

TRANSLATION OF CULTURAL TERMS

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ANNOTATION

In this research Cultural translation is studied through cultural anthropology, a field of anthropology focused on cultural issues among humans. This discipline questions translation through cultural differences. Indeed, translation studies are not only based on language issues, but also on cultural contexts between people.

Keywords: culture, translation, anthropology, chimildiq, nos, sandal, tancha.

INTRODUCTION

An anthropological translator of cultures needs to deal with the issues between the source and the target language, that is to say he must respect at the same time the cultural source of point of view and the target culture. Wilhelm von Humboldt shared this opinion of translation in a letter addressed to A. W. Schlegel, dated July 23, 1796: "All translation seems to me simply an attempt to solve an impossible task. Every translator is doomed to be done in by one of two stumbling blocks: he will either stay too close to the original, at the cost of taste and the language of his nation, or he will adhere too closely to the characteristics peculiar to his nation, at the cost of the original. The medium between the two is not only difficult, but downright impossible".[1]

Some anthropologists raise objections to translation of cultures. According to these researchers, culture seeks a certain coherence that can be found in people's thinking and practices. In this case, a cultural translator must have a much more widespread knowledge than the text actually provides.

Besides, translation of cultures cannot be as equal as it should be, as some cultures and societies remain dominant compared to others, therefore power is a limit to translation of cultures. Indeed, within a translation of cultures, the target language may dominate the source culture in order to make the text comprehensible in a sense of culture for the readers. The meaning of culture is quite difficult to understand, therefore translation of cultures is certainly limited, all the more so borders exist between cultures, which must be thus distinguished. This limit of translation of cultures was also explained in the theory of Edward Sapir, an American linguist and anthropologist : "The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached".[2] "Each linguistic community has its own perception of the world, which differs from that of other linguistic communities, implies the existence of different worlds determined by language".

Some linguists assume that untranslatability doesn't only come from linguistic limits but also from cultural barriers within translation. According to some linguists, such as C.L. Wren, differences of point of view between peoples relatively impose narrow limits to cultural translatability. The theory of universal translatability is disapproved by some researchers, like André Martinet, who is convinced that human experience cannot be well communicated because it is unique. Catford rationalised this theory in his book "Linguistic Theory of

Translation": "Cultural untranslatability arises when a situational feature, functionally relevant for the source language text, is completely absent from the culture of which the TL is a part. For instance, the names of some institutions, clothes, foods and abstract concepts, amongst others." [3]

Literary texts display many linguistic peculiarities, as well as social and cultural aspects of our lives and, thus, we can assert that literary translation is one of the main ways of communication across cultures. Translating literary texts, however, is not an easy task, since it certainly poses many problems for the translator. One of the problems a translator can face arises from the fact that some words or phrases denoting objects, facts, phenomena, etc... are so deeply rooted in their source culture (SC) and so specific (and perhaps exclusive or unique) to the culture that produced them that they have no equivalent in the target culture (TC), be it because they are unknown, or because they are not yet codified in the target language (TL). When discussing the problems of correspondence in translation, "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida 130). Moreover, several theorists, such as Santoyo, García Yebra and Yifeng, amongst others, support untranslatability when we face texts with terms which are so culture-bound and culture-specific as to defy translation (cf. Fernández Guerra, "The issue" 41).

In all cases, when cultural differences exist between the two languages, it is extremely difficult to achieve a successful transfer, if not impossible (whatever the competence of the translator in the two languages involved). And even the slightest variation from the source language (SL) cultural term can be taken as an act of subversion against the culture it represents. Literary translation itself can even be regarded as an act of subversion, or a means of providing an alternative or sub-version of reality. As Levine affirms, "the literary translator can be considered a subversive scribe" (7). In the same line of thought, when talking about the task of translating literature, Silver states: "I understand subversion as at the core of the translation project itself" (Silver 5).

The aim of the present paper is twofold: (1) to revise the literature dealing with the main typologies and classifications proposed as regards cultural terms, and (2) to show the main translation procedures and strategies that can be employed in order to solve the problems involved in translating differences between cultures.

This paper will also present the results obtained in a study based on the translation of 4 passages of texts that relied on cultural aspects. The study involved 96 students attending a course on English-Spanish translation, and a total of 40 cultural terms were selected so as to analyse the different translation strategies used by students when translating them.

