

SCIENCE
PROBLEMS.UZ

ISSN 2181-1342

Actual problems of social and humanitarian sciences
Актуальные проблемы социальных и гуманитарных наук

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2024

SCIENCEPROBLEMS.UZ

**ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ
ДОЛЗАРБ МУАММОЛАРИ**

№ 11 (4) - 2024

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

ТОШКЕНТ-2024

БОШ МУҲАРРИР:

Исанова Феруза Тулқиновна

ТАҲРИР ҲАЙЪАТИ:

07.00.00-ТАРИХ ФАНЛАРИ:

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Абдор – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

Турсунов Равшан Нормуратович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Холикулов Ахмаджон Боймаҳамматович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Габриэльян Софья Ивановна – тарих фанлари доктори, доцент, Ўзбекистон Миллий Университети.

Саидов Сарвар Атабулло ўғли – катта илмий ходим, Имом Термизий халқаро илмий-тадқиқот маркази, илмий тадқиқотлар бўлими.

08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Насирходжаева Дилафруз Сабитхановна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Остонокулов Азамат Абдукаримович – иқтисодиёт фанлари доктори, профессор, Тошкент молия институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Хожаев Азизхон Саидалоҳонович – иқтисодиёт фанлари доктори, доцент, Фарғона политехника институти

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакарров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

09.00.00-ФАЛСАФА ФАНЛАРИ:

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Саидова Камола Усканбаевна – фалсафа фанлари доктори, “Tashkent International University of Education” халқаро университети;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Ўроқова Ойсулов Жамолиддиновна – фалсафа фанлари доктори, доцент, Андижон давлат тиббиёт институти, Ижтимоий-гуманитар фанлар кафедраси мудири;

Носирходжаева Гулнора Абдукаххаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилевич – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Ҳасанов Шавкат Аҳадович – филология фанлари доктори, профессор, Самарқанд давлат университети;

Бахронова Дилрабо Келдиёровна – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Мирсанов Ғайбулло Қулмуродович – филология фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

12.00.00-ЮРИДИК ФАНЛАР:

Аҳмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуратовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат ҳавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Эргашев Икром Абдурасулович – юридик фанлари доктори, профессор, Тошкент давлат юридик университети;

Утемуратов Махмут Ажимуратович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Ҳакимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич – юридик фанлар номзоди, Тошкент давлат юридик университети;

13.00.00-ПЕДАГОГИКА ФАНЛАРИ:

Ҳашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Каюмова Насиба Ашуровна – педагогика фанлари доктори, профессор, Қарши давлат университети;

Тайланова Шохид Зайниевна – педагогика фанлари доктори, доцент;

Жуманиёзова Муҳайё Тожиевна – педагогика фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Ибрахимов Санжар Урунбаевич – педагогика фанлари доктори, Иқтисодиёт ва педагогика университети;

Жавлиева Шахноза Баходировна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети;

Бобомуротова Латофат Элмуродовна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети.

19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:

Каримова Василя Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбахор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психологияси кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Шамшетова Анжим Караматдиновна – психология фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарканд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:

Латипова Нодира Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пулатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

Содиқова Шоҳида Мархабобовна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси.

23.00.00-СИЁСИЙ ФАНЛАР

Назаров Насриддин Атакулович – сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

ОАК Рўйхати

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган.

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100070. Тошкент шаҳри, Яккасарой тумани, Кичик Бешёғоч кўчаси, 70/10-уй. Электрон манзил:
scienceproblems.uz@gmail.com

Боғланиш учун телефонлар:

(99) 602-09-84 (telegram).

MUNDARIJA

07.00.00 – TARIX FANLARI

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Received: 31 October 2024
Accepted: 5 November 2024
Published: 15 November 2024

Article / Original Paper

CHALLENGES OF TRANSLATION IN TERRY PRATCHETT'S "GOOD OMENS"

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Abstract. This article explores the intricate task faced by translators in rendering the comedic and intertextual elements present in T. Pratchett's novels. Emphasizing the challenge of maintaining authenticity in the face of cultural differences, the study investigates the role of cultural adaptation as a strategic tool for achieving representativeness in translation.

