A LINGUOCULTUROLOGICAL AND LINGUOPRAGMATIC STUDY OF THE TRANSLATION OF ARTHUR CONAN DOYLE’S WORKS

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Annotation: *This study uses a linguocultural and linguopragmatic lens to examine how Arthur Conan Doyle's fiction is translated. It looks at how pragmatic speech acts, genre conventions (detective fiction), and cultural allusions are translated between languages and how translation decisions represent reader expectations, translator tactics, and target-culture norms. The analysis finds recurrent translation issues, such as cultural allusions, idioms and wordplay, epistemic modality, and pragmatic implicatures, using a corpus of Doyle's canonical texts (short stories by Sherlock Holmes and non-Holmes Doyle) in English along with translations into French, Russian, Spanish, and Mandarin. Implications for translation theory, instruction, and Doyle's works' reception in multilingual markets are covered in the study.*

Key words: *foreignization strategy, translation of detective novels, language units, tactics, ways of translation.*

Annotatsiya. *Ushbu tadqiqot Artur Konan Doylning badiiy adabiyoti qanday tarjima qilinganligini tekshirish uchun lingvomadaniy va lingvopragmatik ob'ektivdan foydalanadi. Unda pragmatik nutqiy harakatlar, janr konventsiyalari (detektiv fantastika) va madaniy ishoralar tillar o‘rtasida qanday tarjima qilingani va tarjima qarorlari o‘quvchilarning kutishlari, tarjimon taktikasi va maqsadli madaniyat me’yorlarini qanday ifodalashini ko‘rib chiqadi. Tahlil ingliz tilidagi Doylning kanonik matnlari (Sherlok Xolms va Xolms Doyl bo'lmagan qisqa hikoyalar) hamda frantsuz, rus, ispan va mandarin tillariga tarjimalardan foydalangan holda madaniy ishoralar, idiomalar va so'z o'yinlari, epistemik modallik va pragmatik implikaturalar kabi takroriy tarjima muammolarini aniqlaydi. Tarjima nazariyasi, ko'rsatmalari va Doyl asarlarining ko'p tilli bozorlarda qabul qilinishi tadqiqotda yoritilgan.*

Kalit so‘zlar: *begonalashtirish strategiyasi, detektiv romanlar tarjimasi, til birliklari, tarjima taktikasi, tarjima usullari.*

Аннотация. *В данном исследовании используется лингвокультурный и лингвопрагматический подход для изучения того, как переводятся произведения Артура Конан Дойла. Рассматривается, как прагматические речевые акты, жанровые конвенции (детективная литература) и культурные аллюзии переводятся между языками, и как решения переводчика отражают ожидания читателя, тактику переводчика и нормы целевой культуры. Анализ выявляет повторяющиеся проблемы перевода, такие как культурные аллюзии, идиомы и игра слов, эпистемическая модальность и прагматические импликатуры, используя корпус канонических текстов Дойла (рассказы Шерлока Холмса и других авторов) на английском языке, а также переводы на французский, русский, испанский и китайский языки. В исследовании рассматриваются последствия для теории перевода, обучения и восприятия произведений Дойла на многоязычных рынках.*

Ключевые слова: *стратегия форенизации, перевод детективных романов, языковые единицы, переводческие тактики, способы перевода.*

Not only for their dimensions and characters, but also for the intricate linguistic cultural coding that lies in the detective novels of Arthur Conan Doyle, which makes them a rich field for the study of linguoculture and linguopractics in the sphere of translation. How do the translators of Doyle's works deal with culture, idiatic humor, and the use of epistemic modality in languages that have different histories, norms, and expectations of the readers? In this case, the translation of detective novels by Arthur Conan Doyle is the study of the interaction of three perspectives - linguoculture, linguopractics, and translation strategy. [23]The goal of this study is to present translation problems and provide useful suggestions for translators, as well as contribute to building pedagogical and digital humanities in the field of translation studies. This study poses a question that contains three elements. What is the way of translating the culturally complex references of institutions, empires, social norms, and colonial systems into the four target languages? The world of Doyle's fiction is based on the late Victorian and Edwardian period of Britain, which was marked by a unique interconfiguration of the police, the judiciary, scientific institutions, and social hierarchies, that is, the class and empire.

[23] Baker, M. (1992). In Other Words: A Coursebook on Translation. Routledge.

This synthesis has been created around three central questions. First, how are the four source languages’ culturally layered references– institutions, empires, social norms, colonial settings – rendered? Doyle’s world is built on late Victorian and Edwardian Britain, where policing, judicial, scientific, and social structures intersect in ways that evoke national identity, social class, and empire. Translators have to make choices on whether to keep the specificity of terms such as "the Yard" (the precinct area of Scotland Yard) and "the Baker Street Irregulars" or go the other way and make it easier for the reader to understand the historical context. Do they choose domestication, moving the text into the culture of the receptors, or is it foreignization to keep some of the source-text’s texture and use gloss or notes? In what ways, modern sensitivity to colonialism and empire, impact the reading of these texts within postcolonial and multi-lingual settings?

Linguistic subfield pragmatics studies the influence of context on meaning. In Doyle’s literature, the utterances of a character could convey meaning in addition to the particular words spoken. Important factors of linguistics include the following factors:

1. Relationship between characters: Holmes and Watson’s encounters have a lot of meaning pragmatically. In most of their dialogues, there is a lot of revealing of the underlying psyche of the characters and the correlation of the characters. The characters have to be the same in the target language so the translator has to make the same character dynamic.