Cultural terms: What is most important in translating culture-bound words is the receptor's perception and reaction. A translator should be aware of the receptor's potential problems and, taking into account the receptor's background knowledge, choose the best means of translation. The cultural word translation problems are largely caused by some wrong ideas and interpretations. The failure of transferring the cultural words to the target language can make some disadvantages for the target readers. One of them is cultural misunderstandings. It occurs when the translator uses a wrong procedure in translating a word into the target language culture. The target readers will not receive the same message as the message in the target text if the cultural misunderstanding is found in a translation text. Thus, we can know how a word

can mean differently and avoid misunderstanding of the message. Cultural word translation analysis especially in conducting translation procedures must be done to reduce cultural misunderstandings. Birpasdan keyin qaddimni rostlab, tanchaga oyog'imni tiqib o'tirdim. Hoji buvi allaqanday taxir suyuqlik ichirdi. After a while, I stretched my legs to the *'tancha.'* Hoji buvi made me drink something strange bitter liquid. (*Sandal, tancha* — local heating medium. It has long been used in Central Asia, Afghanistan, Iran, Turkey, Japan and other Eastern countries. For sandals, a hole is dug in one side of the room, and the inside is specially shaped and plastered. It is equipped with table and covered with a blanket. It is heated with charcoal or wood.) There is national originality reflected in the literature and other fields of social science and it has the more significance the more it is rich in content, progressiveness, brightness: other nations are enriched meeting with it discovering something new, interesting, useful and important for them in this specific character Nima uchundir onam *tez-tez* tolqon qilardi. Sababini keyin tushunganman. Non ko'pligi uchun emas, kamligi uchun tolqon qilisharkan. I wonder why my mom often prepared tolqon. Later, I realized the reason of preparing it. I found out that my parents could not supply members of our family with bread. (*Tolqon* — type of food. It is made from corn, wheat, oats, bread and fruit. Method of preparation: roasted grain, dried bread or fruit crumbs, crush them with mixer. You can add some sugar, if you want.) Translators need to find the mostly used culture bound word is material culture and the mostly used translation procedure is culture equivalence. From the connection among cultural word and procedures analysis, we, translators can conclude that every cultural word class requires different translation procedure. *Chimildiq* - muqaddas joy. Unga xiyonat qilishni hayolingizga ham keltirmang. *Chimildik* is a sacred place for you. Don't think about betraying. *Chimildik*. Uzb. *chimildiq* and *po'pak* the same popuk – fringe. A fringed curtain used in marriage ceremony Cultural issues may arise from differences between cultural references, such as names of food, festivals and cultural connotations, in general. The translator will use language localization to correctly adapt the translation to the culture targeted. Supadagi *xontaxta* oldiga borib o'tirdim. *Dasturxonda* to'ngarib qolgan ikkita piyola bilan choynakdan bolak narsa yo'q edi. I came and sat at the *xontaxta*. There were only a tea pot and two cups on it. (*Xontaxta* — household item; the form of the low table may be rectangular or circular. It is used as a kitchen table. It is also called “low table”.) Any literary work appears on the national ground, reflects national interest, problems, and features. Passing from one nation to another literature enriches and extends the notion of peoples about each other. It is one of the most difficult cases to convey national coloring. Owing to the translation, very important literary works were able to appear in many other countries and became available for people speaking other languages. The translation helps mutual knowing and peoples' enrichment. Insofli odamlar bevaga choyxona yonboshidagi pastak hujrani ajratib berishgan. Honest people in the village gave a small house to the widow near the choyxona. “*Choyxona*” The teahouse is a public cafeteria designed primarily for drinking tea. Widespread in Central Asian countries, Iran and Turkey. Alcohol drinks are not sold there.) - Kechqurun o'sma ezib qo'yuvdim. Shu savil qurib qolmasin, deb qoshimga qo'ya qoluvdim. In the evening, I squeezed some tumor (*usma*). In order not to spoil it, I polished it on my eyebrows. (*O'sma* –it is one of the types of plant, which grow especially in Central Asia, Uzbek women can use it by squeezing its leaves and rub them on their eyebrows and eyelash for decoration and for treatment.) Spreading of national culture

