



Article

Translation And Analysis of Sharof Boshbekov's "Iron Wife"

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Abstract: This diploma project presents the first systematic English translation and multi-level linguistic analysis of Sh. Boshbekov's comedy "Iron Wife". The research focuses on resolving lexical, grammatical, stylistic, and cultural-pragmatic challenges encountered in Uzbek-to-English translation. Based on comparative-contrastive and communicative-pragmatic approaches, the study systematically substantiates the strategies for preserving national identity in the text. The practical value lies in promoting Uzbek literature globally and serving as a supplementary guide in literary translation classes

Keywords: literary translation, translation transformations, cultural adaptation, stylistic devices, lexical equivalence, humor translation, dramatic discourse, linguistic analysis, intercultural communication, national identity, literary discourse, semantic analysis.

1. Introduction

Uzbekistan first had to address its political and economic issues after attaining independence. To establish an example from various nations, diplomatic connections in the handling of public affairs, competent personnel, and skilled interpreters were required in this instance. In particular, it concentrated on foreign languages, culture, art, state structure, and the locations of other countries after understanding that Uzbekistan cannot decide its future without international contacts with other countries [1]. Consequently, a great deal of translation studies research is being carried out in Uzbekistan.

Specifically, the field of translation was utilized primarily in our nation for a long time as a bridge of mutual cultural enrichment.

The President of the Republic of Uzbekistan Sh. Mirziyoyev noted, ... a practical example in the field of education and morality will be crucial. We must set a practical example for our children, first of all, in all areas – loyalty to the motherland, the people, love for science, profession, sincere performance of our duties to parents and society [2]."

In today's era of globalization, the demand for foreign language learning is growing. As a result, the Resolution of the President of the Republic of Uzbekistan No. PP – 2909 "On measures to further develop the system of higher education" has become important in this regard. Also, in accordance with the program of comprehensive development of the higher education system, higher education institutions, including the Samarkand State Institute of Foreign Languages, plan to establish deep collaboration between partner international institutions in the US, UK, France, and other developed nations [3].

Today, one of the most important topics in linguistics and translation studies is the structural and semantic analysis of grammatical categories. National literary languages

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differ in terms of their grammatical characteristics, syntax, and usage. In modern linguistics, special emphasis is being placed on how subtle grammatical elements, such as prepositions, function across different language families. Among the key challenges of contemporary translation studies, the structural and semantic asymmetry between inflected or analytical languages like English and agglutinative languages like Uzbek stands as a problem of remarkable creative and academic depth [4]. Specifically, the category of prepositions expressing spatio-temporal relations of time and place represents a sophisticated linguistic network in which structural shifts, formal transpositions, and semantic losses frequently occur during literary translation [5].

Literature review: Literary translation is a complex process that involves transferring not only the meaning of a text but also its artistic, cultural, and stylistic features.

The translation and cognitive analysis of proper names and technical terms in literary discourse have been extensively studied from various theoretical, linguistic, and methodological perspectives by prominent scholars, including B. Pourgharib and A. Rabi , V. Komissarov , L. Barkhudarov , M. Baker , O. Madvaliyev , A. Superanskaya, V. Staltmane, N. Podolskaya, X. Sultanov , D. Yermolovich , L. Gou , T. Levitskaya, and A. Fiterman . Concurrently, the systemic onomastic and semantic principles governing the rendering of proper names are meticulously structured by Superanskaya, Podolskaya, Staltmane, and Yermolovich, whereas the operational adaptation of specialized terminology and lexicographical systems is advanced by scholars [6].

The theoretical basis of this research relies on the works of L. Barkhudarov, V. Komissarov, G. Salomov, and J. Buronov. L. Barkhudarov and V. Komissarov developed the theory of translation transformations and equivalence, while Salomov contributed significantly to Uzbek translation studies and the theory of literary translation. J. Buronov's comparative analysis of English and Uzbek grammatical systems provides an essential framework for investigating grammatical transformations in the translation of Sharof Boshbekov's "Iron Wife" into English [7].

Previous studies have mainly focused on lexical, stylistic, and cultural aspects of translation. However, further research is needed to examine how the national spirit, humor, and artistic features of Temir xotin can be effectively conveyed into English [8]. Therefore, the theoretical views of both foreign and Uzbek scholars provide an important foundation for analyzing the translation of this work.

2. Materials and Methods

The methodology of the present research is interdisciplinary in character, drawing upon the analytical tools of translation studies, descriptive linguistics, stylistics, and cultural studies. The primary research methods employed are as follows: comparative-contrastive analysis of the source and target texts; descriptive – analytical examination of translation transformations; contextual and componential semantic analysis; stylistic analysis of figurative language; and discourse-pragmatic analysis of culture-specific elements. These methods are applied in a complementary and mutually reinforcing manner to produce a comprehensive account of the translation process and its outcomes.

The theoretical-practical approach adopted in this thesis reflects the conviction that translation analysis must be grounded in actual translational practice rather than purely abstract theoretical speculation. Each analytical observation is therefore supported by concrete examples drawn from the translated text, with the source and target versions presented in parallel to facilitate comparison and evaluation.

