultural understanding for effective translation.
- Methodological Approach: Utilizes an integrated linguistic, cultural, and sociological framework to explore translation challenges.

Keywords: Linguocultural Analysis, Translation Studies, Cultural Context, Literary Translation

Introduction

Linguistics, fiction, literature and translation studies are closely related each other. Translation and interpreting is one of the old creative fields that have been forming in the history and culture of the peoples of the world for several times. Generations of people who have been living in different continents and regions of the earth for several thousand years have shown their creative passions, interests, opportunities, and interests through the medium of translation. It was turned into a means of international communication, which was always used effectively. Interpreters and the owners of this profession accompanied trade caravans in ancient times and acted as interpreters in various trade activities in previous times.

Eventually, translators started translating literary and artistic works between languages, broadening their scope of labor. In this instance, there were significant differences between the mutual interchange and translation of information in related languages and the translation of information into one's native tongue from unrelated languages. All we can conclude is that, although it has shrunk little, this tawafut still has its bounds. Naturally, translating artistic works between distantly related languages is a difficult task in and of itself, requiring the translator to have a thorough understanding of both countries' cultures, traditions, and religious beliefs.

"A good translator - writes Korney Chukovsky, is highly respected by the people, because he is not an ordinary craftsman and not a dry copyist, he is an artist. Jumanyoz Sharipov, one of the scholars of Uzbek translation, this famous poet-translator opposes word-for-word translation and asks artists to use all their energy and talent to translate creatively[1].

In the social and cultural lives of an individual, cultural studies (culturology) shape his or her self-awareness in relation to nature, society, history, art, and other domains. Language teaches us about the worldview of an individual, which is represented and documented in his outward appearance. Linguistics investigates mental models of the linguistic landscape of the world. Communication language and culture are closely related subjects in the fields of linguistic and cultural studies. At the nexus of linguistics and cultural studies, linguistics emerged as a distinct branch of language study. Lingvoculturology examines how culture manifests itself in a country that has discovered the interaction, reflection, and interaction of language.

Methods

Methodology is the application of worldview principles to the cognitive process. Methodology as a general theory of methods of human cognition came into the world with the need to generalize the methods used in his work. Dialectical method refers to special scientific methods, that is, to methods related to various disciplines since it is an influential doctrine, it is a methodology, that is, a method of scientific research they called it the doctrine of existing methods. First the methodology problems began to be seen within the framework of philosophy [2].

Philosophy is theoretical and practical principles and methods of methodology the system of organizing activities, as well as the science that studies this system regarded as 1. Methodology, unlike theory, does not provide new knowledge. Unlike the doctrine, it does not serve as the basis of practice, but in science develops such elements, without which this science itself cannot develop. Methodology is the teaching of the development of science, teaching is this transition of methodology from theory to practice [3].

Language and culture interact through a variety of analytical behaviors and activities that make up linguistic culture approaches.Research from ethnolinguistics and cultural anthropology is included into lingvokulturology, an integrative discipline that combines linguistics and cultural studies. Since it is the domain of embodiment where various cognitive techniques and approaches are used, it is the hub of language and culture. Linguistic and cultural analysis techniques use linguistic and cultural methods from both disciplines judiciously[4].

One can employ methodologies from the fields of linguistics, culture, sociology (content analysis, frame analysis methodology), and ethnography (description, categorization, etc.). These approaches analyze language according to several principles that work well together and make it a complex object for linguo-cultural studies, which enable the study of how cultures interact[5].

All three of the mentioned areas—which serve as the focus of our study—are translation processes. It is preferable to collaborate closely with these three fields in order to convert and translate data or creative texts between other languages. The field of translation studies has benefited from the contributions of scientists both domestically and internationally. Several notable scientists have made significant contributions to the field of translation studies, including M. Holbskov (Kak stroitsya tekst. M), L. M. Loseva, V. Komissarov (Teoriya perevoda. M), Shukhrat Sirojiddinov, Gulnoza Odilova, I. Gofurov, O. Mominov, and N. Qambarov (Theory of Translation, Tashkent)[6].

The dialectic and worth of the translation job are determined by how the dry meaning is transformed into the sophisticated fruit—the form becomes meaningful. Effective imagination, in Kant's view, allows perception to generate its notions independently of the thinking. Kant argues that the innate, spontaneous quality of imagination

is what gives it its ability. It is a practical instrument for the synthesis of perception and emotions rather than something made up[7].