Keywords: intertextuality, cultural adaptation, translation challenges, humor in literature, representativeness in translation, cultural nuances.

TERRY PRATCHETTNING "GOOD OMENS" ROMANINI TARJIMA QILISHDAGI QIYINCHILIKLAR

Gubaydullin Artur Faridovich,
Samarqand davlat universiteti magistranti

Annotatsiya. Ushbu maqola T.Pratchett romanlarida mavjud komediya va matnlararo elementlarni ko'rsatishda tarjimonlar oldida turgan murakkab vazifani o'rganadi. Madaniy tafovutlar sharoitida haqiqiylikni saqlab qolish muammosini ta'kidlab, tadqiqot tarjimada reprezentativlikka erishish uchun strategik vosita sifatida madaniy moslashuvning rolini o'rganadi.

Kalit so'zlar: intertekstuallik, madaniy moslashuv, tarjima muammolari, adabiyotdagi hazil, tarjimada reprezentativlik, madaniy nuanslar.

DOI: <https://doi.org/10.47390/SPR1342V4I11Y2024N55>

Introduction. Sir Terry Pratchett crafted a distinctive writing style that stands as a testament to his unparalleled imagination and linguistic prowess. His works, often described as a blend of fantasy, satire, and philosophical inquiry, have left an indelible mark on the literary landscape. Pratchett's writing is a masterclass in linguistic acrobatics. He weaves words with a finesse that transcends mere storytelling. His narratives are sprinkled with puns, plays on words, and clever linguistic constructs that elevate the reading experience to a delightful exercise in wit. Nearly all characters are familiar to the reader, as they constitute a parody of characters from other works. The author achieves parody in his works by utilizing cultural, historical, social, and political realities, as well as intertextual elements in the form of allusions and quotations. [1; p.23-52]. Intertextual inclusions pose a particular challenge in translation due to the uniqueness of the writer's works.

The concept of intertextuality undergoes a multifaceted analysis by various researchers. Proponents of post-structuralism elucidate intertextuality as an all-encompassing concept that

enables a text to incorporate elements from other texts while simultaneously serving as a source for future works, thereby rendering it infinite in space [5; p.136-139]. According to this perspective, the author is devoid of individuality and appears merely as a "transcriber." Each text becomes a new canvas woven from old quotations.

On the other hand, there is a viewpoint according to which intertextuality represents a text-forming category that enables the text to interact with other texts, explicitly or implicitly referring to them and shaping its own meaning. This definition holds significant practical potential in the context of addressing translation tasks that arise when conveying intertextual elements into the target language. [4; p. 345-364].

The primary task of the translator in this process is to preserve the representativeness of the translation. The concept of "representativeness of the translation" has replaced traditional terms such as "translation adequacy" and "translation equivalence" due to the impossibility of achieving complete identity between the original work and its translation. In this case, the translation process is considered from the perspective of information theory and communication theory, which elucidate the interaction between the components of the communication act [6; p.309-316].

Communication structure is characterized by the following organization:

1. Information Sender: The individual or source initiating the transmission of the message.
2. Code (Language): The system of symbols and rules used by the sender to encode information into a message.
3. Communication Channel: The means or pathway through which the message is transmitted (e.g., oral speech, written text, electronic communication devices).
4. Information Recipient: The individual or group intended to receive and interpret the message, undergoing the process of decoding.

Materials and methods. In the scenario of bilingual communication within the presented structure, changes occur: an additional element appears – a code converter, or translator. This element has a significant impact on the entire communication process, as it receives a message in one language and recodes it into a language understandable to the recipient, simultaneously acting as both the sender and receiver of the message. The purpose of communication is to achieve a specific effect, considering that the information transmitted from the source to the recipient becomes incomplete due to entropy (the measure of uncertainty of the subject's state). Thus, in the process of transmission, any information undergoes disorganization, leading to inevitable distortions as it reaches the recipient.

