

DIFFERENT TRANSLATION TECHNIQUES OF CULTURE-SPECIFIC TERMS

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Annotation: *The main purpose of translation in literary translation is delivering the writer’s feelings and passions as well as the meaning, style, tone, and cultural concepts of the original text into target language maintaining its integrity and emotional effect on the readers. This process strongly influences the readability of the text. The article aims at analysing the basic translation techniques in representing culture-specific terms and their rendering in English translations of the short story named “Dehqonning bir kuni” by O’tkir Hoshimov.*

Keywords: *translation techniques, culture-specific items, source language, target language.*

Literary translation is not just transferring words but creating a new artistic work that feels natural and engaging to the audience while staying faithful to the original source. It is the most complex process of translating that captures the essence of the text, including idiomatic expressions and cultural references in a way that resonates with the author’s emotions, socio-economic status of the population, their historical background, national mindset, and traditions. Culture-specific items are concepts that are specific for a certain nationality. Due to globalisation and social networks, most of these terms are well known in other cultures. However, if there is a lexical gap between two foreign languages, if words or phrases are not known or their lexical equivalents do not exist in the target language, such culture-specific terms cause problems for translators.

In terms of translation methods, various scholars used different methods, including direct borrowing, transcoding, calque, generalisation, descriptive paraphrase, or free translation to better fit the target language. Each of these methods has its advantages and limitations in addressing the challenges of translating culture-specific terms. This paper aims to explore a number of these translation methods, examining their practical applications, and assess their efficiency in maintaining the integrity of the original work. Some culture-specific concepts are extracted from the short story “Dehqonning bir kuni” and its translation in order to better understand these techniques. Literary translation is the process that should be focused not merely on language transfer but also, and most importantly, on cultural transposition, and it is one of the main concerns and the hardest part for each translator. According to A. P. Karamanian, “translators must be both bilingual and bicultural, if not indeed multicultural” (Karamanian, 2002). It can be concluded that a translator’s duty is to deliver the culture from one nation to another. The translation of the culture-specific terms must be conducted in several translation procedures to avoid any cultural misunderstanding that causes incorrect messages from the source text.

Borrowing is the most commonly used technique of translation where words or expressions are taken directly from the source language to the target language be-



cause of lacking the target language equivalent or to preserve the cultural significance, such as : *Uning titroq sadolari uyning shiftiga, **zardevorlar**, **kirpechlar** osilgan devorlarga yumshoqqina urilib, singib ketadi. Its vibrating sounds gently hit the ceiling and disappear on the walls where the ‘zardevor’ and ‘kirpech’ are hung.* In this example, the words in bold mean the adornment hanging in the walls made up from cotton or string with national patterns to decorate the room.

Beqasam to‘nini yelkasiga tashlab olgan Alijon ayvon labida unga qarab turibdi. Alijon is standing on the edge of the porch, looking at her with his **‘beqasam to‘n’** over his shoulders. “Beqasam to‘n” is the national clothing of Uzbek men, which is dressed in mostly for holidays and special occasions.

Transliteration is the second frequently applied technique to translate culture-specific terms keeping the pronunciation as close as possible to the original as there is no right matching in the target culture:

*“Bechoraginam,- deb o‘yladi Muyassar undan ko‘z uzmay,- biram toliqibdiki, **do‘ppisini** ham olib qo‘ymabdi”.* “Poor you! - she thought, not taking eyes off him - he’s so exhausted that he didn’t even take off his **duppi**”.

In this example, the translator cannot use the skullcap or the hat to get the exact meaning of ‘duppi’ as it would not mean clothing decorated with national embroidery.

*Har qaysi hovlining burchagida tunning baxmal pardasini parchalab o‘t yaltiraydi: odamlar **tandirlariga** olob yoqishgan.* In the corner of every yard, a fire flickers through the velvet curtain of night: people have lit their **tandoors**. ‘Tandoor’ is a type of cylindrical oven made of clay in which food is cooked over charcoal.

Adaptation is the next method to translate phrases related to the specific culture in order to make the text more familiar and easier to understand to the reader by replacing an equivalent of the concept as:

Shu o‘rikning g‘o‘rasini birinchi bo‘lib o‘zi yardi. She was the first to eat its green fruit. ‘G‘o‘ra’ is the earliest but unripe apricot fruit. As there is no equivalent of this word in English, the translator was content with ‘green fruit of an apricot tree’.

In conclusion, translating the culture-specific words into other languages is the hardest part of the translators’ works because these kinds of words preserve the customs, traditions, lifestyle, as well as the history of the nation they belong. This process requires a nuanced approach to provide a flawless translation to the reader. Each of the given techniques serves as a bridge connecting the cultural gaps, maintaining the pure ambition of the author. By applying these techniques appropriately, translators enrich cross-cultural communication and broaden the readers’ horizons over different nationalities.

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