



THE MULTIFACETED ART OF TRANSLATING: THE DYNAMICS OF SOCIO-CULTURAL, AFFECTIVE, AND UNCONSCIOUS COGNITION IN TRANSLATING THE UZBEK LANGUAGE

Muhammedova Mohinur Bakberganovna

*a first-year student of MA program of Comparative Linguistics, Linguistic
Translation Studies, Samarkand State Institute of Foreign Languages*

Abstract: *Translating involves not just linguistic considerations but also socio-cultural, affective, and unconscious aspects. Socio-cultural cognition is vital for understanding cultural nuances, societal norms, and historical context embedded in the language. Affective cognition helps convey emotions, attitudes, and subtleties of expression accurately. Unconscious cognition plays a role in interpreting metaphors, idioms, and implicit meanings inherent in Uzbek texts. Translators need to be attuned to these cognitive dimensions to ensure faithful and culturally sensitive translations.*

Keywords: *Socio-Cultural Cognition, Affective Cognition, Unconscious Cognition, Emotionally resonant translation*

Introduction:

Translating the Uzbek language, like any language, extends beyond the mere transfer of words from one language to another. It involves a delicate dance between linguistic precision and cultural understanding. In this article, we explore the intricate interplay of socio-cultural cognition, affective cognition, and unconscious cognition in the process of translating Uzbek texts.

Contemporary Translation Studies and Cognitive Stylistics:

A Cognitive Process of Translation Cognitive Stylistics is based on Cognitive Linguistic Theory. All the models, techniques and strategies suggested for carrying out cognitive stylistic analyses of texts, literary texts in particular are



cognitive demonstrations of conceptualizing, structuralizing, socializing, culturalizing, ideologizing, politicising or feminising interpretations of texts. This huge literature of contemporary cognitive stylistics has both revolutionized and evolutionized stylistic studies.

Adopting a cognitive view, some translation theorists have distinguished two cognitive types of features of texts: 'universal' and 'cultural' (or particular. (see Semino, 1997; Gutt, 2000, 2005; Kiparsky, 1987; Boase-Beier, 2004, 2006). Universal features encompass a general knowledge of the world and many aspects of style and literariness of language, including ambiguity and metaphor. They are taken here in the sense that they are universal styles of all live languages, not in terms of their cultural connotations. These universals are claimed by cognitivists to be easier to translate than their cultural counterparts. However, only some of them, particularly those relating to common knowledge and many non-literary texts, can be easier to translate, but certainly not metaphor and ambiguity, which are ingrained with cultural connotations.

Socio-Cultural Cognition:

Uzbek culture is rich with history, traditions, religion and social norms that profoundly influence its language. Translators must possess socio-cultural cognition to comprehend these nuances. From greetings and forms of address to expressions of politeness and respect, understanding the socio-cultural context is essential. For example, the concept of «Adab» (etiquette) permeates Uzbek society, dictating appropriate behavior and language usage or the concept of «Ustoz» (master/teacher) holds profound significance in Uzbek society, embodying respect and reverence for elders and mentors. Failure to grasp these subtleties can result in translations that feel disconnected or even offensive to native speakers.

Method	Original Uzbek phrase	Target text
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Culturally sensitive translation	“Taqvoga bo'lmoq.”	ega	“To have fear of Allah”. It refers to being conscious of God's commands and returning to Him in repentance for transgressions. In the context of the hadith, the actions mentioned relate to repentance and avoiding sinful behavior, which occupy the foremost positions in the rankings of fear.
	“Chin ko'ngildan uzr so'radim.”		“I apologized from the bottom of my heart.”
	“Ollohga ko'nglingni bog'la”		(Tie your heart to God.) Interpretation: embrace faith and trust in divine guidance.

