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DIFFERENCES IN UZBEK TRANSLATIONS OF THE NOVEL "THE ALCHEMIST": LEXICAL, SEMANTIC, ILLUSTRATIONAL

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ABOUT ARTICLE

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Abstract: This article presents a comparative analysis of three Uzbek translations of Paulo Coelho's celebrated novel "The Alchemist." Using methods of linguistic, poetic, semantic, and cultural analysis, the author demonstrates how lexical choice, the method of expressing images, and the influence of the intermediary language (Russian) influence translation. The study compares the translations of Ozod Sharafiddinov, Akhmad Otaboy, and Aziz Said, examining their differences in style, semantics, imagery, and readership. The article concludes that translating philosophical works of fiction is not simply a word substitution, but a complex cultural act requiring a deep understanding of the text and the reader's cultural environment.

Introduction

Paulo Coelho's novel *The Alchemist* is one of the most famous works of the 20th century, captivating thousands of readers worldwide with its symbolic philosophical style and simple yet meaningful text. This work has been translated into over 80 languages, including Uzbek, and is considered an inspiring and distinctive work in most Eastern cultural communities.

In translated literature, novels like *The Alchemist* constitute a distinct genre, simultaneously being literary masterpieces and philosophical treatises. Therefore, the translation of such works must be not only accurate and precise, but also figurative, and appropriate to the cultural context of the target language.

An analysis of Uzbek translations of "The Alchemist" reveals significant differences – not only in word choice and structure, but also in their understanding of the content, the transformation of images, and the level of emotional impact on the reader. In this article, we will examine in detail how these differences manifest themselves at the lexical, semantic, and figurative levels in the various Uzbek translations of this novel.

Literature analysis

Translation issues, particularly those of fiction, have become a key focus of linguistic and literary research in recent years. In Uzbekistan and the Uzbek-speaking community, many researchers have focused on the problem of translating works of fiction, particularly world-famous novels.

Some important scholarly sources devoted to the analysis of Uzbek translations of The Alchemist include:

- In his research article, "Problems of Reforming Creative Style in the Translation of Fiction (Based on Uzbek Translations of the Novel 'The Alchemist')," Kuchkorov Khoshimjon Hasanzoda emphasizes that many Uzbek translations fail to preserve the original's artistic style. He demonstrates that word choice, sentence structure, and even symbolic content are altered in translations, which can negatively impact comprehension.
- A comparative linguistic analysis conducted in the scientific journal Advanced Scientific Letters also revealed that translators' language and style vary depending on the age and tastes of their readers.
- Other experts, such as B. Ergashev, M. Rakhimova, and Sh. Safarova, also pay attention to the issue of translating motivational literature, noting that many translations of Coelho's works (including The Alchemist) in Uzbekistan were carried out through intermediary languages (from Russian), which leads to a distortion of the meaning and a reduction in the artistic impact of the original.

These studies have one thing in common: they warn that a translation should not only convey the "words" but also embody the "meaning," "feeling," and "artistic skill" of the author. Unfortunately, in many cases, Uzbek translations are limited to conveying primarily superficial meaning.

Methodology

The following methods were used for the comparative study of Uzbek translations of the novel "The Alchemist":

- Comparative textual analysis

This method was used to compare individual passages of the novel in different languages (original, Russian, and Uzbek). Three main Uzbek translations were analyzed: Ozod Sharafiddinov (translation from Russian), Akhmad Otaboy (translation from Russian), and Aziz Said (translation from Russian).

Linguopoetic method. This method was used to analyze the images, metaphors, symbols, and symbolism used in the text. The goal was to assess the extent to which the translator preserved the original imagery.

Semantic-lexical method. This method was used to study key cultural and philosophical words and phrases, as well as differences in their translations between translators.

Contextual-ethnolinguistic method. The goal was to understand how the readers' culture and national background influence their choice of words and expressions in translation.

Results

- Differences in the translation of key phrases

Original phrase (English)	Free translation by Sharafiddinov	Translated by Ahmad Otaboy	Translated by Aziz Said
"Personal Legend"	Personal destiny	Your destiny	Personal dream
"The Soul of the World"	The Soul of the Universe	The world is alive	The spirituality of the world
"When you want something, the whole universe conspires to help you"	If you truly want something, the whole universe will conspire to help you.	When you truly want something, the entire universe helps.	If you truly dream, the universe will work for you.