The utilization of intertextual elements, as a phenomenon rooted in culture, poses challenges for the translator because the context of the message and the expectations of the recipient introduce elements of uncertainty. Consequently, not all intertextual aspects can be conveyed in translation. The complexity of this challenge depends on the degree of cultural specificity inherent in the original text.

The works of Terry Pratchett hold particular significance in the field of translation studies, primarily due to their cultural specificity, demanding special attention in analysis. The unique intertextual elements associated with cultural nuances necessitate careful consideration in the examination process. These intertextual elements are shaped by differences in background knowledge between the author and the recipients of the works.

"Prior knowledge" refers to the shared understanding of realities that forms the basis of linguistic communication between the speaker and the listener.

In his research, V. Ya. Shabes presents the following classification of prior knowledge:

1. Social background knowledge: Information available to all participants of the speech act before the commencement of communication.

2. Individual background knowledge: Knowledge known only to the two participants of the speech act before the initiation of their interaction.

3. Collective background knowledge: Information shared among members of a specific collective, linked to professional spheres, social relationships, and other aspects [9; p.174-175].

Result and discussion. Differences in general, and especially in individual, knowledge within the collective can pose challenges in comprehending the conveyed message. In this regard, significant importance is attributed to the background knowledge when reading the works of Terry Pratchett, as it is precisely these that ensure a comprehensive understanding of the cultural context of the works. Furthermore, as previously indicated, the writer's works constitute a parody of other literary pieces, rendering his novels secondary texts. The following could serve as an illustration of the previously mentioned.

"[...] a wall clock with a free-swinging pendulum that E. A. Poe would cheerfully have strapped someone under."

The quote refers to Edgar Allan Poe's work "The Pit and the Pendulum." When comparing translations of the original text, it can be concluded that V. Filippov's version (using the verb "privyazal" meaning "tied up") more accurately corresponds to the reference than M. Yurkan's translation ("zasunul" meaning "stuck").

"What a delightful child," she said. 'He'll be wanting a little tricycle soon.'

In the 1976 horror film *The Omen*, depicting the upbringing of the Antichrist in an ordinary family, the character referred to as the 'mother' is pushed over a staircase railing by the young Damien while riding his tricycle. In this situation, M. Yurkan's translation of the word 'child' as 'ditya' reflects more religious motifs than simply 'rebenok' in V. Filippov's translation.

The secondary text represents an imitation of the stylistic manner of another writer, work, or literary movement, incorporating the recreation of characteristics of a functional style or socio-psychological type of speech. It takes forms such as stylization, parody, paraphrasing, and other techniques. Consequently, the primary function of intertextual inclusions presented in "Good omens" is a poetic function. Thus, through the deliberate strategy of the author, intertextual inclusions activate the reader's memory of previously read texts. Recognition of intertextual elements by the reader is hindered due to translations of literary works. Since not all intertextual connections can be conveyed in translation, the meaning and the nature of the play in the works undergo alterations.

Intertextual elements encountered in Terry Pratchett's book "Good Omens" serve two key functions: not only do they shape the semantic structure, but they also impart a poetic dimension to the text.

"'Hell is empty, and all the devils are here.'"

The quote above is a famous line from Shakespeare's play 'The Tempest', act 1, scene 2. When translating this sentence, both translators resorted to quoting from the classic translation of 'The Tempest' by M. Donskoy.

Roman Jakobson defines the function of a message as its direction, orientation, or influence on other aspects of linguistic interaction [8; 193-229].

The function of conveying meaning requires the precise reproduction of the value of the intertextual element, while the poetic function aims to preserve the playful moment of the given element. Consequently, the translator employs two methods: literal translation for the accurate conveyance of meaning and cultural adaptation for the preservation of the poetic nuances of intertextual inclusion.

