



ON THE ENGLISH TRANSLATIONS OF THE CULTURAL CODES IN THE WORKS OF ABDULLA QAHHAR

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Abstract: The article describes the formation of linguistic codes in linguistics, their definitions, comments about linguocultural studies in Uzbek linguistics. Also, brief thoughts about the types of linguocultural codes and their definitions are given.

Keywords: linguocultural, ethnolinguistic, linguocultural codes, biomorphic cultural code, object code, cultural code, spatial code.

INTRODUCTION

Each nation reflects certain national traditions. That is, every nation has its own national traditions and customs. In this sense, every person is related to a certain culture, language, history, literature that reflects this nationality. It is known that being a social phenomenon language is inextricably linked with culture. Today, economic-political, cultural and scientific relations between individuals, peoples, countries, international-cultural communicative processes are causing the emergence of a new field - linguocultural studies with a specific direction and subject, such as the interaction of languages and language culture, as well as the national identity of the language in the field of linguistics and cultural studies.

DISCUSSION AND RESULTS

It is known that the concepts of code and sign are the central concepts of semiotics, the science that studies signs. "Any material representation of social information is a sign".¹

The concept of code, which was initially widely used in the field of mathematics and computer science, has begun to be used in humanitarian fields as well. The symbolic language and culture are of particular importance in this regard. They convey the experience and standards of the people to the next generation through symbols. In linguistics and cultural studies, cultural codes are recognized as one of the important components of the linguistic landscape of the world.

Today, the question of the interdependence of culture and language is considered very difficult and complex, which is manifested in a number of methodological approaches. The first approach, developed by philosophers such as S.A. Atanovsky, G.A. Brutian, E.I. Kukushkina, E.S. Markaryan, justifies the interrelationship of language and culture with a one-way movement. Since language reflects reality, and culture is an integral part of this reality, language is simply a reflection of culture. Thus, if the influence of culture on language is clear, then the question of influence of language on culture remains open.

There is a further third view of the relationship between language and culture. "This approach considers language as evidence of culture, therefore: language is the most important

¹ Маслова В.А. Духовный код с позиции лингвокультурологии: единица сакрального и светского // Метафизика. – М., 2016. – №4. – Р. 79

of all cultural phenomena, the main tool that teaches culture, an integral part of culture inherited from ancestors. If we want to understand the essence of culture, be it science, religion or literature, we must perceive and analyze these phenomena as created codes like languages"².

After all, natural language has the best developed model. Therefore, a conceptual understanding of culture can only be achieved through natural language³.

Language and culture are bound together by many threads; therefore, there are different approaches to the issue of the interaction of these concepts. V.G. Korolenko stated that the word is not "a dead tool and an external mirror of literature; it is, at the same time, the means of the living, moving, developing spirit, the means of perfection. Language is a mechanism for encoding and reflecting culture"⁴.

The concept of "code" was first used very widely and frequently in the field of exact sciences, mainly mathematics and computer science. Then, after some time, it was also analyzed in the humanitarian sphere. The language and culture with symbolic character are of particular importance in this. According to D. Bakhronova, "Using the concept of cultural code as a key to opening the national-cultural landscape of the world illuminates the unique aspects of folk communication that are difficult to understand. So, the cultural code is the key to understanding this or that culture; is unique cultural characteristics left by ancestors to peoples; is information that allows us to reveal the "inner secrets" of a culture encoded in some form"⁵. In our opinion, the cultural code is the unique cultural features inherited from the ancestors, which are manifested in the symbols of the people, sometimes consciously, sometimes unconsciously, in their behavior and customs. In Uzbek, the cultural code corresponds to "what is in the blood". Cultural codes convey the experience and standards of peoples to future generations through various symbols (signs).

"Literature is a reflection and one of the foundations of the cultural code, and many aspects can be observed and studied in its example: the interaction of different cultures, historical and social events, and the interpersonal relations of each nation are among them. Cultural codes of nations, countries, and historical periods can be studied on the example of works of art"⁶. Each ethnic group lives and develops only if it does not lose its cultural code. According to R. Barth, "the cultural code defines it as an echo of what has already been read, seen, done, experienced; code is a trace of the past"⁷. I. Kravchenko calls "cultural code a set of signs and a system of certain rules"⁸.

Since the meanings given to objects and events in different cultures and subcultures can be different, the attitude of representatives of different socio-cultural communities to the

² Тынянова О.Н. К ценностно-ориентированному осмыслению культуры и культурфилософских дискурсов (опыт критического историко-парадигмального исследования) // Электронное научное издание Алманах Пространство и Время. – 2018. – Т. 16. – №1-2. – Р. 4.