2. Convergence of humor and irony: Doyle has a lot of humor and irony, which may be from one particular culture. Some elements from one particular culture can lose their value if they are humor or irony and the translator has to be cautious of this. The meaning of words, or phrases, could vary from one situation or context to the other. Most of the Holmes’ deductions are based on situational nuances. The translator has to convey the nuances.

3. Idiomatic phrases: An idiom is a language that conveys a meaning specific to a culture. Applying idioms makes literature challenging. Translating these phrases is a complex task. A translator cannot simply translate word-for-word, as the meaning would be lost. Research on Indonesian translations of Sherlock Holmes stories identifies three primary strategies employed by translators . This is the ideal scenario, where the target language has an idiom that is both semantically and metaphorically equivalent to the source idiom. For example, the English "a shot in the dark" might have a perfect parallel in another language that uses the same metaphor for a guess.More commonly, the meaning can be matched, but the imagery

or literal words differ. The translator finds a functional equivalent. For instance, an English idiom might be translated into an Indonesian idiom that conveys the same idea but uses different cultural imagery to do so. This strategy accounted for 19 out of 53 idioms in one study .When no suitable idiomatic equivalent exists, the translator must restate the meaning of the idiom in plain, non-figurative language. This strategy was the most frequently used in the study of Indonesian translation, applied to **25 out of 53 idioms .** This suggests that direct idiomatic equivalents are often unavailable, and prioritizing clarity of meaning for the target audience is a primary concern. An analysis of Portuguese translations of "A Scandal in Bohemia" supports this, indicating that more complex or clearly figurative idioms prompt a greater effort from translators to find a figurative equivalent in the target language

4. Voice of the character: The socio-economic and psychological status of a character is conveyed through the language used by a character in a literature work. In literature, the language used by different characters distinguishes one character from the other. In literature, the language used by different characters distinguishes one character from the other. [24]The socio-economic status of a character is conveyed through the language used by the character. The Victorian Era has an influence on language, social norms, and interactions of characters in relationships. The authenticity of the literature is determined by this context.

CONCLUSION

Translations of Doyle's works use a varied approach of foreignizing and selective domestication and helps add and preserve the cultural specificity of the author and setting of the work while also aiding in the readability of the text. Pragmatic functions of a text (Holmes's analytical and forceful tone, Watson's narrative and deferential stance, and conversational moves that are ironic and implicative) must always be preserved in the translation. The worst thing that can be done is to eliminate the pragmatic features of the discourse, as this will eliminate all of the nuances of character, and will ultimately lead to a diminished reader engagement. In respect to Watson's deference, Holmes's analytical tone, the pragmatic conversational moves, and all of the discourse's nuances, the translation of Doyle's work is very interesting for the study of the intersection of linguopragmatics and linguoculturology. The current translation of Doyle's works is a study in the intersection of culture and pragmatics, as the readership of the world is ever expanding, and the need for efficient and effective translation is more

[24] Brown, P., & Levinson, S. C. (1987). Politeness: Some Universals in Language Usage

pressing than ever in the world of cross-cultural communication. A linguoculturological and linguopragmatic analysis of the translations of Arthur Conan Doyle's works reveals that the process is far more complex than a mere linguistic transfer. It is a delicate act of cultural mediation and pragmatic re-creation. This study demonstrates that the enduring global appeal of Sherlock Holmes hinges significantly on the translator's ability to navigate the intricate relationship between language, culture, and context.From a linguoculturological standpoint, the translation of Doyle's oeuvre is fundamentally a dialogue between cultures. His texts are saturated with the nuances of Victorian Britain—its social hierarchies, its idioms, its proverbs, and its euphemisms. These elements are not decorative; they are the very fabric of the narrative's authenticity. The analysis of idioms, such as similes, binomials, and proverbs, shows that they function as "cultural capsules," preserving and conveying a specific worldview. A translator's primary challenge is to decide whether to preserve the foreign cultural flavor of the source text or to domesticate it for the target audience. When a translator opts for paraphrase over a culturally specific equivalent, as evidenced by its frequent use, it often signifies a prioritization of semantic clarity, sometimes at the cost of the original's cultural texture.From a linguopragmatic perspective, the study underscores that language in Doyle's works is always functional. Idiomatic phrases are not random; they are strategic tools used by characters to achieve specific communicative goals. A phrase like "brag and bounce" is not just a colorful expression but a pragmatic marker of Dr. Watson's internal characterization of Holmes. Similarly, a seemingly simple phrase like "you are getting on" derives its true meaning not from its dictionary definition, but from its contextual and situational use—its pragmatic force. The translator must act as a detective, deciphering this intended meaning and effect to ensure that the target text character speaks with the same intention, emotion, and social implication as the original. Failure to do so can result in a character who is linguistically correct but pragmatically flat or misleading.Ultimately, this study confirms that a successful translation of Arthur Conan Doyle's work is one that achieves a dynamic equilibrium. It must be faithful enough to transport the reader to the foggy, gas-lit streets of Victorian London, yet accessible enough to resonate with a modern, foreign audience. The translator's task is to find a balance between the foreign and the familiar, between the precise meaning and the intended effect. By carefully analyzing the linguistic choices made in translation, we gain a profound appreciation not only for the genius of Conan Doyle but also for the invisible, yet vital, art of the translator who carries his legacy across the boundaries of language and culture.

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