

Exploring Translation Strategies: A Study of English Translation in Gafur Gulom's "Shum bola"

Fakhriddin Bakiev 1 and Dinara Nutfullaeva2

1 a senior teacher at the Department of Translation Theory and Practice
Samarkand State Institute of Foreign Languages
Samarkand, Uzbekistan

2 a third-year student of BA Translation Theory and Practice
Samarkand State Institute of Foreign Languages
Samarkand, Uzbekistan

Abstract: *This research paper examines the translation methods employed in the English translation of Gafur Gulom's composition "Shum bola" by prof. Tukhtasinov I.M. The aim of the analysis is to explore the strategies and challenges involved in translating Uzbek literature into English, focusing on the translation of names, place names, proverbs, and phrases. Through a close examination of selected examples, the research identifies and analyzes various translation methods used, including addition and amplification, transcription, descriptive translation, equivalence, literal translation, and modulation. The findings highlight the delicate balance between fidelity to the source text and the readability of the target language, emphasizing the translator's role as a mediator between cultures. Furthermore, the research underscores the significance of cultural adaptation in translation and the importance of preserving the cultural context of the source text. The limitations of the study are acknowledged, and potential areas for future research are suggested. This research contributes to the field of translation studies by providing insights into the complexities and creative choices involved in translating Uzbek literature and enhancing our understanding of cross-cultural communication through literature.*

Keywords— translation methods; Uzbek literature; English translation; cultural adaptation; fidelity; readability; place names; proverbs; phrases; addition and amplification; transcription; descriptive translation; equivalence; literal translation; modulation; cross-cultural communication.

1. INTRODUCTION

Translation plays a crucial role in bridging the gap between cultures and facilitating cross-cultural understanding. When it comes to literary works, the task of translation becomes particularly challenging, as it involves capturing the nuances of the source language while conveying the essence of the original text to a different audience. In this research paper, we focus on the English translation of Gafur Gulom's composition "Shum bola" and analyze the methods employed by prof. Tukhtasinov I.M., the translator of the book, to render the Uzbek text into English.

Gafur Gulom, a prominent figure in Uzbek literature, is renowned for his contributions as a writer and poet. Born on May 10, 1903, in Tashkent, Uzbekistan, Gulom's work often delves into significant social and historical themes. One of his notable compositions is "Shum bola" which offers a glimpse into the author's own childhood and the impact of war on ordinary people's lives. The story follows the protagonist's journey through villages, seeking opportunities to earn a living during a time of hardship. The English translation of "Shum bola" serves as a valuable resource for English-speaking readers to explore Uzbek culture, history, and humor, as well as for students seeking to broaden their understanding of the mid-20th century Uzbek society.

In this research paper, we undertake a focused analysis of the translation by professor Tukhtasinov I.M., who also serves

as the rector of Samarkand State Institute of Foreign Languages. Specifically, we examine a selected sample from the translation to investigate the methods employed in translating names, place names, proverbs, and phrases. By doing so, we aim to shed light on the translation techniques used to ensure the transfer of meaning and cultural elements from the source language to the target language.

The selected sample provides us with a range of instances where different translation methods are applied. Some examples involve the addition or amplification of information, while others rely on transcription, descriptive translation, equivalence, or literal translation. By closely examining these translation methods and their effectiveness in conveying the intended meaning and cultural context, we can gain valuable insights into the challenges and strategies employed in translating Gafur Gulom's work.

Through this analysis, we hope to contribute to the field of translation studies by enhancing our understanding of the complexities involved in translating literary works, particularly from Uzbek to English. Furthermore, our findings may serve as a valuable resource for translators, scholars, and enthusiasts interested in the translation of Uzbek literature, fostering a deeper appreciation and cross-cultural dialogue.

In the subsequent sections of this research paper, we will delve into the specific examples from the translation of "Shum bola" and analyze the application and impact of different translation methods. By doing so, we aim to gain a

comprehensive understanding of the challenges faced by the translator and the choices made in rendering Gafur Gulom's work into English..

2. LITERATURE REVIEW

Translation studies and the field of literary translation have long been subjects of academic inquiry, with scholars examining various aspects of the translation process and the challenges faced by translators. Within this context, the translation of Uzbek literature into English presents a unique set of complexities due to the linguistic and cultural differences between the source and target languages.

A review of the existing literature reveals a growing interest in the translation of Uzbek literature and the exploration of translation methods employed in conveying the cultural nuances and literary qualities of the original texts. Several studies have focused on the translation of prominent Uzbek authors, such as Gafur Gulom, whose works have gained international recognition for their literary merit and cultural significance.

In the study by B.Abdirasulov (2023), the author thoroughly examines the concepts of lexical meaning, linguistic culture, and literary translation. He focuses on the unique aspects of lexical units with linguistic characteristics found in the short story "Shum bola" that has been translated from Uzbek to English. The analysis involves studying both the original and translated texts, and several examples are provided to support the analysis. This work provides explanations for the analyzed examples and, in some cases, recommends equivalent lexical units specific to the translated text.