³ Маслова В.А. Лингвокультурология. – М.: «Академия», 2001. – Р.62.

⁴ Галимова Е. Самый необыкновенный язык наш ест ещё тайна... // Русский народ, русская культура и русский язык. М.: ИИПК, 2007. – Р.71.

⁵ Бахронова Д.К. Антропозооморфизмларнинг семантик ва лингвокультурологик хусусиятлари (ўзбек ва испан тиллари материалида): филол. фан. д-ри. дисс. – Тошкент, 2017. – Р. 56.

⁶ Djalilova U. The language of somerset maugham's stories // Oriental renaissance: Innovative, educational, natural and social sciences. – 2023. – Т. 3. – №. 1. – Р. 628.

⁷ Барт Р. Избранные работы: Семиотика: Поэтика. – М.: Прогресс, 1989. – Р. 39

⁸ Быкова О.И. Образная составляющая как релевантный признак этноконнотата // Вестн. ВГУ, Серия «Лингвистика и межкультурная коммуникация». – 2005. – № 1. – Р. 34.

mentioned objects and events is also different. These meanings originate and are conveyed through a system of cultural codes.

Understanding the culture of a nation and peoples, and the possibilities of its delivery and distribution can be realized through household goods, regional language, religious ceremonies, folklore, hunting or other activity items, traditions, paintings, customs, rules of etiquette, artistic images of various art forms, which are part of different cultural languages, written, spoken text and many other things.

If to pay attention to the excerpt from the story "Horror" by Abdulla Qahhor, we have translated the phrase "*Bunday kechalarda odamzod qo'ymijoz g'uj bo'lib va nimanidir kutib jimgina o'tirishni xohlab qoladi*"⁹ as: "*On such nights, human beings become restless and want to sit quietly waiting for something*". In the process of translating the phrase "*Qo'ymijoz g'uj*", besides the equivalent "*restless*" we encountered translation options "*troubled, worrisome*". It is known, that the phrase "*qo'ymijoz g'uj*" has the meanings "*meek, humble, prostrate*". But in this context, a person worried about something, an incident, occasion is depicted, so from the point of view of the meaning and structure of the sentence in the quoted passage we found the translation option "*restless*" acceptable.

If all cultural phenomena are viewed as means of communication, they can be better understood through their interaction with code¹⁰. After all, the connection of sign systems with the actual reality they reflect is not a direct connection, because "the code emerges when different phenomena are compared and combined into a single system"¹¹. Therefore, the code is constructed as a system of symbols with different meanings.

"The first and oldest cultural code is the somatic cultural code, because the human understanding of the environment, the world as a whole, began with self-awareness and knowledge, that is, through self-awareness, individuals applying their knowledge of themselves to the surrounding reality started to describe the world"¹² (for example, *to hold in the hand* - means power; *golden hands* - skillful hands that characterize their owner as a master; *one head is good, two is better* - the head acts as a person's mental capacity).

The somatic cultural code, in turn, is inextricably linked with the spatial cultural code. Representation of spatial reality is done from the point of view of the person himself, as he tries to perceive and reflect the space in language. These include "*one step*" not far from; "*step-by-step*" gradually; "*don't take a step*" not to leave the designated place.

The next classification is an objective cultural code that serves to fill the gap. It permeates social relations and includes concepts such as family, home, gender, etc. These include "*removing garbage from the hut*" to reveal some secrets; "*bread is the beginning of all things*" in the sense of signifying the special status of bread.

The temporary cultural code encodes the material and immaterial existence of a person. We can give as an example the following "*The experience of the past years*" life experience; "*waste of time*" wasting time on unnecessary things; "*a broken clock*" "dally away".

As for the biomorphic cultural code, it is related to humans and all living things and plants that exist around us. For example, "*Strong as oak*" – comparing a person's physical

⁹ Абдулла Қаҳҳор. Ўтмишдан эртақлар: Қисса ва ҳикоялар. - Т.: Ёш гвардия, 1976. -Р. 42.

¹⁰ Вахронова D. O'zbek va ispan tillarida olam manzarasining lingvokognitiv kategoriyalanishi: Filol.fan. d-ri. (DSc) diss. – Toshkent, 2022. – P. 78

¹¹ Красных В.В. Этнопсихоллингвистика и лингвокультурология. – Москва: Гнозис, 2002. – 284 р.

