

TRANSLATION PROBLEMS OF THE STORY
“NAUGHTY BOY”

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Abstract. Literature, as a cultural artifact, often serves as a bridge between different societies, offering readers a glimpse into diverse perspectives and narratives. Gafur Gulom’s “Naughty boy”, a literary masterpiece in Uzbek literature, presents an enriching challenge for translators seeking to convey the essence of this story to a broader audience. In this article, we delve into the intricacies of translating “Naughty boy” and the inherent complexities of bringing author’s narrative in English.

Key words: Cross-cultural communication, linguistic nuances, national words, cultural sensitivity, idiomatic expressions, literary translation, cultural identity.

INTRODUCTION

Literary translation is a delicate art that involves more than just rendering words from one language to another. It requires the translator to navigate the intricate landscapes of culture, emotion, and artistic expression. Translating literary works is a challenging endeavor, and each piece presents a unique set of problems that demand a nuanced approach.

Gafur Gulom, a prominent figure in Uzbek literature, is honored for his ability to capture the essence of Central Asian life through his storytelling. “Naughty boy”, a poignant short story, revolves around universal themes such as family, love, and the struggle for identity, making it a compelling piece for translation. However, capturing the nuances of G.Gulom’s prose while preserving the cultural and historical context poses a significant challenge.

Cultural Nuances and Context:

In the process of translation, when expressed in words, the content may be the same, but the means of expression are different. Since it is impossible to cover all cases of semantic difference between two languages, several scholars limit the principle based on their works. Types of lexical compatibility between two languages as complete matching of words in translation; partial correspondence; We can distinguish three main ways of translating words that do not correspond at all and express reality. “Naughty boy” is deeply rooted in the cultural and historical backdrop of Uzbek nation. Translators must navigate the intricate layers of cultural nuances embedded in the narrative. From traditional customs to the nuances of interpersonal relationships, every element contributes to the story’s authenticity. Striking a balance between staying true to the original cultural context and ensuring accessibility for an English-speaking audience is a delicate task. Here some examples from the source text “Shum bola” and translated version “Naughty Boy” by I.Tukhtasinov will be analyzed, the author uses the method of replacing the culturally associated word with literal equivalents available in the target language:

a) o‘qlov-stick:

Source text: *“Oyim boshimga o‘qlov bilan urganda qalpoq tagida bo‘lgan tuxum pachaqlangan edi.”¹*

Target text: *“My mother hit me slowly on my head with a stick.”²*

In this example, translator used the word “stick” for the word “o‘qlov”, however, it is not clear that it is a kitchen tool that is used to roll out the dough. The reader can understand it as any kind of stick, but not a kitchen utensil belonging to Uzbek nation. So, here the nationality of the context cannot be felt.

b) hamyon-pocket, bag:

Source text: *“Ola tik hamyonda edi”; “Meniki ham olacha tik hamyon edi”.*

¹G‘ulom G. Shum Bola. – Toshkent: “Yoshlar” nashriyot uyi, 2018 – B.12.

² Gulom G. Naughty Boy. Translators: Tukhtasinov I, Yuldashev U. – Tashkent: Yangi asr avlodi, 2017– P.17.

Target text: “It was in my pocket”; “I also had the same bag as his”.

In the next example, Uzbek word “hamyon” is translated as “pocket” and “bag” in English. The translator selects a specific and appropriate term to convey the intended meaning. The descriptive adjective “Ola tik” has been omitted by the translator. But in the other example, “Meniki ham olacha tik hamyon edi”³ “I also had the same bag as his”⁴ the word “olacha tik hamyon” is translated with the word “bag”. Another version to the word “pocket” has been chosen, because it has the same function- keeping the money. In Uzbek dictionary the word “olacha” is defined as: *Ingichka yo‘lli, odatda paxta ipidan, ba‘zan ip va ipakdan to‘qiladigan mato*⁵, which means *a finely woven fabric, usually of cotton thread, sometimes of thread and silk*.

The translation maintains the positional details, specifying that the object was inside the pocket. The English translation is clear and concise, effectively communicating the location of the object. “Meniki ham olacha tik hamyon edi” – “I also had the same bag as his”: The translation accurately reflects the original Uzbek sentence while introducing some minor adjustments for idiomatic expression in English.

c) samovar- tea-house:

Source text: “Bir-ikkita samovarga borib ko‘rdik”⁶

Target text: “We went to several tea-houses”⁷

In this example, the translator successfully navigates the linguistic and cultural nuances present in the original sentence. The choice to translate “samovar” as “tea-house” helps convey the specific cultural context associated with the term, as the function of “samovar” and “tea-house” is the same, it is the place where men gathered and had a meal, drank tea or other kind of drinks.

³ G‘ulom G. Shum Bola. – Toshkent: Yoshlar nashriyot uyi, 2018 – B.27.

⁴ Gulom G. Naughty Boy. Translators: Tukhtasinov I, Yuldashev U. – Tashkent: Yangi asr avlodi, - 2017– P.19.

⁵ <https://izoh.uz/word/olacha>

⁶ G‘ulom G. Shum Bola. – Toshkent: “Yoshlar” nashriyot uyi, 2018 – B.28.

⁷ Gulom G. Naughty Boy. Translators: Tukhtasinov I, Yuldashev U. – Tashkent: Yangi asr avlodi, 2017–P.19.

Every author has a distinctive style that contributes to the uniqueness of their work. Translating the author's voice, tone, and stylistic choices requires not only linguistic proficiency but also a deep understanding of the writer's artistic intent. Striking a balance between faithfulness to the original style and making the work accessible to a new audience is a perpetual challenge for literary translators.

Uzbek language, with its Turkic roots and Persian influences, presents linguistic challenges in translation. G.Gulom's use of idiomatic expressions, regional dialects, and poetic imagery adds to the complexity. Translators must grapple with finding equivalent English expressions that capture the beauty and depth of author's original prose, while avoiding the loss of linguistic and poetic richness.

Certain words or concepts may lack direct equivalents in the target language, leading to what is often referred to as "untranslatability". Whether it be a cultural ritual, a specific emotion, or a unique societal construct, these untranslatable elements pose a formidable challenge. Translators must devise creative solutions, sometimes resorting to lengthy explanations or creating entirely new terms, to convey the essence of the original concept. Translating the emotional resonance of a story, poem, or novel requires the ability to evoke the same feelings in the target audience as the original did for its readers. Capturing the nuances of joy, sorrow, love, or despair demands not only linguistic skill but also a profound understanding of the emotional undercurrents within the text.

CONCLUSION

The translation of literary works is a nuanced and multifaceted process that goes beyond mere language conversion. It is an art form that involves balancing linguistic accuracy with cultural sensitivity, preserving the author's style while ensuring accessibility to a broader audience. Literary translators serve as cultural ambassadors, tasked with bridging worlds and allowing readers to experience the beauty and depth of diverse literary traditions. In overcoming the myriad challenges, they contribute to the enrichment of global literary discourse and the

celebration of human creativity across borders. Translating Gafur Gulom's "Naughty boy" was not an easy task for the author demanding much afford and consideration in understanding national spirit of both languages. The story, rich in cultural depth and emotional resonance, offers readers a window into the complexities of Central Asian life. Translators face the challenge of not just rendering words into English but capturing the soul of Gulom's narrative.

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