

TRANSLATION DIFFERENCES IN RUSSIAN AND ENGLISH OF THE BOOK
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ANNOTATION: This study explores the translation differences between the English and Russian versions of *Shopaholic* by Sophie Kinsella. Focusing on the thematic aspects of language, culture, and humor, the research investigates how the book's original tone, style, and cultural references are adapted or altered during the translation process. Key issues discussed include the challenges of translating idiomatic expressions, humor, cultural references, and character voices from English to Russian. The analysis highlights how the translation maintains (or modifies) the essence of the narrative and characters, with particular attention to the translation of Becky Bloomwood's personality, her consumerism, and social interactions. By comparing direct passages from both versions, this study aims to understand the broader implications of translation in literary texts and the impact of cultural differences on reader perception in different linguistic contexts.

Keywords: Translation differences, shopaholic, Sophie Kinsella, culture adaptation, literary translation, tone and style, russian translation, english original.

INTRODUCTION.

The purpose of this study is to examine the translation differences between the English and Russian versions of *Shopaholic* by Sophie Kinsella, focusing on how language, culture, and humor are adapted in the translation process. By analyzing key passages from both versions, the study aims to highlight how the original tone, character voices, idiomatic expressions, and cultural references are either preserved or altered to fit the Russian¹ context. The research will explore the challenges faced by the translator in maintaining the essence of the narrative while ensuring that the text resonates with Russian readers. Ultimately, the study seeks to provide insight into the broader implications of literary translation, especially when it comes to balancing linguistic fidelity with cultural adaptation.

Translation studies are essential for understanding how a text's meaning, tone, and cultural context shift when adapted from one language to another. Different languages are shaped by distinct cultural, historical, and social factors, and this can significantly affect the way a story is interpreted by readers. In the case of *Shopaholic*, a popular English-language novel, comparing the original English version with its Russian translation offers valuable insights into how language and culture influence a text's themes and characters. Dynamic equivalence, a concept introduced by translation theorist Eugene Nida, focuses on conveying the meaning of the original text in a way that resonates with the target audience. The goal is not to preserve the exact words or sentence structure from the source language but to capture the underlying message and intent. This approach emphasizes the effect that the translation should have on the target audience, ensuring that the reader's experience is as similar as possible to that of the original audience. In dynamic equivalence, the translator may prioritize readability and fluency in the target language over a literal word-for-word match. This approach is especially important when translating idiomatic expressions, humor, or cultural references that may not have direct equivalents in the target language. In the case of *Shopaholic*, a dynamic equivalence approach would mean adapting British cultural references, humor, and expressions into something

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familiar and relatable for Russian readers, even if the translation strays from the exact wording in the English version. Formal equivalence, on the other hand, prioritizes staying as close to the original form of the source text as possible. This approach aims to replicate the exact wording, structure, and syntax of the original text, often at the expense of natural flow and readability in the target language. Formal equivalence focuses on preserving the literal meaning of individual words and phrases, maintaining fidelity to the source text's structure. While formal equivalence ensures that the translation remains closely aligned with the original language, it can sometimes result in a translation that feels awkward or unnatural in the target language. This approach works best for texts where precision and accuracy are paramount, such as legal, scientific, or technical documents, but may not be as effective for literary works, where creativity, tone, and cultural context play a significant role. In the case of *Shopaholic*, a formal equivalence approach might result in a translation that keeps British idioms, word choices, and cultural references intact, even if they seem unfamiliar or puzzling to Russian readers.

