Linguoculturological Aspects of the Prose Exposition of Epic "Farhad and Shirin" and its English Translation

Fazildinova Sevarakhon Nematovna [1]

[1] Independent researcher, Fergana State University, sfazildinova84@mail.ru

Abstract:

This article explores the linguacultural aspects of the prose exposition in the epic poem "Farhad and Shirin" with a particular focus on its English translation. The study examines how cultural nuances, idiomatic expressions, and linguistic features contribute to the poem's thematic richness and aesthetic value. It highlights the interplay between language and culture, analyzing how the original text's stylistic elements are preserved or transformed in translation. The research employs a comparative analysis of both the original text and its English translation done by Azam Obidov, revealing the challenges and strategies employed by translators to convey the epic's cultural significance. Ultimately, this work aims to enhance understanding of the cultural context embedded in the narrative, fostering a deeper appreciation of cross-cultural literary exchanges.

Keywords: linguacultural features, linguistics, cultural difference, translation methods, cross-cultural exchange, cultural significance, religious aspect, translator's style, writer's style, source text, target text.

INTRODUCTION

Language not only reveals its linguistic character but also holds an important place to inform culture as well as to make it famous to the world. A language consisting of words and sentences as a translation is a connecting bridge between cultures. That is, each nation has its own national traditions and customs, in which everyone is associated with a specific culture, history, language and literature that manifests this nationality. It is known that the language of a nation is a social phenomenon that also represents its culture. At present, economic-political, cultural and scientific ties between different peoples and countries have caused the intertwining of linguistic and cultural

studies, because of which a new field in the field of linguistics has arisen, including such issues as the interaction of languages and linguistic culture and the national identity of the language, as well as linguistic–related aspects of cultural science.

Linguoculturology is a field of science that studies the interaction between language and culture, their influence on each other, it is known to all that this field was formed and developed at the point of intersection of the disciplines of linguistics (linguistics) and culturology (cultural studies).

METHODS

Linguoculturology is the science that studies language as a phenomenon of culture, and the language and culture that are interrelated form its subject. Consequently, V.N. Telia writes of this: "Linguoculturology is a science that studies the cultural factor in man, or rather, in man. This means that the Center for linguoculturology is a complex of achievements characteristic of the anthropological paradigm about man, a phenomenon of Culture" [15,23]

G.G.According to Slishkin, "Linguoculturology is oriented towards the human factor, or rather, the culture factor in man. The fact that the center of linguoculturology consists of the phenomenon of culture indicates that the science of man is a phenomenon belonging to the anthropological paradigm" [14,8].

N. Alefirenko describes linguoculturology as follows: - linguoculturology is closely linked to linguistics and cultural studies, it has a synthesizing property; - the main focus of linguoculturology is on cultural evidence, which is explained in the language; - linguoculturology belongs to the sciences of linguistics, therefore, its research results can be used practically in the process of teaching native language and foreign languages; - the main areas of research in linguoculturology: a) linguistic personality; B) language is considered a semiotic system of embodiment of cultural values [3,25]

To date, several directions have been formed in linguoculturology: 1. The linguistic culturology of certain social groups, the cultural relations of the people in a prominent period, that is, the study of specific linguacultural States. 2. Diachronic linguoculturology, which studies linguistic changes that belong to a certain period of the people.

In linguacultural studies, mainly the following issues are studied: 1) linguacultural characteristics of a particular colloquial genre. In this, the language of myths, genres characteristic of folk oral creativity is studied; 2) a study of the expression of the linguistic concept in a work written in a certain style. In this, the language of fiction and prose works is mainly analyzed; 3) studies in a comparative direction. In this, more language units are compared with English, German, French; 4) aspects of linguoculturology related to pedagogical science. It aims to identify and analyze linguacultural units to students and students in the Social Sciences.

Linguoculturological studies in Uzbek linguistics began to appear in the last decades. In Particular, in Z.I. Solieva's nomination work, the sentencing in Uzbek and English, that is, the national-cultural characteristics of texts of a moral-educational nature, are highlighted [13,25].

D. A Khudoyberganova's separate chapter of monograph "anthropocentric study of the text" is devoted to the study of the linguocultural characteristics of texts in uzbek [16, 29]

Also, Prof. N. Mahmudov's "… in search of ways of perfect study of language...", showing the essence of linguoculturology and the problems in this field [10, 3-16]

RESULTS

The same field of study of language and culture is linguoculturology, the basis of which is the language that expresses culture. Alisher Navoi's epic "Farhad and Shirin" attracts every reader as a spiritual-enlightened, educational work.

