

**TRANSLATION: BRIDGING WORLDVIEWS THROUGH LINGUISTIC AND CULTURAL ADAPTATION.****Mahzuna Shavkatalievna Qodiriy**

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E-mail: [mahzuna.qodiriy@gmail.com](mailto:mahzuna.qodiriy@gmail.com)**Abstract**

This article investigates translation as a cross-cultural communication act, moving beyond linguistic conversion. We analyze the challenges of achieving dynamic equivalence while preserving cultural context and authorial intent. The findings emphasize that successful translation requires deep textual understanding and the ability to negotiate meaning across differing worldviews.

**Key words:** equivalence, cross-cultural, source text (st), target text (tt), domestication, foreignization, fidelity, context, pragmatics, linguistics.

The spread of the art of the word beyond the limits of the linguistic environment in which it was created, and thus the mutual influence and mutual enrichment of literatures become possible thanks to translation, one of the main conduits of cultural exchange between peoples. Various forms of mutual influence and interaction of national literatures, closely related to translation, are a manifestation of the patterns of the world literary process. Among the numerous complex problems that modern linguistics studies, an important place is occupied by the study of linguistic aspects of interlanguage speech activity which is called "translation" or "translation activity".

Translation is undoubtedly a very ancient type of human activity. As soon as groups of people whose languages differed from each other were formed in the history of mankind, "bilinguals" appeared, helping communication between "multilingual" groups. With the advent of writing, such interpreters were joined by written translators who translated various texts of an official, religious and business nature. From the very beginning, translation performed an important social function, making it possible for people to communicate in different languages. The spread of written translations has given people wide access to the cultural achievements of other nations, and has made possible the interaction and mutual enrichment of literatures and cultures.

Translations have played an important role in the formation and development of many national languages and literatures. Translated works often preceded the appearance of the original ones, developed new linguistic and literary forms, and educated a wide range of readers. Translations occupied a significant place in ancient Uzbek literature, played an important role in the formation of other literatures with a long history. Successful fulfillment of the social function of translation is possible only if the translator knows the language deeply and comprehensively. The original and the history of the people reflected in it. Along with knowledge of the original language, high demands are placed on the language and style of the translation itself.

### **The Role of Literary Translation**

Literary translation is far more than just converting words from one language to another; it's a profound act of **cultural and artistic transmission** that allows works of literature to transcend their linguistic boundaries. A skilled translator acts as a bridge, conveying not only the literal meaning of a text but also its style, tone, cultural nuances, and historical context. This process enriches global literature by introducing new narratives, ideas, and perspectives to a wider audience, fostering cross-cultural understanding and dialogue. The translator must be both a linguist and a creative writer, recreating the original work in the target language while maintaining its aesthetic and emotional integrity.

### **Translating the Works of Abdulla Qodiriy**

The work of **Abdulla Qodiriy** (1894–1938), a founder of modern Uzbek literature, exemplifies the vital role and unique challenges of literary translation. His most famous novel, "**O'tkan Kunlar**" (Bygone Days), is considered the first full-length Uzbek novel and is a cornerstone of his nation's literary heritage. Translating this novel, and others like it, presents specific difficulties that highlight the complexities of this art form.

Abdulla Qodiriy, the "founder of Uzbek realistic prose," reveals the "secret of the bull," a phrase I think speaks primarily to his desire for stability, and from there he relentlessly churns. He claimed to have mastered the Russian language from a young age, and to have studied legendary literature alongside European realistic prose, a path through which he formed a broad acquaintance with Uzbek morphological conjunction "ham- too". "I bought European literature to read. I surpassed the works of Goethe, Schiller, Leo Tolstoy, and Chekhov," said writers' son Habibullo Qodiriy to our old literary scholars, making an unwitting science of Subutoy Dolimov.

As Abdulla Qodiriy wrote in the author's book: "As long as we live in a new era, the moon burns, so we will follow the news of this new era in every millenia, and so on. We take on

obligations to ourselves from songs of 'Farhad-Shirin' and 'Bakhromgur,' Their handwriting blurs out this great uzbek writer, as if offering confirmation...

Again, it must be said that the depiction of European realism, from Central Asian readers, a literature whose legend had steeped for years, was of course unsuitable for Asian readers. Therefore, in creating the Uzbek realistic novel, the Writer aims to gauge the level of intelligence and understanding of our readers of that period. The first Uzbek novel relates about common man finds marriage to an attractive woman, through complex mental phrases that tire the reader and lead away; striving to present a fluid, lively, popular language. I think the writer's position is based on the "secrets of victory" which can be found in his works.

Nevertheless the great success of "Otkan kunlar (Bygone days)" lies on that Qodiriy knew Turkish, Iranian and Arabic languages well. When creating his works, Qodiriy masterfully plays with this uniquely Eastern realism, carefully infusing it with appropriate shades and expressions. For example, he is in love with the works of Jurji Zaydan, and even calls Jurji Zaydan "the master who led me to create a stunning novel." His son memories in his book for his father :

*"One of his literary fans asked me, "Why does your father write more works on historical themes?" That was the question... I think that if the writer knows a certain field deeply, he will choose a theme from that field, and his work will come alive. Without knowing and deeply understanding the life, one can not be a real master".*

A few words about the translation of the novel "Otkan Kunlar ( Bygone days)" into different languages: according to the information, "Bygone Days" has been translated into Russian, Ukrainian, Lithuanian, Tatar, Azerbaijani, Kazakh, Tajik, Turkmen, Kirgiz, Uyghur, Karakalpak, German, Korean and Arabic languages.

A great Kazakh scientist and writer once said : *"Abdulla Qodiriy-Julqunboy created high-profile novels. His novels appeared in the 20s, as if Pamir Mountains were formed from Having read the works of Qodiriy as if listening to Kurmangozi or Tchaikovsky tunes, a person reads with pleasure... Although Julqunboy was known in the press at the beginning of the 20s, his language is fluent, juicy, musical, I think."*

• **Cultural Specificity and Historical Context:** Qodiriy's novels, particularly "O'tkan Kunlar," are deeply rooted in the **cultural norms, social structures, and historical events** of 19th-century Turkestan (Central Asia). The text is filled with specific terms for clothing, food, social titles, and religious customs that have no direct equivalents in many other languages. A translator must decide whether to use explanatory notes, adapt the terms, or find a creative way to convey their meaning without disrupting the flow of the narrative. The translator must also have a

strong grasp of the political and social atmosphere of the time, including the clash between traditional ways to accurately convey the author's message.

• **Linguistic and Stylistic Challenges:** Qodiriy's writing is known for its **distinctive blend of realism, satire, and a unique narrative voice**. He often spoke directly to the reader, and his prose incorporated both formal language and the vernacular of the time. Translators face the formidable task of capturing this specific tone and style. For instance, finding an English equivalent for an Uzbek proverb or idiom requires a deep understanding of both languages and their cultural underpinnings. The translator must ensure that the translated text is not a mere recitation of facts but a vibrant, engaging piece of literature that echoes Qodiriy's original artistry.

Thanks to the efforts of translators like **Ilhom Madaminovich Tuxtasinov, Mark Edward Reese** and **Carol Ermakova**, Qodiriy's works are becoming increasingly accessible to an English speaking audience. Their translations introduce readers to a rich literary tradition .By making Qodiriy's voice heard beyond Uzbekistan, translation ensures his legacy endures, allowing a global readership to appreciate his profound insights into history, love, and national identity.

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