

THE IMPACT OF ADEQUACY, LOSS, AND RECREATION IN THE TRANSLATION OF THE IMAGE OF QUEENS

Umida Abdullayeva Abdumutal qizi

PhD Doctorate at National University of Uzbekistan

umidaabdullayeva0306@icloud.com

Abstract

The international development of literature, the translation of works into various languages, and their dissemination to a global readership today represent not only an important stage of cultural and social progress but also hold vital significance for the formation of international relations and intercultural communication. The translation process itself is highly complex and requires a multi-layered intellectual and cultural dialogue. In this process, the translator's skill in preserving the meaning, spirit, and aesthetic form of the original text, accurately conveying it across evolving cultures, and delivering it effectively to the audience is of utmost importance.

Keywords: Literary translation, adequacy, loss in translation, recreation in translation, cultural adaptation, Pirimqul Qodirov, *Starry Nights*, *Malikalar* (Queens), intercultural communication, emotional nuance, translation challenges, Uzbek literature, Kerol Ermakova.

Introduction

Pirimqul Qodirov's novel *Starry Nights*, as one of the most prominent and vivid examples of Uzbek literature, deeply portrays the historical, cultural, and spiritual values of the Uzbek people. Its artistic appeal and didactic content also grant it a unique place on the international stage. The translation of the novel must aim to preserve the national distinctiveness of the Uzbek language. However, during the process of adapting the content and form of the work to another language and culture, many delicate issues arise. The translation of the "queens" image specifically highlights these challenges, particularly regarding adequacy, loss, and recreation.

Adequacy of Translation: Balancing Local and Global Contexts

Adequacy primarily refers to the successful and as complete as possible expression of the original text's meaning, spirit, and form in translation. The translation of the "queens" image in *Starry Nights* demands a special approach due to the multiple cultural and historical layers embedded in the Uzbek word for "queen." The Uzbek word *malika* carries rich connotations related to ancient culture, social relations, power, social order, and ethics. How these connotations are reflected in the target language raises important issues connected to cultural differences between Uzbek and other languages.

The translator's main task is to ensure the full preservation of these connotations, but this process is often challenging. For example, the Uzbek term *begim*, frequently used in the novel to refer to queens, is translated into Russian as "принцесса" (princess) or into English as "queen." Such translations may only convey the official and military dominance aspect of the term, while *begim* in Uzbek also implies social and spiritual roles and a responsibility toward the people. To fully capture such meanings and spirit in translation and make it understandable and impactful for the reader, the translator must work carefully, taking into account cultural shifts.



Loss: Changes in Meaning During the Translation Process

Loss of certain elements, meaning some details or layers of the original work may not be fully reflected in the translation, is a natural phenomenon in literary translation. The loss of meaning related to the “queen” image in *Starry Nights* may particularly occur due to cultural and social differences. In Uzbek culture, the word *malika* does not only symbolize power but also represents spiritual elevation, justice, and responsibility to the people. However, in other languages, these meanings may often be incompletely expressed. The loss of such semantic layers in translation can make it difficult for readers to fully grasp important details of the work. To overcome cultural gaps arising in translation, the translator employs special techniques and literary forms.

Recreation: The Art of the Translator and Cultural Adaptation

The recreative aspect of translation is mainly associated with the translator’s creative approach, involving adapting the original work to a new cultural and linguistic context. The translation of *Starry Nights* requires the translator to consider new cultural conditions while recreating the artistic richness of the queens’ image from Uzbek into other languages. While the translator strives primarily to preserve the meaning and aesthetic form of the original text, they must also successfully recreate it within different cultural settings.

Pirimqul Qodirov’s *Starry Nights*, through the challenges of adequacy, loss, and recreation observed specifically in the queens’ image, reflects the complexity of the translation process, the overcoming of intercultural differences, and the difficulties of adapting the artistic height of the original work to a new culture. In this process, balancing the preservation of the work’s content, correct cultural interpretation, and the translator’s creative artistry in the target language is extremely important.

In the Uzbek text, Qutlug’ Nigor Khonim is portrayed as a mother who feels the weight of maternal duties and the burden of the whole world on her shoulders. She is wise and strong but deeply grieves over the fate of her son. Her conversations are filled with philosophical wisdom deeply rooted in spiritual and cultural values. Physical descriptions (such as her aged appearance) are not shown merely as aesthetic elements; rather, they symbolically reflect the emotional burden of her life.