Analyzing the linguoculturological nature of the following passage:

Source text: "*Azalda yozilganni o'zgartaman demaklik suv ustiga xat yozish bilan barobar. Qazo qalami biror xatni yozgan ekan, uni o'zgartirish hech qachon mumkin emas. Zamonning har qanday ishda bilimdon bo'lgan kishisi ham bu makkor falakning nayranglari oldida ojizdir*" ("Farhod va Shirin" dostoni nasriy bayoni 58-bet)

Translation: "To say that I am changing what is written in destiny is to write a letter on the water. Since the pen of destiny wrote a letter, it is never possible to change it. A man of the time who is knowledgeable in any work is also helpless in the face of the tricks of this insidious sky" ("Farhad and Shirin" epic version p.58). In this passage, the metaphor is a sentence of writing a letter to the water, and its symbolism expresses that just as anything written on the water will disappear immediately, the desire to change fate is also fruitless. This image reflects the limited freedom in human life and the superiority of divine will. In Eastern philosophy, this image is consistent with the concept of the "Lavh-i-mahfuz" (book of destiny) in the Quran, which states that the part of all beings is written and that no one can change this writing. The culturological meaning, on the other hand, reflects the philosophy of contentment and patience prevalent in Eastern culture. People, in this understanding, see acceptance of their part as one of the main lessons of life.

The "pen" is a symbol of creation and designation in Eastern literature, denoting the implementation of the divine will. On cultural grounds, pen and writing were valued in ancient Eastern culture as emblems of knowledge and creative power. Here, the "pen" is interpreted as a means of determining the divine will. Even in today's era, this metaphor reminds us of the patience that a person shows in the face of fate and the need to adapt to changing life circumstances.

Focusing on the aspects of translating the linguistic features of the epic prose narrative: Azam Obidov's translation: "*To attempt to change whatever is written in one's destiny is as if penning a letter on water. It is absolutely impossible to revise what is authored by the pen of demise.*" ("Farhad and Shirin" p.76)

The original sentence "*Azalda yozilganni o'zgartaman demaklik*" "I will change what was written in the beginning" is translated as "To attempt to change whatever is written in one's destiny." *Azalda yozilganni*" refers to fate, destiny, or divine writing. "*O'zgartaman demaklik*"- means a person's attempt to change fate.

"*Whatever is written in one's destiny*" – bu ibora o'zbek tilidagi "*azalda yozilganni*" iborasini yaxshi aks ettiradi. In its English translation, however, *"To attempt to change"* clearly represented an attempt to change fate. *"Whatever is written in one's destiny"* is a good reflection of the Uzbek phrase *"What is written in divine writing"*.

Destiny– is appropriate when representing fate or writing. According to Oxford English dictionary this version became obsolete and recorded in 18th century for the last time. There are more than 81 definitions to this word according to the languages of origin, usage in the styles and variations [OED]. The translation of this part is correct. However, the deeper religious-philosophical meaning of "*azalda*" is lost in English. The phrase *"preordained destiny"* (predetermined destiny) could be used if the meaning of *"azalda"* was to be emphasized: "*To attempt to change whatever is preordained in one's destiny…*".

The next sentence is "to write a letter on the water"– translated as "As if penning a letter on water". The Uzbek text "writing a letter on the water" is a very artistic phrase, symbolizing impossibility. Here represents the futility and ineffectiveness of the attempt to write to the water. The image has been widely used in Central Asian Literature.

The English translation is "As if penning a letter on water" – this expression is correct and clearly understandable in English. The translator translated this phrase accordingly, while maintaining artistry and content. This part is perfectly translated and retains the artistic spirit of the Uzbek text. The sentence "as long as the pen of the accident wrote any letter" was restated in the form of "what is authorized by the pen of demise".

English translation "What is authored by the pen of demise" - the translation conveys the content, but there is a problem with the phrase "pen of demise":

The Uzbek text *"Pen of accident"* is a symbolic expression that symbolizes the divine power that determines the fate of a person. The word" accident " represents death, fate, and divine judgment. *"As long as he writes a letter"* – this sentence emphasizes that the fate of a person has already been written. English translation *"What is authorized by the pen of demise"* – the translation is conveying content, but there is a problem with the phrase *"pen of demise": "Demise"* is a word that primarily means "death", but it lacks the broader meaning of "accident", the concept of fate and divine writing. For this reason, phrases like *"pen of fate"* or "pen of destiny" are more appropriate. *"What is authorized by the pen of fate"* better reflects the symbolism in English. Even though "Demise" is a partial match here, the words "fate" or "destiny" better give the broader meaning of the Uzbek "accident".

The sentence "*Uni o'zgartirish hech qachon mumkin emas*" –"*it's never possible to change it*" is reflected in English in the style of *it is absolutely impossible to revise*. This sentence strongly emphasizes the impossibility of changing fate. "*It is absolutely impossible to revise*" – this part clearly expresses the content. "*Absolutely impossible*" is a powerful phrase that implies strict impossibility. The use of *"revise"* is correct because it represents the Uzbek *"change"* well. This part is perfectly translated and the content is completely preserved.

ANALYSIS

Translation is much more correct in terms of content. Artistic expressions and the style of the writer were mostly preserved. The tone and philosophical content of the English language are close to the original. However, if we give our suggestions to express the essence more clearly in some sentences:

To emphasize the religious-philosophical meaning of the word *"Azalda",* the phrase *"Preordained destiny"* can express the content more deeply: *"To consider to change whatever is preordained in one's destiny..."* For *"pen of fate",* it is more desirable to use *"pen of fate"* or *"pen of destiny"* instead of *"pen of demise".* Because the words *"fate"* or *"destiny"* better reflect the broader meaning of *"accident"*: "What is authorized by the pen of fate." To further artistry the expression *"Absolutely impossible"* phrases such as *"forever beyond alteration"* or *"utterly unchangeable"* can enhance artistry: *"It is forever beyond alteration".*

The new translation we offer:

"*To attempt to change whatever is preordained in one's destiny is as if penning a letter on water. It is forever beyond alteration to revise what is authored by the pen of fate*."