¹² Сви́репо О.А. Метафора как код культуры: Дис. ...канд. филос. наук. –Ростов н/Д, 2002. – P. 12.

condition to the most revered by nations and largest tree. Oak is a symbol of masculinity and strength. These include “*Neighing like a horse*” – work hard, day and night, the phrase “*May your life be long like a willow*” in the sense of longevity, or using the word “*Poplar*” compared to tall people.

Almost all short stories, works, and stories of Abdulla Qahor contain all types of cultural codes listed above. If we look at some sentences from the story “Literature Teacher”, we can see that the types of biomorphic cultural code and objective cultural code are used. For instance, the translator interpretes the piece “*Chuchvaradan keyin choy juda yaxshi ketadi-da, dedi yuzidagi terni artib, Himm... soqol ham o’sipti, sartarosh bo’lmasa odamlar maymun bo’lib ketar edi. Maymun, juni to’kilib, odam bo’lgan. Bu haqda Engelsning fikri bor...*”¹³ as “*After eating **chuchvara**, drinking tea is very good,” he said, wiping the sweat from his face. “Hmm . . . my beard has grown. If it weren’t for barbers, people would have become monkeys. Monkeys have evolved into human beings. Engels has an opinion about this”*”. The translator used the transliteration method for the word “Chuchvara”, one of the Uzbek national dishes, to remain in its original form. This will definitely confuse the reader. “Chuchvara” i.e. “*pelmeni*” is characteristic of the Russian nation as well. But for the English, it is an objective cultural code that is somewhat difficult to understand. We consider the following opinion of D. Bakhronova to be reasonable here: “Cultures’ perception of the world is encoded in texts and hypertexts. Such multifaceted texts make it possible to unravel the cultural code with sufficient confidence”¹⁴.

In the process of translation the phrase “*Sandalda o’tirib pinakka ketgan dodxo uyg’onib tamshandi, boshini ko’tarib Unsinni ko’rdi-yu, “jon berayotipti” deb o’yladi shekilli, ko’zlari olaydi, undan ko’zini olmay sekin o’rnidan turdi, xuddi o’lim xavfidan qochganday, bir irg’ib sandaldan oshdi-da, o’zini eshikka urdi...*” caught our attention. As a translator, some problems were encountered in the translation of words such as “Sandal”, “pinak”, “irg’ib”, which are considered as a cultural code, and were translated as follows; “*Dodho, who was sitting near a **table**, woke up and saw Unsin, he thought that she was going to die, his eyes opened, he got up slowly without taking his eyes off her, as if he was running away from the danger of death, he jumped out of the **table** and slammed himself against the door...*”. As the word “Sandal” creates an incomprehensible situation for the English reader we preferred to use the word “*table*”. In this case, we could provide a literal translation or a commentary, but using these types of translations can lead to misunderstandings for the reader.

In the sources, cultural codes are defined as a “net” around culture, which is separated, categorized, structured and evaluated. A cultural code is a person's ideas that are directly related to the oldest archetypes¹⁵. Cultural codes live directly in expressions and phraseology. Because “the phraseological fund of the language is considered a valuable source of information about the culture and mentality of the people. Phraseologisms embody myths, customs, legends, customs, traditions, spirituality, and morals of a particular nation. The long process of the development of national culture is reflected in the semantics of phraseology”¹⁶.

¹³ Абдулла Қаҳҳор. Ўтмишдан эртақлар: Қисса ва ҳикоялар. - Т.: Ёш гвардия, 1976. – Р. 47.

¹⁴ Бахронова Д.К. Антропозооморфизмларнинг семантик ва лингвокультурологик хусусиятлари (ўзбек ва испан тиллари материалида): филол. фан. д-ри. дисс. – Тошкент, 2017. – Р. 57.

¹⁵ Красных В.В. Коды и эталоны культуры (приглашение к разговору) // Язык, сознание, коммуникация. М.: МАКС Пресс, 2001. – Р. 9.

¹⁶ Свирепо О.А. Метафора как код культуры: Дис. ...канд. филос. наук. – Ростов н/Д, 2002. – Р. 38.

"The social-historical events, moral and spiritual-cultural norms, religious ideas, national traditions and customs, cultural stereotypes and archetypes are reflected in the phraseology of each language, they are passed down from generation to generation"¹⁷.