Another relevant contribution to the field is the work of S.Berdieva (2023), who believes that it is crucial to communicate the cultural differences between peoples when translating works of art. According to her the translation process requires translators to possess exceptional skills and vocabulary to effectively convey the characteristics of one nation in another language. Furthermore, she mentions that one of the challenges in translation is preserving the original meaning without compressions. S.Berdieva's research paper emphasizes the importance of addressing these particular features of the translation process.

Furthermore, we have to mention research works on translation methods and strategies by J.Vinay, J.Darbelnet (1995), Q.Musaev (2005), J.Munday (2016), M.Baker (2018), Z.Salieva, F.Bakiev (2021). While these studies have made significant contributions to the understanding of translation methods in the context of literature translation, there remains a gap in the literature regarding the analysis of specific works, such as Gafur Gulom's "Shum bola" and the exploration of translation techniques employed by individual translators. The current research aims to address this gap by focusing on the English translation of "Shum bola" by prof. Tukhtasinov I.M. and conducting a thorough analysis of the translation methods used for names, place names, proverbs, and phrases.

By building upon the existing literature and adding a new layer of analysis, this research contributes to the growing body of knowledge in translation studies, particularly in the field of Uzbek literature translation. The findings of this study will provide valuable insights into the strategies employed by translators in conveying the cultural and linguistic intricacies of Uzbek literature to an English-speaking audience.

3. RESEARCH FINDINGS

The analysis of the English translation of Gafur Gulom's composition "Shum bola" has provided valuable insights into the translation methods employed by professor Tukhtasinov I.M. and their effectiveness in conveying the intended meaning and cultural context from the Uzbek source text to the English target text. Through the examination of selected examples, the following research findings have emerged:

1. Ilhom *samovor*chining kattakon choyxonasi bõlib unda *grammafõn* chalinaradi [3, 3].

There is a big teahouse of Ilkham *samovar-maker*, and a *gramophone* is playing there all the time [4, 5].

Samovorchi- samovor-maker

Translation method: Addition, amplification. Here addition is used to give further information about the job.

grammafõn - gramophone

Translation method: Transcription. Transcription is a type of borrowing, in which the sounds transfer. That is, the pronunciation is the same, but the writing is different.

2. U ustiga *yaktak* kiygan edi [3, 2].

He wore a *yaktak (oriental robe)* on his shoulder [4, 5].

Yaktak - Oriental robe

Translation method: descriptive. Here, the descriptive method is used in the translation to explain to the reader while preserving the nationality, since the word "yaktak" is a national word, i.e. realia.

3. "*Juft kaptar*"ga hukumatdan tekkan edi [3, 3].

"*Pair of Doves*" had gone crazy by the help of the government [4, 6].

Juft kaptar- Pair of Doves

Translation method: Equivalence. If there is an alternative version of the word in the both source and the target language, then the equivalent method is used in the translation.

4. Qo'ndoqdan ajralgan *kakku* bolasiday qo'narga joy butoqsiz [3, 61].

I was walking like a child of an *owl* which was seperated from the flock [4, 60].

Kakku bolasi - child of owl.

Translation method: Equivalence. When translating proverbs and expressions, the equivalent method is used in many cases, and it is necessary to pay attention to symbols. In this example, the symbol in the source language has changed in the target language, but the meaning of the proverb has not changed.

5. Otangni o'ldirganga onangni ber degan [3, 84].

Marry your mum to the man who killed your dad [4, 82].

Translation method: literal translation. In literal translation, words or sentences are translated with their original meaning.

6. Og'zi qaro alomat ichi qizil qiyomat- bu *tandir* [3, 84].

A wide mouth with a red hell – *tandoor* (an earthenware stove for baking flat cake or bread) [4, 82].

Og'zi qaro alomat ichi qizil qiyomat - A wide mouth with a red hell

Translation method: Equivalence. When translating proverbs and expressions, the equivalent method is used in many cases, and it is necessary to pay attention to symbols. In this example, the symbol in the source language has changed in the target language, but the meaning of the proverb has not changed.

7. Toshkentni *tarig'ini* yegan *chumchuoq* Makkatulodan qaytib keladi [3, 85].

A sparrow eats the *corn* of Tashkent will come back from Mekka [4, 83].

chumchuoq - sparrow

Tariq - corn.

Translation method: Equivalence. There is replacement version of the word in the both source and the target language, then the equivalent method is used in the translation.

Toshkent - Tashkent

Mecca -Makkatulloh

Translation method: transliteration and transcription. We use often transliteration when we translate place names.

8. Chol "So'fi Olloyor" kitobining "jahannam *qasidasi*"ni kuylay boshladi [3, 86].

The old man started to sing the kasida of the book "Sufi Alliyar" (A triumphal poem praising a person or event) [4, 84].