This option reflects the artistry, symbolism and philosophical tone of the text.

If we linguistically analyze the translation of the original text into English, then it is necessary to take into account the philosophical and symbolic expressions inherent in both languages and cultures, their semantic content and cultural characteristics.

The culture and worldview of the English language differ from some symbolic and religious concepts in the Uzbek text. Therefore, it is necessary to translate, taking into account linguistic differences.

When translating taking into account linguacultural features: "*To attempt to change what is preordained by divine will is as if trying to carve letters upon water. It is forever beyond human reach to alter what has been decreed by the pen of divine fate.*" is desirable to express the whole meaning in the target language.

Symbolic and religious content such as *"qazo", "azalda",* and *"writing a letter on the water"* in the Uzbek text do not directly correspond to English culture, so the translation requires a linguistic adaptation. The proposed translation more accurately reflects the content and cultural concepts and retains artistry for the English reader.

CONCLUSION

During the study of the linguacultural aspects of the original text in the work "Farhad va Shirin", the English translation of the prose narrative of the epic "Farhad and Shirin", we witnessed the use of more philosophical and religious lexicons along with social, moral and vital linguistic fronts. Religious lexical units exist in all languages, and they were formed over the centuries under the influence of religion and various myths. These concepts are found in any society, are an integral part of each era. The religious lexical layer is a key factor in human development, and the preserved past has made this progress by putting into practice the experiences gained by ancestors. It can also be characterized as a cultural monument of the people from the feature that religious lexicon is stable and recorded in writing.

REFERENCE:

1. Alisher Navoiy "Farhod and Shirin" translated by Azam Abidov, Tbilisi-Tashkent, 2018, P. 374

2. Alisher Navoiy "Farhod va Shirin" nasriy bayon muallifi G'ofur G'ulom. T:. "Adabiyot va san'at", 1975, –245 b.

3. Алефиренко Н.Ф. Лингвокультурология. Ценностно-смысловое пространство языка. Учебное пособие. –М.: Флинта, Наука, 2010. –С. 2241

4. Буранов Дж.Б. Сравнительная типология английского и тюркских языков. – М.: Высш. шк., 1983. – 267 с.

5. Fazildinova , S. (2023). THE TECHNIQUES OF TRANSLATING EQUIVALENT-LACKING WORDS FROM UZBEK INTO ENGLISH ON THE MATERIAL OF CLASSICAL EPIC-POEMS BY ALISHER NAVOI. *Центральноазиатский журнал академических исследований*, *1*(2), 33–37. извлечено от
https://in-academy.uz/index.php/cajar/article/view/23524

6. Ибрагимова Р.С. Француз ва ўзбек тилларида *АЁЛ* концептининг лингвокогнитив тадқиқи: Филол. фанлар номзоди... дис.автореф. –Тошкент, 2012

7. Навоий. Мукаммал асарлар тўплами 16-том. Муҳокамат ул-луғатайн. – Тошкент: Фан, 2000. – 95 б

8. Маслова В.В. Лингвокультурология в система гуманитарного знания / Критика и семиотика. Вып. 4. – 2004. – С. 238-243;

9. Маслова В.А. Лингвокультурология: Учебное пособие. – М.: Academia, 2001. – 208 с. 5

10. Маҳмудов Н. "Тилнинг мукаммал тадқиқи йўлларини излаб..."// Ўзбек тили ва адабиёти. –Тошкент, 2012. -№ 5. –Б. 3-16

11. Маҳмудов Н. Оламнинг лисоний манзараси ва сўз ўзлаштириш // Ўзбек тили ва адабиёти. – Тошкент, 2015. – №3. –Б. 3-12.

12. Nida E. Componential Analysis of Meaning. An Introduction to Semantic Structures. The Hague – Paris. Mouton, 1975. – P. 272.

13. Салиева З.И. Концептуальная значимость и национально-культурная специфика сентенции в английском и узбекском языках: Афтореф. дисс...канд.филол.наук. – Ташкент, 2010. –С.25).

14. Слышкин Г.Г. От текста к символу. Лингвокультурные концепты прецедентных текстов в сознании дискурса. –М.: Издательский центр «Академия», 2000. – С. 128

15. Телия В.Н. Русская фразеология: семантический, прагматический и лингвокультурологический аспекты. –М.: Школа "Языки русской культуры", 1996. –С. 222.)

16. Худойберганова Д. Матннинг антропоцентрик тадқиқи. –Тошкент: Фан, 2013

17. Quronov D., Mamajonov Z., Sheraliyeav M. "Adabiyotshunoslik lug'ati" T:. "Akademnashr", 2010, –400 b.