Looking at translation as a sociolinguistic activity concerned with the uses of language and the values associated with such uses, Nida sees creativity as any sociolinguistic feature of language. It revolts against traditional renderings of texts of different types, including religious, legal and classic texts (e.g. Greek drama) (1998). He considers changes of style, grammar, cultural expressions, compensations for losses and adjustments of any kind to the original to conform to the socio-cultural values and connotations of the translator's time. Nida is, in principle, against translation as imitation. He argues of the supremacy of dynamic functional translation, a translation that changes constantly with the changes of time, societies, cultures and connotations. It is with this dynamic change that creativity lies. However, Nida (1998) points out some sociolinguistic constraints which are factors that influence the style of translating a text creatively: the register of language that is appropriate for the intended audience; the expectations of the intended audience as to the kind of translation that should be made;



distinctive sociolinguistic features of the source text; and the medium in which the translated text is to be used.

Like Nida, Newmark views creativity as opposed to imitation, as “creativity in translation starts where imitation stops” (1993, p. 40). He also argues that the wider the choices, the more creativity is required. On the other hand, dynamic equivalence which roots up the sub-text, the hidden agenda, or ‘re-creation’, is pre-eminently target-text oriented and more creative than formal, or literal equivalence (1988/95, p. 76). Newmark views creative translation as a matter of a play of words and a ‘peculiar’ stylistic/linguistic combination of lexical and grammatical choices and structures. He cites the following examples (taken from Patrick Creagh’s translation of Claudio Magris’ *Danubio* into English (see Newmark, 1988):

Non-creative

-a true passion

-becoming a rhetoric, even though tortured

-‘a mine of hatred’

-‘of snow’

-‘absolute night’

-‘the prose of the world’

Creative

‘a downright passion’

‘turning into rhetoric, however
lacerated that rhetoric might be

‘a time-bomb of hatred’

‘snow fresh’

‘night in its most absolute sense’

‘the humdrum world’

Newmark lists what he describes as the most obvious occasions for the need for creativity, declaring that the list is not exhaustive, but useful (p. 40):

(a) Cultural words that are specific to one community: objects or activities with connotations (‘koa’ for furniture).

(b) Transcultural words with similar referents and different connotations in the target language (e.g. staples like bread, rice, tea, sugar, drink, etc.)



- (c) Concept words with different emphases in different communities (obedience, liberation, freedom fighters, terrorism, liberalism, democracy, etc.).
- (d) Peculiar syntactic structures.
- (e) Cultural metaphors, idioms, proverbs, puns and neologisms.
- (f) Significant phonaesthetic effects (e.g. bauble, pullulate).
- (g) Words of quality with no one-to-one equivalent in the target language.
- (h) Words as images and prosodic features (e.g. in poetry, stories, novels and sagas).

Affective Cognition:

Emotions are universal, yet the ways in which they are expressed and interpreted vary across cultures. Affective cognition is crucial in translating Uzbek texts, as it involves capturing the emotional undertones and nuances embedded within the language. Uzbek, like many languages, employs a wide range of idiomatic expressions, metaphors, and poetic devices to convey emotions. Translators must possess a keen sense of empathy and emotional intelligence to accurately convey these affective elements. Whether it's the warmth of familial bonds or the melancholy of nostalgia, effective translation hinges on the ability to evoke the intended emotional response in the target audience.

Method	Original Uzbek phrase:	Target text
Emotionally resonant translation	“Qo'shiq meni ich-ichimga kirib bordi”	“The song touched me deeply, like nothing else.”
	“Chin ko'ngildan uzr so'radim.”	“I apologized from the bottom of my heart.”

I would argue that a cognitive approach to translation stresses the dependability and profundity of translation process perhaps in an unprecedented



way. A cognitive process of translation is the same as the cognitive process of stylistic analysis. It is a mental process that involves the interpretation of the text's linguistic features of all types in two contexts of theirs: (i) textual context, and (ii) socio-cultural, attitudinal, ideological and perhaps political context. This is done with the background realization that the text is a communicative act which involves characters/persons, events, processes of different types, actions, actors, behaviour, behavers, goals, phenomena, sensors, verbiage, identified, identifier, etc. These are the components of the influential cognitive stylistic model of analysis of TRANSIVITY.

Unconscious Cognition:

Language is rife with unconscious patterns and associations that shape our understanding and interpretation of words and phrases. Unconscious cognition plays a significant role in translating Uzbek texts, particularly in deciphering idiomatic expressions, proverbs, and cultural metaphors. For instance, the metaphorical use of nature imagery is prevalent in Uzbek poetry and literature, drawing on the country's agricultural heritage and natural landscapes. Translators must tap into their unconscious cognitive processes to unravel these layers of meaning and convey them effectively in the target language. While the literal translation may convey the surface meaning, understanding the deeper cultural and religious connotations requires tapping into unconscious cognitive processes.

