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CONNECTION BETWEEN ARTISTIC EDITING AND ARTISTIC TRANSLATION

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ABSTRACT

This scientific article investigates the necessity of adhering to linguistic norms and existing editorial principles when editing literary translations from foreign languages, taking into account the shared aspects of translation and editorial criteria. The study focuses on the quality of editing the Uzbek translation of the novel *The Alchemist*, compared to its English and Russian versions. It examines issues such as preserving the semantic features of the text during the editing process and provides suggestions and recommendations for addressing shortcomings that arise in the editorial process.

KEYWORDS

Editor, revision, original text, translation quality, semantics, equivalent units.

INTRODUCTION

During the period of independence, our country established friendly relations with various nations on the socio-political front, gaining recognition on the global stage. Consequently, literary connections,

influences, typologies, and the promotion of world literature masterpieces in Uzbekistan have created a need for reinterpreting and analyzing these works in the publishing sector. This, in turn, demands highly

skilled literary editors with exceptional editing expertise. As it has been stated, “Uzbekistan must be globally competitive in the fields of science, intellectual potential, modern cadres, and advanced technologies.” (Sh., 2017) This places the responsibility on literary editors to elevate theoretical issues to the level of international standards.

In the 20th century, significant literary translations into Uzbek were carried out from Russian and other related languages, including Kazakh, Kyrgyz, Tajik, Turkish, and Karakalpak, by renowned wordsmiths and scholars such as Usmon Nosir, Cho'lpon, G'afur G'ulom, Oybek, Mirtemir, Asqad Muxtor, Shuhrat, G'aybulla as-Salom, Yanglish Egamova, Qodir Mirmuhamedov, Mirzo Kenjabek, and Ozod Sharafiddinov. Unfortunately, the rapid advancement of science and technology in the 21st century has not only positively impacted various spheres of human life but has also contributed to an increase in the number of low-quality translations, especially in literary works. The advent of automatic and word-for-word translation software has led to texts that do not conform to the lexical and grammatical norms of the Uzbek language, producing works that are alien to Uzbek thought and in need of serious editorial revision.

As the scientific and literary community knows, the skill, responsibility, and mastery of the art of editing by literary editors are of paramount importance when delivering high-quality translations to a broad

readership. A clear example of this is the novel *The Alchemist*, which, in its essence, reflects an Eastern spirit and became a bestseller among readers in Uzbek, thanks to the translations by Ozod Sharafiddinov, Aziz Said, and Ahmad Otaboy. Each version of the translation from Russian into Uzbek by these authors exhibits the distinct style of the translator. In the translation by Uzbek Hero and critic Ozod Sharafiddinov, the use of artistic-journalistic style, clarification, and generalization methods are clearly evident. In Aziz Said's translation, a poetic approach is employed, with the main focus on artistic expression. Meanwhile, in Ahmad Otaboy's version, the principles of literary and artistic editing are harmoniously applied, with particular attention given to preserving the semantic features of the text and enhancing the meaning of lexical units during the translation process.

LITERATURE REVIEW

The need for translation and translated texts has been a constant across all times and places. With the advent of the 21st century, the era of information technology began, leading to a scenario where information operates beyond borders and time constraints. This has intensified the demand for translation, which has evolved to require greater precision and sophistication in response to contemporary needs. In a globalized era and information society, translations between languages necessitate meticulous editing. Translation principles and theoretical and practical interpretations

have been developed by translators, linguists, and literary scholars. However, when it comes to editing criteria, there are relatively few scientific studies in this field.

Notably, scholars such as V.V. Sdobnikov (Sdobnikov, 2018), N.S. Zvereva (N.S., 2009), S.M. Vopiyashina, O.V. Murduskina (Vopiyashina S.M., 2016), O.G. Shetinkova (O.G., 2015), A.O. Ilner, and Y.A. Berezovskaya (Berezovskaya, 2019) have conducted scientific research on adhering to translation and editing criteria in the creation of professional editing practices.

