

**A COMPARATIVE STUDY EXAMINING THE UZBEK VERSION OF
DAN BROWN'S *THE DA VINCI CODE* AND HOW IT REFLECTS THE
ORIGINAL WORK.**

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Annotation: *This study explores how Dan Brown's novel The Da Vinci Code has been translated into Uzbek, comparing the original and translated versions through their linguistic, cultural, and thematic aspects. It examines how the translator balances staying true to the original text with adapting the story so that it feels natural, engaging, and meaningful to Uzbek readers.*

Key words: *Dan Brown, literary translation, culture, significance, place names, literary text.*

Literary translation bridges the delicate emotional connections between cultures and languages and furthers the understanding of human beings across national borders. In the act of literary-translation the soul of another culture becomes transparent, and the translator recreates the refined sensibilities of foreign countries and their people through the linguistic, musical, rhythmic, and visual possibilities of the new language. Rainer Schulte. [1:128]

Literary translation is the transfer of a literary text, such as novels, short stories, plays, poems, and essays from one language to another, preserving the literary features and the meaning. This form of translation involves not only a linguistic conversion but also an intricate understanding of cultural nuances, stylistic

elements, and the author's voice.

Dan Brown's "The Da Vinci Code," published in 2003, has captivated readers worldwide with its intricate blend of history, art, and conspiracy. The novel's translation into various languages has sparked discussions about cultural nuances, fidelity to the original text, and the challenges of conveying complex themes.

ANALYSIS AND DISCUSSION

Dan Brown quite often reveals the meaning of terms in the text itself, which greatly facilitates the task of the translator and provides adequate translation.

For example: Despite the estimated five days it would take a visitor to properly appreciate the 65300 pieces of art in this building, most tourists chose an abbreviated experience Langdon referred to as "Louvre Lite" – a full sprint through the museum to see the three most famous objects: the Mono Lisa, Venus de Milo, and Winged Victory [3:16]. – O'rtacha hisobga ko'ra, muzeydagi 65300 eksponatni diqqat bilan ko'rib chiqish uchun besh hafta kerak bo'lar ekan. Aksar sayyohlar esa ko'z yugurtirib chiqish bilan kifoyalanishadi. Sayyohlar eng mashhur uch eksponat – Mono Lisa, Benera Miloskaya va g'alaba mabudasi hisoblanmish qanotli Nikani ko'rish uchun tez tez qadam tashlaydilar. [4.20]

Linguistic quality mainly involves vocabulary choice, clarity, and readability, which the translation by Mansur Rahimov and Burxon Sobirov addresses in several places.

Examples: "Le capitaine was pleased to discover you were still in Paris tonight," the agent said, speaking for the first time since they'd left the hotel. "A fortune coincidence." – Parijdan hali ketib qolmaganingizni eshitgach, kapitan juda xursand bo'ldi,-dedi Kolle, mehmonxonadan chiqishgandan buyon birinchi marta so'z ochib. - Baxtli tasodif. Complex phrases were simplified effectively that can make the text easy to read and comprehend to the reader. [3.13] - Langdon was feeling anything but fortune, and coincidence was a concept he did not entirely trust. – Biroq Lengdon o'zini aslo bahtli sezayotgani yo'q, tasodiflarga esa ko'pam ishonavermaydi. (4:17]

The translators used appropriate vocabulary that captures the nuances of the

original text.

Cultural sensitivity in translation refers to translators displaying awareness and understanding of the target audience's cultural customs, context, and nuances. It is more than translating words. A translator understands the factors that influence the opinion-forming process. [3:245]

For example: - Langdon did not add the reason he hadn't yet shown the manuscript to anyone else. The three-hundred-page draft-tentatively titled Symbols of the Lost Sacred Feminine-proposed some very unconventional interpretations of established religious iconography which would certainly be controversial [3.22] – Lengdon nima uchun shu paytgacha qo'l yozmani hech kimga ko'rsatmaganligi haqida gapirib o'tirmadi. Qo'lyozmaning shartli nomi “Boy berilgan ilohiy nazokatning ramziy belgilari” bo'lib, u diniy timsolshunoslikning o'ziga xos talqini edi va bir qancha bahslarga sabab bo'lishi mumkin. [4.26]

Translator here adapt cultural references for an Uzbek audience and enhance understanding. This is particularly important for novels that rely heavily on cultural nuances. Established equivalence is a technique of translation that uses well-known words or expressions that are commonly used in target language either in dictionaries or in daily conversation [5:54]

For example: - “office of the curator,” the captain said. – Nozirning xonasi, tushuntirdi kapitan.

The translator changed the word captain into kapitan and translated the word curator into nozir since the word is more familiar to target readers. It can be seen that the translator applied established equivalence.

The dynamic approach to translation, often referred to as "dynamic equivalence". This approach emphasizes the importance of conveying the meaning and intent of the original text rather than adhering strictly to its form or structure. Dynamic equivalence plays a crucial role in the translation of idioms, as idiomatic expressions often carry meanings that are culturally specific and may not have direct counterparts in the target language. Idioms are deeply rooted in culture and they often have meanings that are not easily inferred from their literal translations. A

translator using dynamic equivalence will focus on conveying the underlying meaning rather than translating the words directly.

Examples:

- Where the hell did she get that – jin ursin, qayerdan topdi ekan buni
- “chocolate for the ear” – quloqqa juda yoqadi.
- It is almost too easy – aql bovar qilmaydi.

The aim is to maintain the emotional impact and contextual relevance of the original text, allowing readers to connect with it on a deeper level. Dynamic equivalence in idiom translation emphasizes understanding and conveying meaning in a way that resonates with the target audience, often requiring cultural insight and creative language use. Translators strive to maintain the emotional impact of the idiom. An effective translation should evoke a similar feeling or reaction in the target audience as the original does in its context. This might mean choosing an idiom that resonates emotionally with the target culture.

CONCLUSION.

Overall, the Uzbek version successfully engages local readers, though it highlights the delicate balance between fidelity to the original and cultural resonance. The translation of "The Da Vinci Code" by Mansur Rahimov and Burxon Sobirov exemplifies the importance of adapting literary works for local audiences while preserving the essence of the original text. Their use of a literary translation approach allows them to navigate cultural nuances and engage readers effectively. Through their work, Rahimov and Sobirov contribute significantly to the global dialogue on literature, showcasing how translation can serve as a vital conduit for cross-cultural understanding.

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