



UZBEK TRANSLATION OF T. KAIPBERGENOV'S NOVEL "COLD DROP": ANALYSIS OF SIMILARITIES AND DIFFERENCES.

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ABSTRACT

T. Kaipbergenov's novella "Cold Drop" occupies an important place in modern Karakalpak prose, offering a profound artistic investigation of human psychology, social pressure, and the existential tensions that shape individual destiny [1]. The work stands out for its delicate exploration of the inner world of its characters, where emotions, fears, and spiritual conflicts are revealed through subtle internal monologues and carefully constructed psychological portraits.

Kaipbergenov masterfully intertwines the external events of the storyline with the inner reality of the protagonist, allowing the reader to observe not only the social landscape of the time but also the fragile and complex architecture of the human soul. Because of this multilayered artistic structure, translating the novella requires great sensitivity. A successful translation must preserve not only the literal meaning of the text but also its emotional resonance, aesthetic depth, and philosophical undertones [2].

Translation studies also show that for translation to be effective, it is necessary to preserve the original spirit of the text, as well as to ensure linguistic and cultural adaptation. Especially in works of art, metaphorical expressions, national realities, language intonation, and emotional colors play a key role. From this point of view, in the process of translation, it is not enough to simply transfer words from one language to another; it is also necessary to convey to the reader the artistic, aesthetic, and philosophical layers of the text. Therefore, translation is considered not only as a linguistic, but also as a cultural and psychological process [3].

A close comparison of the original Karakalpak text with its Uzbek translation demonstrates that the translator succeeded in maintaining the core narrative and thematic structure of the novella. However, certain linguistic and stylistic adaptations were introduced in order to harmonize the text with the norms of Uzbek literary language. These adaptations do not diminish the integrity of the original; instead, they make the translation more fluid and comprehensible for Uzbek readers. Some metaphors and emotionally charged expressions were softened or reinterpreted in accordance with Uzbek expressive traditions, while specific cultural references were provided with clarifications to ensure that the deeper cultural context of the work is meaningfully conveyed. As a result, the translation manages to preserve the national spirit of the original while simultaneously offering an accessible reading experience shaped by the linguistic and cultural expectations of Uzbek readers.

In addition, one of the important directions of the research is the adaptation of some phrases and metaphors in the process of reworking the translation into Uzbek, the interpretation of cultural realities. Therefore, this analysis illuminates not only the content and artistic aspects of the text, but also the cultural adaptation and linguistic strategies of the translation. [7]

The psychological drama at the heart of the novella centers on Kamal, a young boy whose life is overshadowed by his father's accusation of treason during the Second World War. The stigma

attached to this accusation becomes a heavy burden, affecting Kamal's relationships with his peers and the community at large. His classmates' mockery, whispered insults, and judgmental attitudes leave deep wounds on his emotional world. Umrboy's harsh and accusatory remark becomes the most traumatic moment, triggering a profound crisis within Kamal's psyche. This emotional turmoil drives him to the edge of despair, even prompting suicidal thoughts—an episode that highlights the novella's ability to portray the dangerous effects of social discrimination on vulnerable individuals[4].

Yet Kaipbergenov's narrative does not remain in darkness. As the plot progresses, Kamal encounters new circumstances that gradually pull him away from destructive impulses. His decision to abandon revenge, along with the opportunities that life unexpectedly presents, leads him toward spiritual purification and self-discovery. The symbolic move from the village to the city marks a pivotal transformation: it is both a literal relocation and a metaphorical transition into a new phase of personal growth. In this new environment, Kamal forms new friendships, broadens his worldview, and begins to understand his place in the world more clearly. The city becomes a space of renewal where he reclaims agency over his own identity, free from the shadow of past accusations.

In analyzing the translation, it becomes evident that the emotional architecture of the novella—its psychological intensity, dramatic tension, and lyrical-epic atmosphere—is transmitted to the Uzbek version with commendable accuracy. Although certain stylistic nuances were adapted, the translation remains faithful to the spirit of Kaipbergenov's narrative. The translator's approach aligns with the principles of adapted translation, where the priority lies not in word-for-word fidelity but in preserving the functional, aesthetic, and philosophical essence of the original. This strategy ultimately strengthens the impact of the novella for Uzbek readers, enabling them to experience its emotional depth and cultural richness without encountering linguistic barriers [6].

At the end of the story, Kamal moves from the village to the city. This migration is not just a simple change of place, but a symbol of transitioning to a new life, spiritual purification, and finding one's own path. Kamal makes new friends, develops a new worldview, and most importantly - finds the right path in his life [5]

Furthermore, the translation serves as an important cultural bridge, bringing the artistic values of Karakalpak literature into the Uzbek linguistic and cultural sphere. By making Kaipbergenov's work accessible to a broader audience, the translation contributes to mutual cultural enrichment and highlights the close historical and literary ties between the two peoples. Uzbek readers are introduced not only to the psychological complexity of the story but also to the specific cultural worldview embedded in Karakalpak prose—its thematic concerns, symbolic structures, and ethical reflections.

In essence, the Uzbek translation of *Cold Drop* does more than transfer the text into another language; it recreates the work in a way that remains faithful to its emotional truth while adapting its form to a new cultural environment. This balance between loyalty and adaptation ensures that the psychological, aesthetic, and philosophical layers of the novella are fully experienced by the reader. The translation thus becomes an effective medium through which the universality of human emotions, the struggle for self-definition, and the resilience of the human spirit are shared across linguistic boundaries. Ultimately, it enriches both literary traditions, offering Uzbek readers a meaningful encounter with the depth, sincerity, and artistic mastery of Kaipbergenov's storytelling.

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