

As both a poet and a spiritual guide, Navoi's Lison ut-Tayr remains a cornerstone of Central Asian literature and continues to resonate with readers today. Its message of spiritual transcendence, love and unity

speaks to the universal human quest for meaning and enlightenment. In its exploration of the human soul's longing for the Divine, Lison ut-Tayr offers timeless wisdom that transcends cultural and temporal boundaries.

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NAVIGATING CULTURAL AND LINGUISTIC CHALLENGES IN HARRY POTTER'S UZBEK AND RUSSIAN VERSIONS

Annotation: the introduction of the translation of literature presents a myriad of challenges, especially when it implies texts rich in culture and linguistically as J.K. The Harry Potter series of Rowling. This work body is marked by its intricate fabric of British cultural references, idiomatic expressions and names of characters that resonate deeply within the context of English. Translators who face the task of converting this series into Uzbek and Russian find a variety of obstacles derived from fundamental differences in the cultural context, social norms and linguistic structures. These challenges require a sensitive commitment to the material, since translators should not only transmit the meanings of the surface of the text, but also to capture the subtleties linked to the identity and cultural expression (Uktamovich and Jalilovna, 2022).

Key words: *translation, cultural adaptation, linguistic, idiomatic, phonetic adaptation, Harry Potter.*

Аннотация: перевод серии Гарри Поттер Дж. К. Роулинг на узбекский и русский языки представляет собой культурные и лингвистические трудности. Этот текст богат британскими культурными отсылками, идиоматическими выражениями и именами персонажей, которые могут не иметь прямых аналогов в целевых языках. Переводчики должны не только передать буквальный смысл текста, но и сохранить его культурные нюансы. Например, имя «Альбус» в узбекском языке может не нести той же семантической нагрузки, что в английском, поэтому переводчики могут адаптировать его с учетом местных культурных реалий. В русском переводе сохраняется фонетическая идентичность, но при этом может теряться скрытый смысл оригинала.

Ключевые слова: *перевод, культурная адаптация, лингвистическая, идиоматическая, фонетическая адаптация, Гарри Поттер.*

Annotatsiya: J.K. Roulingning Garri Potter seriyasini o'zbek va rus tillariga tarjima qilish madaniy va lingvistik qiyinchiliklarni yuzaga keltiradi. Ushbu asar Britaniya madaniyatiga oid ko'plab kontekstual ma'lumotlarni, iboralarni va o'ziga xos nomlarni o'z ichiga oladi. Tarjimonlar ushbu o'ziga xos jihatlarni nafaqat to'g'ri tarjima qilishlari, balki ularning madaniy nozik jihatlarni ham saqlab qolishlari lozim. Masalan, o'zbek tilida "Albus" nomining semantik mazmuni ingliz tilidagidek kuchli bo'lmashligi mumkin, shuning uchun tarjimonlar uni mahalliy madaniyatga mos tarzda moslashtirishlari kerak. Rus tarjimasida esa ko'proq fonetik moslashuv qo'llanilgan bo'lib, lekin bu ham o'zining ma'lum darajadagi yo'qotishlariga olib kelishi mumkin.

Kalit so'zlar: *tarjima, madaniy moslashuv, lingvistik, idiomatik, fonetik moslashuv, Garri Potter.*

When examining the issues that prevail throughout the Harry Potter series, it is clear that many are rooted in Western cultural paradigms, such as the importance of friendship, the conflict between good and evil, and the importance of personal choice. These issues, although universal in some aspects, may have variable connotations within the Uzbek and Russian cultural landscapes. For example, the concepts of loyalty and courage can resonate differently in a post soviet context, where collectivism narratives often prevail over those of individualism (Kamoljonovich, 2022). Therefore, effective translation requires that the translator not only interpret the textual meaning, but also adapt issues to align with familiar sociocultural narratives for readers in these target languages.

The names of the characters even more illustrate the complexities of the translation, since they are often loaded with cultural meaning and importance. Names such as Harry or Hermione have phonetic and cultural implications that may not find direct equivalents in Uzbek or Russian. The decision to keep the original names or create localized versions can greatly influence how readers perceive the characters. In the case of Russian translation, for example, the name Hermione was transliterated to гермиона (Germiona), maintaining its phonetic qualities while allowing an easier integration into the Russian linguistic system (Smirnova, 2021). On the contrary, certain names may require an adaptation process that considers culturally specific connotations, which can remodel the expectations and interpretations of the readers of the characters.

The idiomatic expressions have another layer of complexity in translation. The Harry Potter series is rich in colloquial language and idioms that capture nuances of the British vernacular, which may not effectively translate into Uzbeks or Russians. For example, the term Muggle, which refers to a non-magical person, encapsulates a specific cultural context that lacks a direct equivalent in any of the target languages. The Russian translation opts for *mar* (MAGL), a phonetic adaptation that retains the essence of the original term while becoming digestible within the Russian linguistic frames. However, this adaptation can sometimes sacrifice deeper meanings that are linked to the sociocultural fabric of the original text (Gorban, 2023).