confines with the help of translation has a great positive and enriching influence on the language. It is true that together with the translation many new ideas, discoveries, notions and so on penetrate in the language and it leads to the appearance of new language elements and figurative meanings. This fact is very important while translating from literary language that is not fully developed. The literary language enriches figurative possibilities, national culture, and spiritual development of this nation. Creative beginning of translation is premise of creative attitude to native language, its source of faith in its possibilities and beauty. Geographical features can be normally distinguished from other cultural terms in that they are usually value-free, politically and commercially. Nevertheless, their diffusion depends on the importance of their country of origin as well as their degree of specificity. U tusatdan bir guruh chilim chekib turgan yigitlarga ko'zi tushdiyu, ko'rmaslikka oldi. Suddenly she saw some young men smoking chilim, tried pretending not to see. (*Chilim* An oriental tobacco pipe with a long, flexible tube that draws the smoke through water contained in a bowl.) Translating from Uzbek into English translator may meet some difficulties to render some words which mean something in Uzbek but no meaning in English. So, how to deal with this problem. That's a complicated task which must be dealt with. It is necessary to know the culture of both nationalities before translating. By having known the nationality and its culture closely translators may render words in an efficient way. - Sovchi degan gap qayoqdan chiqqan? - Guli jahl bilan qo'l siltadi. - Hali unisi keladi qiyshayib, hali bunisi keladi, tugunini osiltirib! [4, p50] -Why do we need *Sovchi*?-Guli shook her hands with nervous. I don't need them. But, they are coming, coming, coming without getting permission. (*Sovchi*-it may be he or she, who can go to someone's house to ask their daughter for a bride. Usually, uncles, aunts, or one of the relatives are asked to visit there in order to ask agreement for getting married.) The task of the translator is to find and rail the essence of national peculiarities and specific character. Correct conveying of these nationality elements opens the way to reveal internationality in the work. - Bu — umr savdosi. — Keyin shisha *nosqovog'ini* olib, nos otdi. - Qizingni ko'ngliniyam bilish kerak [4, p 54] -Life is complicated thing.-he put some nos under his tongue, continued his speech-We have to clarify, she agrees or not getting married. (*Nos* It is made from tobacco. *Nos* can be put under the tongue after a while to spit it. It is usually used by men.) *Bektemir qo'lbola nosdan bir chimdim til tagiga tashlab, keyin tupurdi.* (*Oybek, «Quyosh qoraymas» asaridan*) Bektemir put some nos under his tongue and after some minutes, he spit it. When translators managed to convey all the originality of works and these translations became masterpieces as their originals. Originality, national coloring of the work is not lost in the succeed translations and that is one of the main principals of creative translation activity. National coloring like everything in the world is in the constant movement. Here, the translation `s role is enriched with one positive moment. His task is to carry this constantly changing stability to readers of other nations. The task of the translator is defense of the riches and beauty of the native language, its unlimited abilities to convey all that is kept in the greatest masterpieces of world literature.

Many scholars agree with the fact that language is an expression of culture and individuality of its speakers and have, hence, deeply examined cultural terms, as well as the problems involved in their translation when there is a lack of equivalence between two languages and cultures (Kade, Kutz, Nord, Rabadán, and Venuti, for example).

It is true that translating realia or cultural terms, such as the types mentioned above, causes many translation difficulties, but this does not mean that they cannot be translated. In fact, along the lines of some translation scholars, particularly those of the Leipzig school (Kade, Jäger, Neubert), all languages can say (or are capable of saying) the same things; but, as a rule, all of them say it in a different way. Indeed, should two languages say it in the same way, then we would not be speaking of two languages, but of one and the same language. The translator can have recourse to several devices for solving the problem of bridging the gap across cultures, providing that s/he is culturally aware of those differences. S/he can rely on various procedures, techniques or strategies to deal with such translation problems. The following translations into Spanish of Taste this Christmas pudding, for example, could illustrate it:

The act of translation involves constant decision-making. -the differences of the source and target cultures and languages. Translators are in a unique position to act as ambassadors between cultures because they have knowledge and understanding of both the source and target cultures of the works they have translated.

The translator must convey truly both components on this unity keeping in his mind the frequent absence of confines between national and international coloring because they interlace with each other. Translator as creative person who carries works beyond the limits of one national culture and who serves to people giving these fruits of this culture, created in new language form or vice versa, including achievements of other nations in his national science and culture. Translation process does not only involve two languages but also two different cultures. In bridging those two different things there are some procedures of translation that can be used by the translator. The procedures that are used by the translator in this thesis are the culture equivalence. From the connection among cultural words and translation procedures analysis, we can conclude that every cultural word class requires different translation procedure.

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