

SAID AHMAD'S WORKS AND THEIR TRANSLATIONS: A LINGUOCULTUROLOGICAL AND TRANSLATOLOGICAL ANALYSIS

Altundag Moxigul Jamoldin qizi

Teacher at the Higher School of Turkic Studies,

Tashkent State University of Oriental Studies

Mohigul6859@icloud.com

Abstract

This article examines the works of Said Ahmad, one of the prominent figures of Uzbek literature, and their translations into foreign languages from a linguoculturological and translation studies perspective. It analyzes how the national mentality, cultural realia, and the uniqueness of artistic images are preserved or adapted in the process of translation. Particular attention is paid to translations into Turkish, with a focus on translation strategies, semantic shifts, cultural adaptations, and the problem of equivalence.

Keywords: Said Ahmad, translation, Uzbek literature, linguoculturology, adaptation, equivalence, realia, Turkish language

Introduction

In the history of Uzbek literature, Said Ahmad's works stand out with their distinctive style and the skillful portrayal of social and personal psychology. His novels such as *Ufq* ("The Horizon"), *Toshkentliklar* ("The Tashkent Dwellers"), and *Jimjitlik* ("Silence") offer deep analysis of Uzbek traditions, societal transformations, and the conflicts between the individual and social environment. The translation of these works into other languages serves not only a linguistic but also a cultural bridging function. Especially through Turkish translations, literary and cultural ties between the two brotherly nations have been strengthened. Therefore, it is critically important to accurately convey not only the semantic content of the texts but also their inner spirit and cultural connotations during the translation process.

Said Ahmad Husanxo'jayev (1920–2007), a Hero of Uzbekistan and People's Writer of Uzbekistan, earned a distinguished place in 20th-century Uzbek literature with his colorful stories, realistic novellas and novels, and witty comedies. Through his diverse literary works, Said Ahmad contributed significantly to the development of the spiritual world of the Uzbek people. His works often reflect the heroic labor of the people and the beauty of the homeland, serving as a school of example for the younger generation. In creating humor, Said Ahmad

effectively utilized genres, techniques, and character-building methods from folk oral traditions. Folktales, legends, amusing narratives, and wise and brave characters from oral folklore deeply influenced his literary style, enriching his poetics and helping to create dynamic portrayals and vivid imagery. His satire was also enriched by oral folk creativity.

Distinctive Literary Techniques in Said Ahmad's Works

The following stylistic features are characteristic of Said Ahmad's works:

1. Harmonious use of external description and movement aligned with the inner psychological state of characters, enhanced through humor;
2. Generalized use of folklore materials by embedding and combining several of them into the narrative;
3. Creation of humor adapted to the situational context within the plot;
4. Use of the richness of the spoken Uzbek language.

These methods of drawing from folk creativity are important factors in creating humor in Said Ahmad's works. He selected those folktales, anecdotes, and sayings that matched his personal style and temperament. For instance, he incorporates a toponymic legend about Kuyganyor, created by the people, to enhance realistic depiction and to offer insight into the lifestyle of the local people, while simultaneously explaining the origin of the place name. The narrative about Kuygan Yor and his people resembles the stylistic features of fairy tales:

"The sleepless revelry of mosquitoes and frogs at dawn reigns over Kuyganyor."

Said Ahmad's Literary Standing and Translations

Said Ahmad was one of the major representatives of Uzbek literature, well-known as a playwright, prose writer, and publicist. His works reflect various aspects of the Uzbek people's psychology, national values, and social life. Several of his famous works have been translated into different languages. Here are some of the languages into which his works have been translated:

- Russian – the most extensively translated language for his works
- English – some short stories have appeared in international anthologies
- Turkish, Kazakh, Tajik – certain works have been translated
- Japanese and French – excerpts from his works have been translated and included in literary contests and anthologies

National Imagery and Expressiveness in Said Ahmad's Works

Said Ahmad's writing features vernacular language, vivid expressions, folkloric elements, and psychological experiences unique to the Uzbek mentality. Phrases such as "*or-*

nomus” (honor and pride), “*gap tashlash*” (to instigate gossip), and “*ko ‘ngli og ‘ridi*” (his/her feelings were hurt) reflect not just lexical meaning but the entire worldview and cultural thought of the nation.

Translation Challenges in the Linguocultural Context

In translating Said Ahmad’s works into Turkish, translators employed several strategies to adapt national cultural realia:

- Adaptation strategy: adapting cultural features to the Turkish context;
- Equivalence strategy: maintaining semantic proximity;
- Compensation strategy: supplementing lost emotional or spiritual aspects elsewhere in

the text.

Said Ahmad's Works and Their Translations

"Ufq" Trilogy

- This trilogy narrates the historical phases and spiritual experiences of the Uzbek people.
- Translations:
 - Translated into Russian under the title *Gorizont* (“Горизонт”).
 - The work profoundly depicts national awakening and the characters of intellectuals.

"Jimjitlik" (Silence) (*a novella*)

- Reflects the social life and internal psychological conflicts during the Soviet era.
- Translation:
 - Translated into Russian under the title *Tishina* (“Тишина”).

"Xandon Pista" (*a collection of humorous stories*)

- Depicts the lives of ordinary people through humorous and social vignettes.
- Translations:
 - Translated into Russian, with some stories published in separate literary almanacs.
 - Some stories have also been translated into English, Kazakh, and Turkish.

"Bo‘ston"

- Depicts rural life during wartime, human virtues, and endurance in hardship.
- Translation:
 - Translated into Russian under the title *Bostan* (“Бостан”).

"Toshkentliklar" (The Tashkent People)

- Describes wartime scenes of Tashkent, showcasing people’s heroism and compassion.
- Translation:
 - Published in Russian.

