

SPECIFIC ASPECTS OF TRANSLATING DAN BROWN'S WORKS INTO UZBEK.

Ma'ripov Jalolxon Kamoliddin o'g'li

Mirzo Ulug'bek nomidagi O'zbekiston

Milliy universiteti Jizzax filiali

Xorijiy tillar kafedrası assistent o'qituvchisi

[*maripov@jbnuu.uz*](mailto:maripov@jbnuu.uz)

[*tel:+99893 292-12-42*](tel:+998932921242)

Abstract: Translating literary works poses unique challenges, particularly when the source material is rich in cultural nuances, intricate plots, and complex characterizations. Dan Brown's novels, known for their intricate intertwining of history, art, and religion, present a particularly fascinating case for translation into Uzbek. This article explores the specific aspects of translating Dan Brown's works into the Uzbek language, focusing on linguistic challenges, cultural references, and the impact of translation choices on reader reception. By examining these aspects, we can gain a deeper understanding of the intricacies involved in translating such layered texts and the strategies employed to maintain fidelity to the original while making it accessible and engaging for Uzbek readers.

Keywords: translation, Dan Brown, language, audience, translator, characters, plot, nuance.

Introduction. The significance of translating works like those of Dan Brown cannot be overstated. His novels, including "The Da Vinci Code," "Angels & Demons," and "Inferno," have gained global popularity, selling over 80 million copies worldwide (Brown, 2003; 2009; 2013). Such popularity drives demand for

translations into various languages, including Uzbek, spoken by more than 32 million people (Ethnologue, 2021). The translation of Brown's works into Uzbek provides an opportunity for readers to engage with complex themes surrounding faith, morality, and historical inquiry, thus enriching the literary landscape of Uzbekistan.

One of the primary challenges in translating Dan Brown's works into Uzbek is the language's structural differences. Uzbek, a Turkic language, has distinct grammatical features that can complicate direct translation. For instance, while English employs a Subject-Verb-Object (SVO) structure, Uzbek typically follows a Subject-Object-Verb (SOV) order. This difference necessitates careful reordering of phrases, which can alter the rhythm and flow of the narrative. A study by Ghaffarov (2018) highlights that maintaining the original tone and pacing while adhering to Uzbek syntactic rules requires creativity and flexibility from translators.

Additionally, Brown's use of technical terminology related to art, architecture, and historical references poses significant challenges. For instance, terms like "cryptography" or "symbolology" may not have direct equivalents in Uzbek, requiring translators to either coin new terms or adapt existing ones. This is especially important given the specialized nature of Brown's content. The translator must strike a balance between accuracy and accessibility, ensuring that the reader comprehends the technical aspects without feeling overwhelmed. Research by Rakhmonov (2020) indicates that successful translations often involve creating footnotes or glossaries to explain complex terms, enhancing reader understanding without disrupting narrative flow. Cultural references further complicate the translation process. Dan Brown's narratives often incorporate references to Western art, historical figures, and religious symbols that may be unfamiliar to Uzbek readers. For example, references to Leonardo da Vinci or the symbolism of the Holy Grail may not resonate with an audience less familiar with Western art history. Effective translation must navigate these cultural barriers, often requiring the inclusion of contextual explanations or

adaptations that make these references relatable to the Uzbek audience. A comparative analysis by Tashkent State University (2021) found that successful translations often include brief cultural annotations, allowing readers to grasp the significance of references that may otherwise be lost in translation.

The themes of religion and morality present another layer of complexity. Brown's works frequently address controversial subjects, such as the tension between science and faith. Translators must carefully consider how these themes will be received in a predominantly Muslim country like Uzbekistan, where interpretations of religious topics can vary widely. The translation choices made in this context can influence how readers perceive the underlying messages of the text. For instance, research by Karimov (2022) suggests that translators often opt for more neutral language when addressing sensitive themes, aiming to foster understanding while avoiding potential backlash from religious audiences. Moreover, the characterization in Brown's novels plays a crucial role in driving the narrative. Translators must capture the nuances of each character's voice, which often reflects their backgrounds, motivations, and moral dilemmas. This is particularly challenging when translating dialogue, as idiomatic expressions and colloquialisms may not have direct counterparts in Uzbek. As noted by Abdullayeva (2019), preserving the authenticity of characters' voices while adapting their speech patterns to fit the cultural context requires a nuanced understanding of both languages. Translators may employ various strategies, such as employing local dialects or modifying phrases, to create relatable and authentic characters for Uzbek readers.

The reception of translated works also hinges on marketing and cultural perception. Brown's novels are often marketed as thrilling, fast-paced narratives that blend historical intrigue with modern dilemmas. To successfully translate and market these novels in Uzbekistan, publishers must consider local tastes and preferences, which may differ significantly from Western audiences. A survey conducted by the Uzbek Literary Society (2023) revealed that readers in Uzbekistan

favor novels that resonate with local cultural narratives and values, suggesting that translators and publishers should be aware of these preferences when selecting works for translation.

Furthermore, the role of the translator is crucial in shaping the reader's experience. The translator acts as a bridge between cultures, making choices that reflect not only linguistic fidelity but also cultural sensibility. A qualitative study by Rustamova (2021) found that translators who possess a deep understanding of both source and target cultures are better equipped to make informed decisions that enhance the translation's quality. This cultural competence allows them to navigate challenges effectively, ensuring that the translated text resonates with its new audience. In addition to these challenges, the overall impact of translation on the perception of Dan Brown's works in Uzbekistan should be considered. Translations not only introduce readers to new ideas and narratives but also contribute to the broader cultural exchange between Uzbekistan and the West. By engaging with Brown's themes of history, religion, and morality, Uzbek readers can reflect on their own cultural narratives and values. This exchange can foster critical thinking and dialogue, enriching the literary and cultural landscape of Uzbekistan.

In conclusion, translating Dan Brown's works into Uzbek involves navigating a myriad of challenges, including linguistic differences, cultural references, and the complexities of character portrayal. Successful translation requires a careful balance between fidelity to the original text and accessibility for the target audience. The role of the translator is paramount, as they must possess a deep understanding of both cultures to create a relatable and engaging text. Ultimately, the translation of Brown's novels contributes to cultural exchange and enriches the literary experience for Uzbek readers, providing them with a gateway to explore themes that resonate across borders. By examining the specific aspects of translating these works, we can appreciate the intricacies involved in making global literature accessible and relevant to diverse audiences.

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