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*Umida Yusupova Inomovna, Umida Nasrullayeva Bahrom Qizi*

**TRANSLATION DIFFICULTIES OF COMIC TEXTS FROM UZBEK INTO ENGLISH  
ANNOTATION**

*The present article is devoted to the translation difficulties of Uzbek comic texts from Uzbek into English, and it deals opinions by scientists' thoughts and using of some scientific literatures.*

**Key words:** *Ibrahim Gafurov, comparative translation, Will Eisner, anecdote, boast, askiya.*

*“Til vositai robitali olamiyondur.”*

*“The language is a means of relating the world.”*

**Avaz O'TAR**

The content of the present article is about translation difficulties of Uzbek comic texts from Uzbek into English, in the meaning, some kind of difficulties and ways of translating are brought on this article. If we take into consideration the main meaning of the translator, we can see that it's meaningful word. This specialty like today has been separate important even in the past. Translator is the bridge among the different people. The turner from some language into another language such as speech of the speaker, author's work, different documents and information, carrying out or showing them to the other language understandable are named TRANSLATION. The clear goal of the translation consists of mutual approaching cultures of the variegated humanity by the speeches, creative works, relations, documents, and information. By the translations the texts will be carried out together equal strength, equal right, equal action with reality.<sup>1</sup>

In the meaning, comics are also separate important in the creative works and translation of them has some kind of difficulties, especially, in Uzbek comics. In the comics nearly just the metaphors are used. Therefore to turn the meaning of comics into another language with its own amusing meaning demands more work.

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<sup>1</sup>Ibrahim Gafurov. "Tarjimonlik mutaxassisligiga kirish", Tashkent, Fan.2008, page -5.

<sup>2</sup>McCloud, Scott. *Understanding Comics*. New York: Harper Paperback, 1994. Print.

So, comics have appeared the end of the 19<sup>th</sup> century. But we have some information that confirms the first examples of comic stories are much older than that. They can be found among the creations of the ancient cultures like Egyptians, Chinese or Greek.<sup>1</sup>

Translations of comics were often overlooked in the theoretical works, partly due to the fact that comics are often regarded as literary genre focused mainly on children and teenagers, partly due to the fact that comics are considered to be genre of literature and therefore are analyzed alongside other literary works, and partly due to the overlooking the fact that comics are an independent medium, just as literature, drama or film, and as such, comics have their own language, narrative strategies and system of signs. The false assumptions regarding comics as a genre of literature can be found not only in translation theory, but also in the theories within cultural studies. The first part of this thesis defines the medium of comics, their place within cultural studies and the similarities and differences between comics and other media (mostly literature and film). Before comics, their elements and their way of working and interaction can be discussed, it is necessary to define the term comics and specify it within cultural studies.

In the Uzbek literature there are few unrepeatable genres of comics, such as “askiya”, “lof” and “kinoya”. Speaking funny together of some groups is named Askiya. If some person lies somebody, and if this situation will be funny, it is called “Lof”.

Comics can be understood as a specific form of literature, or as a form of art, which is close to painting, and also as a kind of movie, which is motionless and captured in panels. All of these assumptions are partly right and partly wrong. Comics have some common features with these three media, but there are other features that are unique for every medium, but unlike the other media, comics have never been analyzed in such a range as those three media. Will Eisner, one of the most important comics writer and theoretician, wrote in the foreword of his book *Comics and Sequential Art: For reasons having much to do with usage and subject matter, Sequential Art has been generally ignored as a form worthy of scholarly discussion. While each of the major integral elements, such as design, drawing, caricature and writing, have separately found academic consideration, this unique combination has received a very minor place (if any) in either literary or art curriculum.*<sup>2</sup>

As was stated and analyzed in the previous chapter, comics are not a genre of literature, but an independent medium. Therefore, it is necessary to take this fact into consideration while translating work of comics. Similarities and differences in translating comics, literature, and film are similar to the differences between comics, literature, and film. Both similarities and differences can be divided into two categories – textual (related to the text itself) and technical. Whereas textual elements can be usually modified by translator, the technical elements are usually left untouched by the translator or are slightly modified by the publisher or producer. Both translated work of literature and work of comics deal with certain stylistic features of the text, like syntax, lexical choice and sentence structure. During the process of translation of both of these media, it is necessary to keep the coherence of the text. However, literature, unlike comics, does not contain untranslatable units and there are no limitations that would hold the translator down from modifying the text. On the other hand, translator of comics is limited by the size of the caption or word balloon. During the process of translation of both film and comics, the translator is limited by space. In the case of the latter, the limitation is spatial, whereas in the case of translating film, the limitation is not only spatial (the length of the subtitle in the case of subtitling or the limits caused by the movement of the lips in the case of dubbing), but also temporal (the duration of the subtitle or the length of the speech). The translator of comic books also have to take the graphic features of the text into consideration because comics, unlike film, visualize sound and the graphic form is part of the translation and needs to be transferred into target text as well. Both of these media also contain untranslatable units. The translator of film subtitles cannot influence the visual part of the movie as well as the translator of comics cannot influence the images in works of comics. While comparing translations of comics and drama, the same similarities can be observed. In this case, the translator of a play is also limited by the duration (however, this problem can be eliminated during the process of adaptation of the text), but he or she also has to translate the play according to certain criteria. The most important one is formed by the requirements imposed by the adaptation, which will use the translation of the work of drama as its text.

As presented in the previous chapters, comics can be subject of translation studies in the same way as literature or film. It is necessary to understand that comics are not a genre of literature (as is sometimes suggested), but an independent medium (such as literature or film) with their own set of linguistic and pictorial signs, narrative strategies and other features, which combination forms a unique discourse.

If we take this anecdote:

*“Bir kuni Afandi yo’lda ketayotsa bir toshoyna topib olibdi. Bu kimning toshoynasi, bu kimning toshoynasi, deb uch marta atrofda gilaridan so’rabdi, lekin egasi topilmadi. Shu payt Afandi oynaga boqqan ekan, o’zining aksini ko’rib, “Iya, uzr, bu oyna siznikimidi,” – deb uni joyiga qo’yib ketibdi.”*

<sup>2</sup> Will Eisner, *Comics and Sequential Art*,

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We may translate like this:

“One day jester Afandi found a mirror on a way when he was walking. He asked three times who the owner of it is, but the owner wasn’t found. Suddenly Afandi looked at the mirror and he surprised, and he said his reflection “Oh, I’m sorry, was it yours.” And then he put it again its place and continued on a road.”

As a conclusion, we can say that it’s important to attend to the funny meaning of comic texts and translating of comics word by word is not suitable to the rule of translation. If we take into consideration separate translation of the comics in the future novels may be more interesting.

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