3. Results

Sharof Boshbekov, one of the most distinguished figures in the history of contemporary Uzbek literature and dramaturgy, was born on January 4, 1951, in the village of Gubir, Bulungur district of Samarkand region, now part of Bakhmal district. His biography is inseparable from the broader cultural and intellectual life of Uzbekistan in the second half of the twentieth century, and his creative legacy constitutes one of the most significant contributions to Uzbek dramatic literature of the modern period. Boshbekov received his professional training at the Institute of Arts, graduating from the Department of Musical Acting in 1974. This formative experience proved decisive for the subsequent development of his artistic sensibility: his years on stage – first at the Muqimiy Musical Theatre in Tashkent, then at the theatre in Gulistan – gave him an intimate understanding of theatrical psychology, the mechanics of dramatic tension, and the living relationship between performer and audience. This deep, practical knowledge of the stage would later manifest itself unmistakably in the authenticity and psychological precision of the characters he created as a playwright [9].

Translation of a literary text is a difficult task, for understanding literature requires knowledge of various linguistic levels of a literary text in addition to strategies and methods of translation. To this should still be added cognitive – based translation training, which helps practitioners preserve the aesthetic aspects of a literary text. Focusing on the short story as a genre with both oral and written literary features, the researchers have attempted here to clarify the position of a literary text on the one hand, and the intricacies of its translation on the other [10]. The body of discussion generally captures five distinct levels of analysis, i.e., the linguistic level, the literary level, the symbols–in–art level, the cognitive level, and the level of analyzing the relationship between literary language, semiosis, cognition, and creativity, the art–symbol level, and the features of each level, which draw the route – map of translation. In addition, translation is also seen as a tool, among other factors, for introducing the short story genre into Persian literature. Literary translation is a complex and nuanced field that involves more than just converting text from one language to another. It requires a deep understanding of both the source and target languages, as well as the cultural, historical, and stylistic contexts of the original work. The goal of literary translation is to reproduce not only the meaning of the original text but also its artistic quality and emotional impact. According to many translation scholars, including Komissarov and Barkhudarov, equivalence in literary translation should be understood not as literal similarity between words, but as the preservation of semantic, stylistic, and pragmatic meanings. This idea highlights the importance of lexical analysis in evaluating translation quality and identifying the methods used by translators to achieve adequacy. This paper aims to explore these different literary translation methods, examining how they are applied in practice and their effectiveness in preserving the integrity of the original work. By analyzing examples from various literary genres and languages, this study seeks to provide insights into the best practices for literary translation and the impact of different methods on the translated text [11].

Scientific and technical terminology translation is a crucial medium for the dissemination and exchange of scientific knowledge, especially in a globalized context. High – quality translations require not only an accurate understanding of the source text but also adherence to the reading conventions of the target – language audience. To ensure professionalism and usability, the requirements for scientific and technical terminology can be categorized into four key aspects, including accuracy, conciseness, standardization, and consistency [12].

OLIMJON: “Ha, prinsip deyarli bir xil.”

QO‘CHQOR: “Nima–sip?”

OLIMJON: “Prinsip.”

OLIMJON: “Yes, the principle is almost the same.”

QUCHQOR: "What-ciple?"

OLIMJON: "Principle."

This dialogue highlights the lexical gap between the scientist Olimjon and the villager Quchqor. The word "prinsip" principle is an abstract, academic lexeme. Quchqor, who is unfamiliar with scientific discourse, fails to perceive the word as a single semantic unit. Instead, he undergoes a process of lexical fragmentation, isolating the final syllable "-sip" and questioning it as if it were a separate entity. The translator faces a significant challenge here: the humor is phonetic sound-based. The translator successfully applies morphological mimicry by rendering the question as "What - ciple?". By isolating the suffix of the English word "principle", the translator preserves the perceptual confusion of the protagonist. This lexical choice effectively communicates Quchqor's "linguistic alienation" to the English audience. The contrast between Olimjon's high - register "principle" and Quchqor's fragmented "ciple" serves as a microcosm for the play's central theme: the collision of modern science with traditional life [13].

This is an example of functional - pragmatic translation. According to Levitskaya and Fiterman, when a lexical unit's form is more important than its meaning, as in wordplay, the translator must reconstruct the form in the target language to achieve the same humorous effect Levitskaya and Fiterman.

OLIMJON: "Ahvolni qarang: haliyam o'choq, haliyam tezak yoqiladi. Progress yo'q".

QO'CHQOR: "Nima - gres?"

OLIMJON: "Progress. Taraqqiyot."

OLIMJON: "Look at the situation: still an outdoor stove, still burning dung. There is no progress."

QUCHQOR: "What - gress?"

OLIMJON: "Progress. Development."