Adaptation can be seen as a more extreme form of dynamic equivalence, where the translator not only changes idiomatic expressions and cultural references but may also restructure or rewrite portions of the text to fit the cultural and social norms of the target audience. This approach is often used in cases where direct translation would not be understood or appreciated by the target audience. In adaptation, elements of the source text may be replaced with entirely different concepts or structures that better resonate with the target culture. While this may lead to a significant departure from the original text, the goal remains to communicate the central themes and ideas in a way that is meaningful for the new audience. For *Shopaholic*, a highly adaptive translation might involve changing cultural references to align with Russian consumer culture, replacing British stores with Russian equivalents, or even altering humor that doesn't translate well to a Russian audience. The tension between dynamic equivalence and formal equivalence lies in how much a translator chooses to prioritize the exact words and structure of the original text versus adapting it to fit the² cultural context of the target language. Both approaches have their merits and drawbacks, and in literary translation, a blend of the two is often used to strike a balance between fidelity to the original text and cultural relevance for the target audience. In the case of *Shopaholic*, the translator must carefully consider how to preserve the novel's humor, character voice, and cultural commentary while ensuring that the translation is clear, relatable, and enjoyable for Russian readers. This balance between dynamic equivalence, formal equivalence, and adaptation will ultimately determine how the themes of consumerism, humor, and personal growth are conveyed in the Russian version of the book. Idiomatic Expressions: Comparing English and Russian Translations in *Shopaholic*. Idiomatic expressions are a fascinating aspect of language, especially in literary translation, as they often carry cultural significance and are deeply tied to the social and linguistic context of a particular language. In *Shopaholic*, the protagonist Becky Bloomwood frequently uses English idioms that reflect British consumer culture, social norms, and humor. When translating these idiomatic expressions into Russian, the translator must decide whether to retain the original meaning and structure or adapt the expression to a culturally relevant equivalent for the Russian audience.

Here's how this might work in practice, comparing typical English idioms in *Shopaholic* with their potential Russian translations

Out of the blue (unexpectedly)

Original (English) "It came out of the blue!"

The Russian translation "Как гром среди ясного неба!" (literally: "Like thunder from a clear sky!"). The phrase "out of the blue" means something happening unexpectedly, without warning. The Russian idiom "Как гром среди ясного неба" conveys the same concept but uses a metaphor more

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familiar to Russian speakers—thunder in³ a clear sky. Here, the meaning is preserved, but the idiom has been adapted to a cultural and linguistic equivalent. The translation remains culturally relevant while retaining the surprise element inherent in the original expression.

Break the bank (spend all your money)

Original (English)

"I'm going to buy this dress. It'll break the bank!"

The Russian translation: "Потратить все деньги на раз!" (literally: "Spend all the money in one go!"). The phrase "break the bank" is often used to refer to spending a large sum of money, typically beyond one's budget. In Russian, a more straightforward expression like "Потратить все деньги на раз" ("spend all the money in one go") captures the idea of excessive spending without using the original metaphor of "breaking the bank." Here, the translation avoids a direct idiomatic equivalent and instead uses a more literal phrasing, which may work better in Russian and still effectively conveys the same idea. In the Russian translation of *Shopaholic*, idiomatic expressions often undergo some form of adaptation to make them more comprehensible and relatable to Russian readers. While some idioms retain their original meaning by using culturally relevant equivalents (e.g., "Как гром среди ясного неба" for "out of the blue"), others might lose their metaphorical elements altogether (e.g., "bite the bullet" becoming "gather courage"). These shifts reflect the translator's decisions to prioritize the clarity and cultural relevance of the expression, ensuring that Russian readers experience the same emotional or conceptual impact as the original English-speaking audience. In literary translation, these decisions are crucial for maintaining the text's tone, humor, and character development. The goal is to create a translation that feels natural and authentic to the target culture while preserving the essence of the original text.

CONCLUSION

The differences between the English and Russian versions of *Shopaholic* provide valuable insights into the complexities of literary translation. They reveal that translation is not just about converting words but involves a deep understanding of culture, context, and the reader's perspective. Through these differences, we can see how translation theory must account for a variety of factors—cultural adaptation, humor, character voice, and reader reception—demonstrating the intricate balance translators must strike between linguistic fidelity and⁴ cultural relevance. Ultimately, the translation of *Shopaholic* reinforces the idea that literary translation is an art that requires both linguistic expertise and creative interpretation.

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