To get more precise vision, examine following poem by Robert Berns
“The Lass that made the bed to me”:

Her hair like the links of gold , Her teeth were like the ivorie , Her cheeks like lilies dipped in wine , The lass that made the bed to me.	Mayin edi sochi ipakdan, Tishlarin dur qatori deysiz, Menga o'rin -joy bergan Gul yuzini ifori deysiz. (by B.Xolbekova)	Sochlari-chi biram jingalak, Ipakdan ham mayinligi bor, Taratishda xushbo'y malak , Atirgulni aylardi bekor. (by Muhammad Ali)
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First of all, it is important to consider the beliefs between the writer and translator which could be attributed to their different cultural religious backgrounds. For example, the translator added items such as malak (which means angel) instead of the word lass. Another striking point to note is that, in the TT, the translator using quite different similes to find the most emotional resonant equivalents. This is probably because the intention of translating the text with comprehensibility to the target reader, to the target culture:

“Her teeth were like the **ivorie**”- “Tishlarin **dur qatori** deysiz” the word **ivorie**¹ (the hard white substance of the tusks (= long teeth growing outside the mouth) of some animals, such as elephants is equalized to the phrase **dur qatori (arrow of pearls)** when capturing the notion of comparison of teeth.

The translator's response to the ST may be seen as tactical since explicitation may be seen as a repositioning meant to bring the translation closer to the reader who is not an expert while preserving the syntactic and semantic core of the ST.

In this sentence “Her hair like the **links of gold**, the simile “the **links of gold**” has culturally diverse meaning in the Uzbek culture as girl's hair is rarely blonde so, the cultural connotations “Mayin edi sochi ipakdan”(her hair like silk) or “Sochlari-chi biram jingalak”(her hair was so curly and like silk) is used in the context.

Challenges and Strategies:

Translating Uzbek presents unique challenges due to its complex linguistic structure and cultural depth. However, several strategies can help navigate these challenges effectively:

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[https://dictionary.cambridge.org/dictionary/english/ivory#:~:text=the%20hard%20white%20substance%20of%20the%20tusks%20\(%3D%20long%20teeth%20growing%20outside%20the%20mouth\)%20of%20some%20anim](https://dictionary.cambridge.org/dictionary/english/ivory#:~:text=the%20hard%20white%20substance%20of%20the%20tusks%20(%3D%20long%20teeth%20growing%20outside%20the%20mouth)%20of%20some%20animals%2C%20such%20as%20elephants)
als%2C%20such%20as%20elephants



1. Immersion in Uzbek culture through literature, music, films, and conversations with native speakers to deepen your understanding of the socio-cultural context.
2. Collaboration: Working closely with native speakers, cultural consultants, and fellow translators to gain insights and perspectives that may not be apparent to an outsider.
3. Research: Continuously research and expanding knowledge of Uzbek history, customs, and linguistic nuances to enhance your translation skills.
4. Adaptation: Being prepared to adapt your translations dynamically to capture the essence and spirit of the original text while ensuring cultural relevance and resonance with the target audience.

Conclusion

Translating Uzbek is a multifaceted endeavor that requires more than just linguistic proficiency. It demands a deep appreciation for the socio-cultural, affective, and unconscious dimensions of the language. By embracing these cognitive aspects and employing effective strategies, translators can bridge linguistic and cultural divides, enabling meaningful communication and understanding across borders. Furthermore, creativity is a major issue in translation studies and practice. The extent of its frequency depends mainly on the type of text, register, purposes of the translation and the demands and type of the intended audience of the target text. In abstract, legal technical and the majority of non-literary texts (advertising is an exception), creativity is not a big issue and is not sought by target readers. This does not mean that the translation of these texts cannot be creative, but its frequency is rather low. However, in literary texts in particular and creative writings in general, creativity is the core of translation. A non-creative translation of literature is thought to be dim and poor, and might not be recognized as a good translation.



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