In this dialogue, the lexeme "progress" functions as a bridge between scientific achievement and daily lifestyle. Olimjon uses this Latin-origin abstract noun to criticize the primitive living conditions in the village, burning dung instead of using modern energy. For Quchqor, however, this word is lexically "transparent" but semantically empty; he hears the sound but does not recognize the concept. Following the established translation pattern for Quchqor's speech, the translator employs morphological fragmentation. By rendering the confusion as "What - gress?", the translator mirrors the Uzbek "Nima - gres?" [14].

This lexical analysis reveals a "double - layered translation strategy":

The Scientific Register: Olimjon provides a synonym, taraqqiyot -development, to explain the abstract term.

The results of the investigation of the theoretical and practical aspects of translating proper names, technical terminology, and cultural realia in Sh. Boshbekov's comedy "Iron Wife" has indicated that literary translation is not just a process of transposition of language but a process of intercultural synthesis. The pragmatic and emotional cohesion of honorifics and morphological markers plays an important role in the transfer of character dynamics. The translation of interpersonal suffixes such as -toy and -jon is highly flexible and context-dependent; maintaining these structural variations through morphological transcription rather than standard domestication prevents the erasure of the text's inherent Central Asian identity and emotional nuances. The study also revealed that different lexical transformations, such as transliteration, compensation, lexical expansion, semantic equivalence, and morphological adaptation, are essential in achieving translation adequacy. In particular, the preservation of Uzbek honorifics and culturally marked expressions helps maintain the national coloring of the play, while explanatory

and adaptive strategies allow the target reader to understand unfamiliar concepts without losing the artistic effect of the source text. Moreover, the successful rendering of humorous fragments and technical terminology proves that pragmatic equivalence is often more important than literal accuracy in literary translation [15].

4. Discussion

Literary translation is considered one of the most difficult and responsible branches of translation studies because it requires not only the transfer of meaning from one language into another but also the preservation of artistic effect, emotional tone, stylistic coloring, and national identity. In literary works, especially dramatic texts, stylistic devices play an important role in expressing the author's worldview, character psychology, humor, irony, and cultural values. Therefore, the accurate translation of stylistic devices is one of the central problems of modern translation theory and practice. Sharof Boshbekov is one of the outstanding representatives of Uzbek dramaturgy. His famous comedy "Iron Wife" occupies a special place in Uzbek literature due to its rich satire, vivid imagery, folk-style dialogues, and strong social criticism. The play reflects various social issues such as family relationships, alcoholism, gender roles, technological progress, and the contradiction between traditional life and modernization.

Sharof Boshbekov's "Iron Wife" is a landmark Uzbek comedy first created in the 1980s and subsequently adapted into a film in 1990 by director Isamat Ergashev. The work has been widely celebrated in Uzbekistan and translated into more than 20 languages, reflecting its broad impact and literary significance. The play centers on Quchqor, a simple but flawed villager, whose excessive drinking and disruptive behavior strain family and community life. The narrative introduces Olimtoy, a scientist who brings a humanoid robot named Alomat into the village to assist in cotton harvesting. Alomat, designed to mimic a woman's appearance, executes household and industrial tasks with mechanical efficiency, highlighting the tension between human labor, social expectations, and mechanization.

Sh. Boshbekov uses the robot motif allegorically: Alomat contrasts with human villagers like Quchqorvoy, demonstrating how societal pressures, obedience to authority, and personal hardship shape people's lives. Through characters' interactions and dialogues, the play critiques systemic inequities, monotony, and exploitation, while also highlighting the resilience and endurance of Uzbek women who carry heavy responsibilities both at home and in the fields, often without recognition. The translation of "Iron Wife" has been carried out by human translators, not AI, ensuring the preservation of cultural nuance, idiomatic expressions, and Sh. Boshbekov's stylistic and satirical intentions. This human translation allows readers in other languages to appreciate the humor, tragedy, and moral reflections embedded in the work, particularly the social commentary on labor, gender roles, and mechanization's impact on human dignity. Literary translation is not only the transfer of meaning from one language into another, but also the recreation of artistic effect, emotional tone, and cultural identity. In dramatic works, especially, translators must preserve stylistic devices, imagery, humor, and the individuality of characters' speech. Sharof Boshbekov's "Iron Wife" is one of the most remarkable works of Uzbek comedy, rich in satire, folk expressions, irony, and vivid imagery. The play reflects social problems, family relationships, and the conflict between technology and human emotions through humorous and expressive language.

5. Conclusion

Diploma project work has been devoted to the scholarly English translation of selected chapters of Sharof Boshbekov's celebrated satirical comedy "Iron Wife" and a systematic, multilevel linguistic and cultural analysis of the translation process and its outcomes. As an eminent figure in contemporary Uzbek prose and dramaturgy, Sh. Boshbekov created a text distinguished by its profound psychological depth, rich folk idiom, and intricate socio-cultural critique. The study of its translation into English aligns directly with the contemporary national and academic objectives articulated in Presidential Decree No. PQ – 205, which emphasizes the strategic elevation of literary translation as a vital bridge between Uzbek cultural heritage and global literary spheres.

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