In the English version translated by Carol Ermakova, much of Qutlug’ Nigor Khonim’s emotional depth and wisdom of heart are preserved. However, some subtle emotional nuances and visual symbolism present in the original text are somewhat lost. While the translation correctly conveys her spiritual guidance and maternal love, the repeated philosophical themes of acceptance of God’s will lose some of their strength in the English version. Additionally, her aging and physical weakening are expressed more delicately, resulting in the loss of the symbolic power they hold in the original text.

Khonzoda Begim

Khonzoda Begim is depicted in the novel as a wise and diplomatic figure. She is not limited to dealing only with her brother’s political and military objectives but also holds clear visions for establishing peaceful and prosperous governance.



Mohim Begim

Mohim Begim is one of the central female characters in the novel, attracting the reader's attention through her internal struggles, emotional pains, and strong will. Her psychological states, family life, and role in society form the spiritual core of the novel. Her life is closely tied to complex family relationships involving Babur and his other wives, as well as religious and cultural traditions and the role of women in society. The way Mohim Begim's life and inner struggles are expressed in translation is crucial for understanding her character and their impact on the overall meaning of the work.

Overall, Carol Ermakova's translation effectively conveys the main content of the original Uzbek text. The key ideas and emotions of each passage are expressed understandably for an English-speaking audience. The characters, their psychological states, and the broader context of the work are preserved in detail in the translation.

However, some shifts are noticeable, such as:

- In some passages, the emotional depth of the original text is softened for clarity and ease. For example, phrases like "Men kuyib ado bo'ldim" ("I burned out") are translated as "I'm fed up with being childless," which reduces the emotional intensity of Mohim Begim's anguish.
- Although themes like family relationships, loss, and the sufferings of female characters are preserved, in some places the content is expanded or simplified to make it more accessible to an international reader.

Some specific losses in the translation include:

- **Cultural and emotional subtleties:** The characters' sufferings in the original text are often conveyed through deep internal spiritual experiences. In the translation, this is sometimes replaced with more superficial expressions. For instance, "Men kuyib ado bo'ldim" loses much of its deep spiritual and emotional weight.
- **Delicate aspects of character portrayal:** In the original, characters are frequently described indirectly rather than explicitly. The translation tends to express their states more directly. Phrases like "fed up" or "out of the blue" simplify emotional complexity.
- **Literary and cultural contexts:** In Gulbadan's portrayal, her connection to her father's prose-writing tradition or the historical-social setting is not clearly visible in the translation. While the possibility of Gulbadan as a writer is presented in the original text as part of family and historical heritage, the translation generalizes this into a broader idea about women writers, narrowing the context.

Recreation

In some cases, the translated text has been recreated to be more accessible for English readers:

- **Choice of language:** The translator adds phrases like "out of the blue" to make the text flow smoothly in English. Although such phrases do not appear directly in the original text, they clarify meaning in the translation. However, this also results in the loss of the original's artistic expression and emotional depth.
- **Simplification:** Complex sentences or inner experiences are translated in a simpler and more understandable way. This creates ease for readers but reduces the emotional richness and stylistic beauty of the original text.



Conclusion

Carol Ermakova's translation effectively communicates the core narrative and thematic elements of the original Uzbek text in English, ensuring that the main storyline and character developments remain clear to the target audience. However, in an effort to enhance accessibility and readability for English-speaking readers, certain aspects of the original work—particularly its emotional intensity, cultural nuances, and artistic stylistic devices—have been simplified or modified.

Regarding adequacy, while the translation successfully conveys the essential ideas and emotional tones of the source material, it sometimes falls short in preserving the full depth of emotional expression and the subtle cultural references embedded in the original text. This occasionally leads to a diminished resonance of the characters' internal struggles and the profound philosophical reflections present in the Uzbek version.

In terms of loss, some of the original's spiritual depth and culturally specific contexts are either minimized or omitted, which results in a less impactful portrayal of the characters and their relationships. The intricate cultural symbolism and the layered meanings that enrich the original narrative are, at times, not fully rendered, potentially limiting the English reader's ability to grasp the complete significance of certain scenes or character motivations.

As for recreation, the translator has taken creative liberties by simplifying complex sentence structures and incorporating stylistic changes to facilitate smoother reading and comprehension. While these adaptations improve clarity and flow for the English audience, they also lead to a reduction in the artistic and emotional complexity that defines the original work's literary style. Consequently, some of the nuanced emotional and psychological layers that contribute to the story's richness are less pronounced in the translation.

Overall, Ermakova's translation represents a careful balance between fidelity to the source text and the practical demands of translation, striving to maintain the original's spirit while making it accessible to a new linguistic and cultural audience. However, the trade-offs inherent in this process inevitably result in some loss of the original's emotional depth and cultural specificity.