According to Professor Khalim Saidov: “Even an ordinary article should be considered with the same attention as a literary work. Many journalists approach editing with the mindset that it is merely a matter of reworking the material. They begin to embellish and refine the content, which is not true editing but rather mere tidying up—the aim of which is to 'clean up' the material. Fine, you may correct sentences, place words in the right order, replace words with synonyms, and pay attention to punctuation, but editing does not end there. Just as in poetry, prose has its own rhythm, comparisons, nuances, and essentially its unique style. If you alter this style, transforming the content inappropriately, the result is worse than failure; the work is ruined. There are many delicate aspects of editing like this.”

Thus, one of the most important aspects of editing translated texts, as highlighted in previous chapters, is to ensure that the translation is lexically consistent with the original text. This analysis should be based on classifying the transformations and transliterations that occur during the translation process as distinct linguistic phenomena.

METHODOLOGY

The aim of this article is to examine the interconnection between translation and editing principles through the interpretation of Ahmad Otayob's translation and editing of the novel *The Alchemist*. This study also involves a comparative analysis of other translations of the same work. To achieve this goal, the following tasks have been established:

- **Achieve Functional-Stylistic Compatibility:** Ensure functional and stylistic compatibility in the process of artistic editing of translated works.
- **Analyze the Principles of Recreating Artistic Value:** Analyze the principles of recreating the artistic value of the original text when editing translations from foreign languages.
- **Interpret Literary Editing Criteria:** Interpret literary editing criteria using the example of the Uzbek translation of Paulo Coelho's *The Alchemist*, in comparison with its English translations.

mogut nagryanut snova. (Коэльо П., 1988)	the eastern part of the Mediterranean Sea. Although the young man had not yet been to Tarif , he had no doubt that the African coast was very close. (Coelho P.)
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In the given excerpt, place names such as Levante, the Mediterranean Sea, Tarif, and Africa are mentioned. All of these are located in the Arab Emirates, and today we can observe that their transcription and transliteration have changed, and some names have also been altered. For example, the Tarif described in the text is currently referred to as Abu Dhabi Tarif. The addition of the name "Tarif" was due to it being the former name, and nowadays it is simply known as Abu Dhabi. Despite being spelled the same in Russian and Uzbek, pronunciation, i.e., transliteration, changes due to the dynamics of accent. In Russian, the stress falls on the second syllable, and it is pronounced longer. The place name affected by the transliteration process is "Levante," which in Russian is given as "levanta." Levante is actually a place name and is now considered one of the historical place names; additionally, the

word "lavanta" has often been transferred to a popular fragrant flower.

In the excerpt from the text, we can see that Levante refers to a type of wind. Ahmad Otaboy's translation and editing present a more precise description than the Russian version: ... "they called it the 'Levante wind,' because it was the wind that lifted the sails of the ships coming from Levante in the eastern part of the Mediterranean Sea." This suggests that Levante was historically used as a place name, and it is further supported by the mention of the ancient tribe of the Marv, which is specifically highlighted. It is clear that the Russian version does not specifically mention the Mediterranean Sea but only uses a word that expresses the eastern direction: ... "from the east, from where it blew, hordes of pagans flew in." - ... "It was the wind from the eastern part of the

"a," "i," "u," and sometimes "o." It is evident that there is no Arabic diacritic or letter for the vowel "e," which means it should actually be pronounced as "Makka."

In the text, place names primarily reflect locations in Arabia and villages around Spain. The names of geographic locations often recur, representing two nations with quite different languages and mentalities, sometimes even opposing ones. The existence of various adventures in the narrative naturally requires referencing different toponyms. Consequently, many of the place and region names, as well as city and village names, are presented in an ancient manner.

CONCLUSION

In summary, the editor primarily focused on the external aspects of toponyms, utilizing transliteration and transcription methods while providing detailed information about the etymological origin and geographical location of the words. This thorough approach contributed significantly to the translation becoming a highly readable book.

Overall, while there are numerous studies on translation theory and practice globally, including in Uzbekistan, particularly in the fields of comparative and linguistic studies, scientific research specifically on the editing of translated texts is almost nonexistent. This lack of research poses a barrier to improving the quality of published translations and addressing various issues that arise in the field.

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