"It is known that the role of writers in enriching the phraseological fund of the language, which is a valuable source of information about the culture and mentality of the people, is incomparable. One of the writers who made the greatest contribution to the enrichment and development of Uzbek national phraseology is A. Qahhor. The writer's ability to use folk phrases and his phraseological innovation have been studied in a number of scientific studies. Because most of the phraseology used by A. Qahhor have a strong cultural-national connotation, they contain the spirit and "trace" of national culture"¹⁸. For example, the phrase "*Suyunchidan chashna olib kelinmadimi?*" was translated as "*Was reward brought at all?*". National ceremonies as "*suyunchi*", "*sovchilik*", "*oqlik*" bring uncertainty for the reader who is not familiar with the traditions of the original language. "A writer who has perfectly mastered the wisdom of the people's words uses expressions in his stories regularly and in an extraordinary way according to the purpose of expression. He also creates new expressions, but these new expressions are based on the model of expressions that the people themselves have. Therefore, when reading a new phrase of the writer, the corresponding phrase of the people comes to mind. It can be said that the writer uses one phrase, but for the writer's purpose two phrases "work" at the same time. Here is a proof: "*If you hide the ass, it will shame you with scream* (The story "Two halves is a whole"). This phrase is Qahhor's, and reading this phrase brings to mind the folk saying "If you hide the sick, the fever will reveal", that is, this phrase is also involved implicitly, which is "called" with the first phrase without voice. This is Qahhor's mastery"¹⁹.

"Some expressions created by A. Qahhor based on the model of folk expressions and bequeathed to us have become real folk expressions today. In the Uzbek language, there is an expression "*tekin tomak*" which means "*sponger*". A. Qahhor creates a new, original phrase based on the structure of this phrase and the basic component of the word *tekin*: *tekin quloq (free ear)*"²⁰. This phrase expresses a completely new concept, that is, the concept of a person who listens without resistance, who listens patiently: "*There are people who show themselves not through honest work and try to talk more to make their presence known in the world; when a speech is given in a meeting, he speaks only for the sake of speaking, not to express any useful thoughts. People of this type, who are invisible in society, only their voice is heard, talk about one old ball for eight hours without drinking water, if they can find a free ear*"²¹.

"The Uzbek people are at the forefront of the nations of the world in terms of clothing culture. "A few thousand years ago, our ancestors put yaktaks on their shoulders, makhsi, boots on their feet, hats, duppi, telpaks on their heads, wore coats, chopons, tied belts, qars on

¹⁷ Sulaymonovna Q.N. et al. frazeologik birliklarning leksik-semantik xususiyatlari //Finland International Scientific Journal of Yeducation, Social Science & Humanities. – 2022. – Т. 10. – №. 12. – P. 355.

¹⁸ Нормуминов У. Шахс маънавиятини ифодалашда атов бирликлари ва фразеологизмларининг халқ оғзаки ижодидаги лингвомаънавий хусусиятлари //Анализ актуальных проблем, инноватсий, традиций, решений и художественной литературы в преподавании иностранных языков. – 2022. – Т. 1. – №. 01. – P.142.

¹⁹ Миртожиев М., Махмудов Н. Тил ва маданият. –Тошкент: "Ўзбекистон", 1992. – P. 90.

²⁰ Нормуминов У. Шахс маънавиятини ифодалашда атов бирликлари ва фразеологизмларининг халқ оғзаки ижодидаги лингвомаънавий хусусиятлари //Анализ актуальных проблем, инноватсий, традиций, решений и художественной литературы в преподавании иностранных языков. – 2022. – Т. 1. – №. 01. – P.143.

²¹ Абдулла Қаҳҳор. Танланган асарлар. –Тошкент: Янги аср авлоди, 2015. – P. 279.

their waists" ²². That's why in our nation, in terms of symbolic representation of a man, the phrase "do you have a belt on your waist?" remains.

"Names and realities of each nation's unique clothing also serve as the basis for the formation of national phraseology"²³. For example, these include the phrases *to wear one's coat backwards* "to be obstinate without turning off", *to throw the duppi in the sky* "to be very happy", *duppi became small* "to be in dire straits", *he tore one and more coats* "older, with more life experience", *to drag his shoe* "to live with difficulty", *a worm fell to his ground* "being disturbed and not being able to stay still", *stretch your legs towards the blanket* "take into account the opportunity", *to put one's skimmer* "to interfere".

In conclusion, linguistic and cultural codes belong to the people of a certain nation that speaks this language, that is, each nation encodes words according to its national mentality and customs.



²² Қўчқортойев И. Абдулла Қаҳҳорнинг фразеологик маҳорати. Филол. фанлари ном. дисс. –Тошкент, 1965. – Р.96.

²³ Усмонова Ш. Лингвокултурология. –Тошкент, 2019. Р.97

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