Qasida - *Kasida* (Biror kishi yoki hodisani maqtagan zafarli she'r)

Translation method: transcription, descriptive translation.

9. "Sheriklik oshini it ichmas" deganlar aylanay *poshshoxon* [3, 100].

"Partner dishes don't eat dog" they say, dear *Queen* [4, 97].

Translation method: literal translation. In literal translation, words or sentences are translated with their original meaning.

Poshshoxon - Queen

Translation method: equivalence translation. Equivalent is used because there is an alternative option in the target language, that is, there is a unit representing this word in this language.

10. Eski bo'z parchasi - old material

Translation method: modulation: particular - general. In the source language, the type of fabric is clearly given, but in order to make it more understandable, it is generalized in the target language and given as such an old material.

The findings highlight the importance of attention to cultural symbols and imagery when translating proverbs and phrases. The aim is to maintain the overall meaning and impact of the original expression while adapting it to the target language. Careful consideration of symbols and their cultural relevance is crucial in achieving successful translation.

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4. DISCUSSION

The analysis of the English translation of Gafur Gulom's "Shum bola" and the examination of the translation methods employed by professor Tukhtasinov I.M. provide valuable insights into the challenges and strategies involved in translating Uzbek literature into English. The discussion section will further delve into the implications and significance of the research findings, address the limitations of the study, and suggest potential avenues for future research.

One of the key implications of the research findings is the importance of striking a balance between fidelity to the source text and readability in the target language. The translator's choices in employing various translation methods demonstrate their attempts to faithfully convey the original meaning while ensuring that the English text is comprehensible and engaging for the target audience. The use of descriptive translation, equivalence, and amplification techniques allowed the translator to bridge the cultural and linguistic gaps between the source and target languages.

The findings also shed light on the role of cultural adaptation in translation. The use of equivalence methods in translating names, proverbs, and expressions reflects the translator's efforts to make the cultural elements of the source text accessible to the English-speaking readers. By finding alternative versions or equivalents in the target language, the translator maintains the original flavor and cultural context of the text, facilitating a deeper understanding and appreciation of Uzbek culture and humor.

However, it is essential to acknowledge the limitations of this study. The analysis was conducted on a limited sample

from the English translation of “Shum bola” and therefore, the findings may not be representative of the entire translation or the broader corpus of Uzbek literature in English. Additionally, the analysis focused primarily on the translation methods used for names, place names, proverbs, and phrases, while other aspects of translation, such as style, tone, and narrative voice, were not extensively explored. Future research could expand on these areas to provide a more comprehensive understanding of the translation strategies employed in Uzbek literature.

Furthermore, the findings of this study contribute to the broader field of translation studies by showcasing the complexities and creativity involved in translating literary works. The research highlights the importance of considering cultural symbols, imagery, and linguistic nuances when translating cultural-specific elements. It emphasizes the translator’s role as a mediator between cultures, tasked with conveying not only the surface-level meaning but also the cultural, historical, and social implications embedded within the text.

5. CONCLUSION

This research paper aimed to analyze the translation methods employed in the English translation of Gafur Gulom’s composition “Shum bola” by professor Tukhtasinov I.M. The findings of the analysis shed light on the strategies and challenges involved in translating Uzbek literature into English. Through the examination of selected examples, the research revealed the use of various translation methods, including addition and amplification, transcription, descriptive translation, equivalence, literal translation, and modulation.

The research findings highlight the importance of striking a balance between fidelity to the source text and the readability of the target language. The translation methods employed by professor Tukhtasinov demonstrated their attempts to convey the original meaning while ensuring the comprehensibility and engagement of the English text. The use of descriptive translation, equivalence, and amplification techniques facilitated the transfer of cultural elements and allowed English-speaking readers to gain a deeper understanding of Uzbek culture and humor.

Furthermore, the research findings underscored the significance of cultural adaptation in translation. The use of equivalence methods for names, proverbs, and expressions exemplified the translator’s efforts to make the cultural elements of the source text accessible to the target audience. By finding equivalent terms or alternative versions in the target language, the translator preserved the cultural context of the text, enabling a more nuanced understanding of Uzbek cultural references.

While this research has provided valuable insights, it is important to acknowledge its limitations. The analysis was based on a limited sample from the English translation of “Shum bola” and therefore, the findings may not be representative of the entire translation or the broader corpus of

Uzbek literature in English. Additionally, the analysis primarily focused on the translation methods used for names, place names, proverbs, and phrases, while other aspects of translation, such as style and narrative voice, were not extensively explored.

In conclusion, this research contributes to the field of translation studies by examining the translation methods employed in the English translation of Gafur Gulom’s “Shum bola”. The findings highlight the complexities and creative choices involved in translating Uzbek literature into English. The research emphasizes the importance of cultural adaptation, linguistic considerations, and the translator’s role as a mediator between cultures. By addressing the limitations of this study and suggesting potential avenues for future research, this work provides a foundation for further exploration of translation practices and enhances our understanding of cross-cultural communication through literature.

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