1. Russian Translations

- Translator: Zoya Tumanova

- Work: *Bog'* (“*Бог*”) – a short story
- Publisher: Soviet era, 1983

• In one case, the translator remains unnamed, and the translation is referred to as part of an editorial process. Said Ahmad reportedly attempted to publish a Russian translation in Moscow, but it was not awarded. This situation raises the concept of the translator as “co-author.”

2. Turkish Translations

- Translator: E. Yıldız

- Work: *Ufq* (*Ufuk*) trilogy
- Publisher: Türk Edebiyatı Vakfı, Istanbul, 2002 [*Ufuk*, trans. E. Yıldız, Istanbul: Türk Edebiyatı Vakfı Yayınları, 2002]

- Translator: M. Çelik

- Work: *Jimjitlik* (*Sessizlik*) – a story collection
- Publisher: Bilge Kültür, Ankara, 2005 [*Sessizlik*, trans. M. Çelik, Ankara: Bilge Kültür Sanat Yayınları, 2005]

- Translator: S. Öztürk

- Work: *Toshkentliklar* (*Taşkentliler*)
- Publisher: Kültür Ajans, Istanbul, 2010 [*Taşkentliler*, trans. S. Öztürk, Istanbul: Kültür Ajans Yayınları, 2010]

- Translator: Khayrulla Hamidov (and his students)

- Works: “Elim”, “Sa’g’ana”, “Bir o’pichning bahosi” and dozens of other short stories
- Book: *Selected Works of Uzbek Literature. Said Ahmad. Stories*
- Publisher: TDSHU, Tashkent, 2020 – published in honor of his 100th anniversary

Translator Competence and Creative Approach

Zoya Tumanova, in translating into Russian, adapted the work to the Soviet context, but struggled to fully convey the original spirit of the text. This supports the idea of considering the translator as a co-author.

Linguocultural Contrasts

Turkish translators (Yıldız, Çelik, Öztürk, Hamidov) applied strategies based on semantic equivalence and cultural adaptation. These translators aimed to deliver the meaning in a comprehensible way for Turkish readers.

Translation Quality and Publishing

The Turkish publications from 2002 to 2020 mark a period of increasing international interest in Said Ahmad's work, and the translations reflect high-quality collaborative efforts.

3. Analysis Based on Examples

Example 1

- Original: "Mahallaning keksa ayollari choy ustida gap tashlashardi."
- Translation: "Mahallenin yaşlı kadınları çay içerken dedikodu yapıyordu."
- [*Sessizlik*, trans. M. Çelik, Ankara: Bilge Kültür, 2005]

In this case, the phrase "gap tashlash" is rendered as "dedikodu yapmak". While semantically close, the emotional connotations differ between the two languages.

Example 2

- Original: "Ona yurti deyishganda yuragi o'ynab ketdi."
- Translation: "Memleket denilince kalbi kıpır kıpır oldu."
- [Source: *Ufuk*, trans. E. Yıldız, İstanbul: Türk Edebiyatı Vakfı, 2002]

This translation preserves the emotional resonance through vivid figurative language.

4. The Role of the Translator and Literary Creativity

In the case of Said Ahmad's works, translators approached the text creatively, not only through language but also by adapting the cultural, psychological, and contextual layers. This ensured a balance between fidelity to the original and comprehensibility for the reader.

Conclusion

- Said Ahmad's works have been translated into Russian and Turkish. Notable translators include Zoya Tumanova (Russian), and E. Yıldız, M. Çelik, S. Öztürk, H. Hamidov (Turkish).
- In Russian translations, translators struggled to fully convey the original spirit, highlighting the relevance of the translator-as-co-author concept.
- Turkish translations successfully conveyed meaning through a linguocultural approach, providing clarity for Turkish readers.
- The translation of Said Ahmad's works is not merely a linguistic transformation, but a process of cultural dialogue. Through his literary voice, the spiritual values and social transitions of the Uzbek people are transmitted to Turkish readers.
- Preserving cultural realia, imagery, and emotions in translation depends heavily on the translator's skill and creativity. These analyses show that the translations of Said Ahmad's works play a crucial role in promoting Uzbek literature on the international stage.

•

Foydalanilgan adabiyotlar ro'yxati

1. Каримов Н. XX аср адабиёти манзаралари. – 1- китоб. Т.: Ўзбекистон, 2008.
2. Мирзаев С. XX аср ўзбек адабиёти. Т.: 2005.
3. Муқимов Р. Бадий адабиётда сатира ва сатирик образ масалалари. Самарқанд, 1975.
4. Саид Аҳмад. Уфқ. –Тошкент., 1976.
5. Саид Аҳмад. Уч томлик. – Тошкент.: F.Ғулом номидаги нашриёти, 1981.
6. Yavuz, Ayşe. *Ufuk Romanında Bireyin İç Dünyası ve Toplumla İlişkisi (Said Ahmed'in Romanından Çeviri İncelemesi)* İstanbul: Kültür Yayınları, 2009. — 124 bet.
7. Yıldız, Mehmet. *Orta Asya Romanlarında Kimlik ve Birey Algısı: Ufuk Romanı Üzerine* Ankara: Dil ve Tarih-Coğrafya Fakültesi Yayınları, 2002. — 98 bet.
8. Çelik, Nuran. *Sovyet Sonrası Türk Dünyası Edebiyatında Birey ve Devlet İlişkisi: Said Ahmed Örneği* İzmir: Ege Üniversitesi Basımevi, 2005. — 87 bet.
9. Öztürk, Elif. *Türk Dünyası Romanlarında Anlatım Stratejileri: Said Ahmed'in Ufuk Romanı Çerçevesinde* Bursa: Uludağ Üniversitesi Yayınları, 2010. — 112 bet.