The literal translation was employed to preserve the semantic structure, but research has indicated that this method is inefficient, as it predominantly resulted in the loss of the author's intent.

As the novel 'Good Omens' is targeted at a broad audience, the primary purpose of the intertextual elements is predominantly poetic impact.

The function of poetry lies in attracting and focusing attention on the message itself, rather than on the object being discussed. Its goal is to evoke aesthetic perception in the reader and is directed towards recognizing the communicative intention of the message sender [7; p.33-39]. When conveying the poetic function, the translator pays special attention not only to conveying the content of the message but also to conveying its emotional nuance.

Quotations and allusions in the novels of T. Pratchett are aimed at creating a comedic effect in the scenarios. The translator faces the challenge of preserving the authenticity of intertextual inclusions in the translation. Those inclusions that serve a poetic purpose, where the main focus is on conveying the tone of the message, must be transmitted in the translation so as not to distort the author's intention. Thus, at the metalevel of the original text and its translation, consistency must be achieved. In such cases, cultural adaptation becomes the most effective method of translation.

Cultural adaptation involves altering or substituting a specific element of the artistic structure of the original, which may be contradictory to the culture undergoing adaptation. This substitution is carried out with an element more in line with the receiving culture, aiming to achieve a pragmatic effect comparable to the original. Thus, cultural adaptation represents a strategy of transforming the expression to achieve representativeness in translation. By applying cultural adaptation to the original, the translator adjusts the text in a manner that aligns with the perception of a reader belonging to the culture for which the translation is intended.

This viewpoint is supported by the analysis of the translation of certain names. The name "Warlock," which is most suitable for the Antichrist, is mistakenly given to an ordinary child by the nuns. In the Russian translation by M. Yurkan, it was translated as "Mag" (Mage), which loses the stylistic coloring that the authors intended to convey, since by using this name they meant a sorcerer, implying that the boy will take the side of hell in the future. V. Verbitsky turned out to be closer and more accurate to the intended meaning, but he translated the name as "Koldun" (Sorcerer).

The authors once again return to the film "The Omen" and offer the name Damian, from the perspective of the same Satanic churchwomen, which is a marker that deviates from the original plot scheme. M. Yurkan translated it into Russian as "Demyan" with an explanation of the connection in a footnote. V. Verbitsky, on the other hand, neglected to explain and translated it as "Damien," which moved the name away from the original.

Conclusion. Cultural adaptation enables the filling of gaps by substituting culturally specific elements of intertextuality with approximate equivalents in the culture of the target language. Cultural adaptation can ensure the accuracy and representativeness of the translation, but, similar to a literal translation, it may distort the meaning. This occurs when a translator, aiming to preserve artistic nuances of expression, incorporates elements characteristic of the distinctly pronounced national specificity of the target language. Consequently, the outcome is a new text that conveys a meaning distinct from the original.

A literal translation may eliminate the humorous effect, while cultural adaptation alters the meaning embedded in the phrase. The closer the translator brings the work to the culture of translation, the more the original loses its national specificity. As a result, the translated text becomes a distinct work, different from the original. Therefore, it is important to employ cultural adaptation within reasonable limits, preserving, above all, the intentions of the author.

The translation of intertextual elements depends on the type of the source text and the orientation of the target audience. Terry Pratchett's novels are intended for a broad readership, to elicit a humorous effect through the use of intertextual elements. Disparities in common knowledge can sometimes complicate the identification of intertextual elements that convey the author's intention when translated into the cultural context of the target language.

As the primary characteristic of T. Pratchett's novels is their poetic style, the purpose of the translation is not merely to convey the content but to recreate the tone and comedic effect of the situations. To achieve this goal, the most effective method of translation that ensures the representativeness of the translated text is a cultural adaptation provided that the national specificity of the original is preserved. It is important to note that not all intertextual elements can be conveyed in translation without losses. The translation seeks to preserve the proximity to the original as much as possible, presenting it in the best light.

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№ 11 (4) – 2024

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