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COMPARATIVE ANALYSIS OF “A THOUSAND SPLENDID SUNS” AND ITS TRANSLATIONS INTO RUSSIAN AND UZBEK LANGUAGES

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ABSTRACT

In this article a comparative analysis of the novel “A Thousand Splendid Suns” by a prominent Afghan-American writer Khaled Hosseini and its translations into the Russian and Uzbek languages is conducted according to the usage of culture-bound words, intertextuality, stylistic devices and meanings, namely, logical, nominative and emotive ones. During the analysis, it can be seen that how culture plays a significant role in translation and interpretation of the text, which in turn, demands a sophisticated contribution of the translator in the process of translating to keep and deliver the original message.

KEYWORDS

Comparison, culture-bound words, intertextuality, expressive tools, logical meaning, nominative meaning, emotive meaning, careful translation.

INTRODUCTION

“A Thousand Splendid Suns” is a novel written by Khaled Hosseini, an Afghan-American novelist who could portray the lifestyle and culture of Afghani people by the usage of words adding different colours.

It tells the story of Mariam, an illegitimate teenager from Herat, who is forced to marry a shoemaker from Kabul after a family tragedy. Laila, born a generation later, lives a relatively privileged life, but her life

intersects with Mariam's when a similar tragedy forces her to accept a marriage proposal from Mariam's husband. This work was translated into more than 50 languages yet the comparison by us is based on the translated versions of the fourth chapter in the Uzbek and Russian languages by Rustam Jabborov and Sergei Sokolov, respectively. The translators tried to keep original messages of the work and also contributed to its popularity of being read by many around the globe. During the analysis, we will be able to see their competence in delivering translations in quite smooth and beautiful ways.

MATERIALS AND METHODOLOGY

The fourth chapter of the novel "A Thousand Splendid Suns" by Khaled Hosseini and its translations into Uzbek, "Ming quyosh shu'lasi", by Rustam Jabborov and Russian, "Тысяча сияющих солнц", by Sergei Sokolov were selected as the main objects of the analysis.

To analyse the topic, comparative and cultural-historical methods were used.

RESULTS AND DISCUSSION

First, the Comparative Analysis of Culture-bound words will be conducted:

"Kolba", "villagearbab" and "Mullah" are culture-bound words that were used

by the writer to help the reader to feel the real atmosphere of that period and nation. However, Russian and Uzbek translators preferred to omit the first word and just gave the context while giving the equivalent of the second word – "Деревенский староста", "Қишлоқ оқсоқоли" and maintaining the

last word as it is. It is because they wanted the translation not to lose its culturally important part and, of course, to be understandable for a reader. And there is another word, a suffix "–jo", which is relatable only to the Afghan language, meaning "dear". In this part, translators left it not altering so that this word would not lose its emotive and cultural significance.

The next culture-bound word is "tandoor". As there is such a word in Uzbek,

the translator gave it as "тандир", bringing the same meaning in the context. The Russian translator also gave it as "тандыр", not changing the root so that the word would not be understood differently holding the cultural effect.

"Hijab" is the next culture-bound word which remained the same in the Russian translation. However, it was replaced by its equivalent "рўмол" in the Uzbek one.

"Mashallah" is another word to be discussed which was given the same in the Russian work but its meaning was included in the glossary at the end of the book as "Слава Бору" so that it can be understandable for readers who have no idea of it. Surprisingly, the Uzbek translator preferred to eliminate this word while translating.

He could deliver the message without emotive and culture-bound words in most parts in order to give an access to Uzbek readers to comprehend the text plainly.

"Bazaar" is the most popular word which can be understood by people all over the world by its only meaning of the place where things are sold in Eastern cultures. Maybe, that is why both translators left its

original version in their works as “базар” and “бозор”. But there is another interesting part which is the type of bazaar. “The vaulted bazaar” is given as “Крытый” in Russian directly translating it because in Russian culture this kind of market does not exist whereas in Uzbek culture there is “Chorsu bozori”, the same type as in the original context.

The second category of verbal layer to be analyzed are various Stylistic Devices and other Expressive Tools which enrich the language of the novel.

Although the novel is full of different functional words, this chapter presents

only one type of them. The metaphor “her face blazing with excitement” was used by the writer to show the state of Mariam’s happiness. The Russian translator also

used this stylistic device translating it like “лицо разгорелось”. However, in the Uzbek version it can be seen that the translator generalized the meaning and excluded this expressive tool.