It's obvious that one of the prerequisites for translation in the modern era is having a near-perfect understanding of the nuances and contrasting features of both the source language and the target language, in addition to how well they complement one another[8].

This won't be sufficient, nevertheless, for translating creative and literary works. Knowing the rich poetic expressions found in both the original while translated languages; acting with the eyes of a master diver, perceiving and visualizing his work in the semantic, syntactic, and stylistic realms of words and sentence constructions; being an artistic word in the field of linguistics; and creating in the fields of scientific thinking with the sensibilities of an artist[9].

Results and Discussion

Translation, especially artistic translation and/or poetic translation, is a complex process, and it is difficult to translate them exactly in their original state. In order to preserve the meaning, it is necessary to find paraphrase and equivalent units. If we pay attention to the translation of two unrelated languages, we will see significant differences between Uzbek and English[10]. These differences are reflected not only in language structure, grammar, vocabulary, but also in cultural mentality and customs. These complex situations often occur during the translation of works of art, especially during the translation from Uzbek to English[11]. If we consider this situation in the following fragment of the work, the combination "naughty boy" is used in the translation of the title of the work "Shum bola". However, when the word "naughty" is translated from English to Uzbek, it means capricious, stubborn and out of place. However, the Uzbek word "shum" does not fully reflect the child's capriciousness. Based on the content of the work, if we define the word "shum", we can say that the child does not intend to harm anyone, or does not want to hurt anyone. He is just an inexperienced young boy who faced difficulties in life without a father, but with a clean heart. I don't think the word "naughty" has such a deep meaning in English. However, we believe that another equivalent word cannot describe the Uzbek word "shum".

 "… He wore   **yaktak**   on his shoulder, leather shoes on his legs, and a glittering blue belt on his waist and covered his shoulders with a shawl. He was a kind man. Some clients of teahouse would say :

 Asra !

 Or:

 (A naughty boy, G'afur Gulom translated by: I. M Tukhtasinov , U. R. Yuldoshev)

One of the first complications of the translation was the word "yaktak", and since this concept is not specific to English culture, the translator defined this word as "oriental robe". In the combination of "oldi ochiq yaktak" in the work, the "front open" part was lost during the translation process[12]. Such problems are constantly encountered in the translation process. Because translating works of art from two dissimilar languages is a complicated process. If we want to include every word in the translation process, we can lose the interesting side of the work[13].

In the process of translation of works of art, the role of visual media is incomparable, and they are characterized differently in different nations. Therefore, the linguistic and cultural points of translation complicate the process a little. The most common of these are similes, metaphors, and allegories. Because each nation has its own artistic means of representation, which depict cultural connotations[14].

Stable similes are put in the picture in most linguistic cultures, and their substance is alternative to one another despite the similarities between the elements of comparison that we shall see. Peoples have similar beliefs and attitudes towards many aspects of life, to the extent that phraseological units used to compare them have the same symbolic meaning. This condition is more apparent among the instruments and is particularly exhibited in the languages of genetically related peoples. This is these countries' history[15].

Conditions and overall compliance to the improvement process define it. This is how comparative generality in languages is shown by the reciprocal comparability of symbols, which are the subjects of analogy.

Conclusion

All in all, the subject of linguistic culture is symbolic, figurative, has acquired a metaphorical meaning and its results are generalized in the human mind into myths, legends, in folklore and religious discourses, poetic and prosaic artistic texts, language units reflected in phraseology, metaphors and symbols are listed.

In this case, a specific linguistic and cultural unity is simultaneously a semiotic one may belong to systems: a

certain habit is a phraseology, a proverb, can become matal. Depending on the situation of the research object, its individual show a number of subjects consisting of linguistic and cultural units possible.

Language is a cultural construct as well as a natural reality. Naturally, language is a part of culture, and it is seen to be one of the greatest achievements in human social history. On the other hand, language is a manifestation of human biology. Here, speech activity is heavily influenced by biological and psychophysiological factors. For instance, the universe of vowels and consonants, as well as the collection of sounds found in all languages, is a product of nature rather than civilization. As a result, man is restricted to using vowels and consonants on their own.

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