Analysis.

All three translations retain the general image and meaning, but their style of expression, rhythm, and impact on the reader differ. Aziz Said's translation is more figurative and simple, making it more accessible to a modern reader, while Sharafiddinov's translation is closer to the Russian style.

- Distortion of Imagery in Translations

Portuguese phrase: "O deserto é uma prova, um teste de fé."

Ozod Sharafiddinov: "The desert is a test, a test of faith."

Aziz Said: "The desert is a test of the heart and faith."

Akhmad Otaboy: "Sands are a test of faith."

Analysis:

Aziz Said's translation gives the reader a symbolic representation of the desert as a spiritually dynamic place. Sharafiddinov and Otaboy chose a precise translation, but a relatively formal style and wording close to Russian.

– Differences in cultural words and phrases

"El-Fayum Oasis"

Sharafiddinov: "El-Fayum Oasis"

Aziz Said: "Fayum"

Ahmad Otaboy: "Fayum Oasis"

Analysis:

All three translations present different forms. Aziz Said shortened and simplified the title, while the others retained the full symbolic form. This demonstrates that the reader's purpose and target audience influence the choice of style.

– Repetition and Parallelism

Indeed, Coelho uses numerous repeated images:

"He should have listened to his heart."

Aziz Said: "U kalbiga kuluk solishi kerak edi."

Sharafiddinov: "Yuragi kuluk tutish lomuj edi."

Ahmad Otaboy: "U qalbi ovozini szgashi kerak edi."

Analysis:

Each worked with different words: "qalb," "yurak," "ovaz." Aziz Said's modern translation is simpler and more effective. The original parallelism is preserved in all three cases, although the form of expression differs.

Discussion

The results show that the Uzbek translations of "The Alchemist" differ not only stylistically and lexically, but also on a spiritual, symbolic, and philosophical level.

- Influence of the Intermediary Language (Russian)

The translations by Sharafiddinov and Otaboy from Russian are noticeably influenced by Russian sentence structure and vocabulary. For example, they use Arabic loanwords and formal grammar.

Conversational and Literary Style. Aziz Said's translation is closer to a fluent, conversational style and appears more suitable for young readers. He strives to make the translation figurative, yet simple and expressive.

Linguopoetics and Imagery. The central images—field, heart, dream, universe—are presented in all translations, but in different ways. Furthermore, the parallelism and repetition of phrases characteristic of Coelho's style are not fully preserved in some translations.

Conclusion and recommendations

- All three translations possess a certain level of clarity and imagery, but differ in their linguistic and poetic mastery and semantic precision.

- Ozod Sharafiddinov and Akhmad Otaboy's translations rely on the literary and formal style of Russian, while Aziz Said prefers a colloquial style.

- Differences in the understanding of metaphors, symbols, and abstract meanings (e.g., "personal destiny," "spirit of the universe") affect the quality of the original idea's transmission.

- Recommendations:

1. The translator must deeply understand not only the lexical meaning of the sentences but also the imagery, symbols, and philosophical content of the work. Before translating works such as "The Alchemist," the translator should familiarize themselves with the author's style and understand the philosophical values of the text.
2. More extensive research is needed on the influence of an intermediary language (e.g., Russian) on the translation of world-class works into national languages. Comparing direct and indirect translations can open up new perspectives in translation studies.
3. Before publishing, translations of well-known works should be reviewed by experienced editors to ensure they adhere to the spirit of the original. Whenever possible, preference should be given to direct translations from the original language (Portuguese).
4. Comparing different translations allows readers to understand differences in style and interpretation without deviating from the original meaning. Readers can also understand that translation is not simply a substitution of words, but a special means of intercultural communication.
5. This study has shown that translating literary works, especially motivational and philosophical ones, requires not only lexical skills but also a deep understanding of culture and aesthetics. The novel "The Alchemist" is not just a travelogue, but a symbol of human spiritual history, which each reader understands in the language of their heart – and the translator's task is to awaken this heart of the reader.

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