The comparative analysis of how Intertextuality is translated into Russian and Uzbek languages will be conducted in this part of the paper.

Intertextuality is the interconnection between similar or related works of

literature that reflect and influence a reader’s interpretation of the text. In “A Thousand Splendid Suns”, this concept is shown through references to history. King Zahir Shah was mentioned in the novel in order to help readers imagine that period in Afghanistan and make the work emotionally effective in terms of the setting. Translators left this reference

the same as it is a proper noun and does not need much alteration.

The continuation of this paper will focus on how meaning, specifically logical, emotive and nominative meanings are depicted in the original text and its translations into Russian and Uzbek.

against a wall, eyes glued to the stream, and wait. If Jalil was running late, a terrible dread filled her bit by bit. Her knees would weaken, and she would have to go somewhere and lie down.” [1, 15]

2. “Беспокойство завладевало ею уже во вторник ночью. Мариам плохо спала, ее снедала тревога, что какие-то срочные дела не позволят Джалилю прийти и придется ждать еще целую неделю, до следующего четверга. Когда наступала среда, Мариам не сиделось дома, она мерила шагами лужайку, равнодушно швыряла корм курам, обрывала лепестки у

цветов и давила комаров. В четверг у нее все из рук валилось, она только и могла, что сидеть у стены дома, уставившись на речку, и ждать. Если Джалиль приходил поздно, ее потихоньку начинала бить дрожь, коленки

слабели, она все порывалась куда-то бежать и не могла.” [2, 18]

3. “Безовталик сешанба оқшомидан бошлаб уни қамраб оларди. Ишқилиб,

Жалилнинг бирор муҳим иши чиқиб қолмасин-да! Акс ҳолда уни янаги

ҳафтанинг пайшанбасигача кутиши керак бўлади. Чоршанба куни Марям

уйга сифмас, ўтлоқларни қадамлаб ўлчар, товуқларга
паришонлик билан дон сочар, гулларнинг
япроқларини юлиб, чивинларни ҳайдар, пайшанба
куни

эса, ҳаммасини йиғиштириб, анҳор лабида
ўтирганча отасининг йўлига кўз тикарди. Агар Жалил
кечикаверса, унинг баданига титроқ кириб,
тиззалари мажолсизланиб қолар, қаёқларгадир
қочиб кетгиси келар, аммо бунинг уддасидан
чиқолмасди.” [3, 20]

In the passage from “A Thousand Splendid Suns”, the
translations into Russian and Uzbek handle the text’s
meanings—logical, emotional, and nominative—in
ways that catch readers’ attention.

The logical meaning focuses on the physical anxiety of
Mariam. The English version mentions a detailed
description of the character while she is waiting for her
father. Russian and Uzbek translations offer
sophisticated detalization as well but we can see a
change at the end of this part. The original work says
that Mariam wants to go somewhere and lie down to
relax her tiredness of waiting and there is no

mention about the impotence of this activity. Yet both
translators wanted to add more colour here telling that
Mariam cannot go even if she desires to do so.

Emotionally, the English text connects Mariam’s
feelings directly to her activities in the process of
waiting. It must be admitted that Russian and Uzbek
translations are more powerful in impacting
emotionally. Both translators chose proper words to
describe Mariam’s mood openly. The Uzbek version
even used inner monologue saying: “Ишқилиб,
Жалилнинг бирор муҳим иши чиқиб қолмасин-да!”.

This helped to increase the text’s emotive meaning
noticeably.

Nominatively, the mention of anxiety and worry of
Mariam were given directly to provide a reader with
enjoyment of a smooth reading process. The writer
and both translators used explicit description of the
actions of the character.

These translation choices are likely made to ensure the
text resonates culturally and emotionally with each
audience. They adjust the balance of logical, emotional,
and nominative expressions to fit cultural expectations
and linguistic preferences, making the narrative
engaging and meaningful in each cultural context.

Conclusion. To conclude, the translation of “A
Thousand Splendid Suns” into Russian and Uzbek
shows how translators balance staying true to the
original text while adapting it to fit cultural differences.
By examining how specific phrases and emotional
expressions are translated, we can see the complexity
of translating a literary work.

This analysis highlights the importance of careful
translation in making literature accessible and
meaningful across different cultures. It shows an
important role of culture in translating a piece of the
text to give an equal meaning mentioned as in the
initial context. The translators are in charge of
delivering that message to the readers so that they can
comprehend the literary text they read without any
difficulties and challenges in terms of culture.

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