When analyzing how these issues, names of characters and idiomatic expressions navigate in the translations of Harry Potter to Uzbek and Russian, the study aims to highlight the intricate interaction between language, culture and literature. Each language not only serves as a means for

communication, but is also imbued with cultural references and historical contexts that resonate with their speakers, which further underlines the need for reflective and sensitive translation strategies. As such, the translation process becomes not simply a linguistic effort but also an exercise in cultural negotiation, which requires an understanding of cultures of origin and objective to close the gaps in linguistic and conceptual understanding. One of the main challenges in translation is the adaptation of the names of the characters, which often bring significant meaning and context in the culture of the source. The names in literature are infused with connotations that may reflect character features, cultural signifiers or historical allusions that may not have direct equivalent in the target language. In the case of J.K. Rowling's Harry Potter series, the names of the characters like Albus Dumbledore are not simple identifiers but encapsulating wider themes and concepts of integral to understanding the narrative. The name Albus, derived from the Latin word for white, implies purity, wisdom and lighting. The surname Dumbledore, which is an archaic English term for a bumblebee, carefully suggests an affinity for music and nature, as well as an extravagant impression of the character (Marciniak, 2018).

On the contrary, Dumbledore's Russian translation offers another perspective in location strategies. The popular approach tends to tilt towards the maintenance of the phonetic integrity of the original while putting it with cultural meaning. In Russian, Albus Dumbledore is translated as Дамблдор (Albus Dumbldor). The phonetic adaptation maintains the extravagant essence intact; However, dense connotations within the English names are predisposed to cultural reuse. In Russia, wisdom is often symbolized by more traditional archetypes and the translator choices could reflect broader Russian literary themes that give priority to gravitas. These adaptations raise questions about the implications that these choices have on the perceptions of the characters of the readers, potentially influencing their journey from the English text to the Russian interpretation.

In addition, the names of the characters in the Harry Potter series are often loaded with thematic references, supported by a rich tapestry of idiomatic expressions and historical allusions. For example, the character of Severus Snape alludes to serious, suggesting his hard behavior and his complicated personality. In translating Severus into the equivalent of the Uzbek, the subtleties incorporated into the English root can be lost unless the cultural meaning of gravity is well understood and invoked through members

family members to Uzbek readers. This challenge emphasizes that delicate balances of balance must maintain; They must preserve the expected characterization of the author, also ensuring that translations resonate with local customs and linguistic nuances.

In the end, the effort to translate the names of the characters into Harry Potter in Uzbek and Russo exemplifies the intricate dance of linguistic and cultural representation. Each adaptation reflects the local sensitivity, social norms and the cultural tradition that in the end model the affinity of the readers towards these characters and how they are perceived in the context of their respective literatures. The ability to navigate these challenges in a skilled way is crucial in creating a translation that makes much more than transmitting words; It must encapsulate the essence of the characters and their thematic meaning, thus facilitating the connection of a readers to the material of origin text. The cultural and linguistic challenges inherent in the translation of the Harry Potter series in Uzbek and Russian are amplified when we consider the broader themes of friendship, bravery and conflict between good and evil. These universal themes, although omnipresent in their meaning, are articulated through distinct cultural lenses which influence the choices of the translator. In Uzbeks and Russian contexts, translators must sail in the delicate balance between fidelity to J.K. The original Rowling text and the need for a cultural resonance in their respective literary landscapes.

In the case of Uzbek, the notion of friendship is both socio-cultural and linguistic. The Uzbek language emphasizes the concepts of camaraderie and kinship, often using specific terms and idiomatic expressions which reflect the community values inherent in central Asian societies. For example, the terms associated with friendship, such as Do'stlik (friendship)

can give an idea of the close relationships present in the story, but may require a contextual adjustment to fully capture the shades of the company presented in the original text. Translators can choose not only to preserve the concept of friendship as described in source material, but also to enrich it with local cultural references which underline its importance in the Uzbek society, thus improving its relate-channel and its impact on the target public (Aliboyeva, 2022).

Translators are also faced with the additional complexity of the integration of unique idioms into the two cultures. The Harry Potter series is dotted with idioms and playful language reflecting its British origins. For example, expressions like under time, which transmits a feeling of being bad, would require special attention in both languages. In Uzbek, direct translation could miss the idiomatic connotation, thus requiring a local equivalent which transmits a similar feeling. In Russian, while idioms can have direct counterparts, the challenge is to guarantee that the emotional weight and the humor of the original phrasing remain intact.

Above all, while translators engage in the complex task of transforming Harry Potter, they inadvertently promote a broader cultural dialogue on the values, morality and nature of good and evil. Each linguistic adaptation does not only speak to the experience of an audience, but also questions and enriches lexical innovations within Uzbek and Russian. By incorporating the language and culturally relevant expressions, the translators improve accessibility and the relativity of the story, finally creating a unique fusion of the original Rowling themes and the rich cultural heritage of target languages. This dynamic interaction between the source and target languages not only includes a translation of the text but also an exchange of cultural values, illuminating the complexities of intercultural adaptation in the literature.

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