

TRANSLATION OF CARTOONS FROM ENGLISH TO UZBEK: LOCALIZATION

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Abstract. Nowadays, in the world of development in every sphere, there has been a great demand for the translation of the animated cartoons of other countries into the local one. Even though the process of translation has improved to great extent, there are some aspects that need to be considered. Especially, when the cartoons of very different countries are translated, it is required to take some necessary points into account. It must be understood that how variation in translation can influence the product significantly and affect the way how people perceive it. For example, the culture and perception of English-speaking countries differ from those in Uzbekistan. Therefore, while translating certain points from one language into another, these factors must be considered. The objective of this research is to show how cartoons can be localized in accordance with culture as well as analyzing some problems related to it.

Keywords: variation in translation, localization, audio visual translation, target audience, cultural value.

With the advancement of technology more and more cartoons are animated on a regular basis. There is also significant demand to dub them from one language into another. Yet the process of translation of these cartoons must be carefully planned in order not to have a distinctive influence on their cultural value, especially when they target children as their audience. It should be noted that a child spends an average of sixteen hours in a week for watching TV and the majority of this is occupied with cartoons. For this reason, it is vitally important to translate these cartoons wisely paying attention to some differing cultural aspects. Children spend most of their time in front of the TV screen watching various cartoons on different channels some of which are international ones. Thus, translation process is crucial in order to address right information to children. Localization is adapting a piece of material into target language both linguistically and culturally. It is obvious that there are so many aspects in English and Uzbek languages and culture which are distinct from each other. In that case, when something is translated from English some key steps must be followed in order to achieve the goal. Translators must be well aware of the both culture so that they

understand what is expressed. Localization is often confused with translation. However, Localization goes beyond that. There are some steps in the process of localization: first step involves translating the animated film, carefully conveying each part. In the next step, this translation is localized based on the culture of the target language. Followed by this, the ready product or material must be checked again in order to make sure that it is accurate.

The process of localizing cartoons involves much more than simply translating text; it requires a comprehensive adaptation of the content to align with the cultural, social, and linguistic norms of the intended audience. This intricate task includes altering humor, cultural references, character names, and visual components to ensure that the cartoon resonates with viewers from the target culture while preserving the original work's core essence and intent. Localization is crucial for animated content, particularly because cartoons often target younger audiences who are especially attuned to cultural subtleties. One of the most significant challenges in localization is adapting humor, which is often deeply embedded in specific cultural contexts. Humor frequently relies on wordplay, idioms, or local references that may not translate effectively into another language. To overcome this hurdle, translators must creatively reinterpret these comedic elements, substituting them with jokes or allusions that are relevant to the target culture and elicit a similar emotional response. This requires a profound understanding of both the source and target cultures, along with a flair for creativity to preserve the comedic essence. Another vital aspect of localization involves reworking character names. These names often carry symbolic meanings, reflect personality traits, or serve comedic purposes. During localization, names may be modified to better suit the phonetic and cultural preferences of the target language. For instance, a name that has humorous or descriptive significance in the original version might be replaced with one that conveys a comparable meaning or impact for the new audience. This is particularly important when the name is integral to wordplay or the narrative itself. Cultural references and visual elements also frequently necessitate substantial adaptation. Cartoons often feature cultural symbols, landmarks, or traditions that may not be familiar to the target audience. In such instances, translators might opt to replace these references with more relatable equivalents for the new viewers. For example, a holiday depicted in the original could be substituted with a local celebration that holds similar importance in the target culture. Additionally, visual details like text on signs or labels may need adjustments to ensure clarity and relevance. Localizing cartoons is a multifaceted process that goes well beyond mere word-for-word translation. It demands an in-depth comprehension of both source and target cultures, as well

as creative skills to make the content engaging and relatable for its intended audience. This includes adapting humor, cultural nuances, character names, and even visual elements to meet the diverse expectations of different viewers. Such efforts are particularly essential for animated shows aimed at children, who are notably sensitive to cultural and contextual intricacies.

The voice acting and script delivery play a crucial role in the localization process, as they must effectively convey the emotions and personalities of the characters while also aligning with the cultural expectations of the target audience. For instance, in an Uzbek localization of "The Smurfs," it is essential that the voices chosen for the characters resonate with viewers in a way that feels authentic and relatable. This means that Papa Smurf's voice, for example, should reflect his wise and nurturing personality in a manner that appeals to Uzbek-speaking audiences, capturing the essence of his character while also considering local nuances in tone and expression.

The adaptation of "The Smurfs" into various languages serves as a prime example of how localization can transform animated content to fit different cultural contexts. By thoughtfully adjusting linguistic elements, cultural references, and visual components, the show can maintain its universal themes of friendship, teamwork, and adventure while ensuring it resonates with diverse audiences around the globe. This careful balance allows the original charm and intent of the cartoon to remain intact, creating an enjoyable viewing experience for audiences across different cultural landscapes. Moreover, the choice of voice actors is significant; they must not only deliver lines effectively but also embody the spirit of their characters. In an Uzbek context, this could involve selecting voice talents who are familiar with local dialects and expressions, ensuring that the delivery feels natural and engaging. The emotional depth conveyed through voice acting can greatly enhance the audience's connection to the characters, making them more relatable and endearing.

In summary, successful localization of animated content like "The Smurfs" hinges on the effective integration of voice acting and script delivery. By focusing on capturing the emotional essence of characters while adapting to cultural expectations, localization can transform the viewing experience, allowing universal themes to shine through in a way that resonates deeply with local audiences. This thoughtful approach not only preserves the original intent of the cartoon but also enriches it for viewers from diverse backgrounds.

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