

ANALYSIS OF TRANSLATION STRATEGIES OF CULTURE-SPECIFIC ITEMS

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Abstract: Based on the content of literary works translated from Uzbek into English, the essay discusses a wide range of culturally specific words, realia translation, and the identification of the primary types and difficulties of translation. The depiction of national and historical realities and characteristics, as well as issues with similarity and equivalence in translated artistic creation, were examined.

Key words: equivalent, translation, justification, country, literary work, distinctive national characteristics, literature, to communicate

1. INTRODUCTION

The growth of cross-cultural and international contacts offers the chance to learn about literature and culture. The importance of our culture's renown issue as it relates to translated artistic creations cannot be overstated. The level of translation of historical and national realias is very high today. Language interactions have allowed for the borrowing of culturally charged words from another language. The incompatibility of words or phrases used to convey reality in Uzbek, Russian, and English is one of the works of Uzbek writer's translation into the English language's objective challenges. It can be particularly challenging to translate statements and words that have similar meanings but different "volumes". A written message or statement in one language must be attempted to be replaced with the same message or statement in another language, according to Newmark. (1981:7) Newmark but with words that are culturally constrained, this is frequently difficult. Undoubtedly, the meaning underlying these statements is always closely related to the particular cultural environment from which they arise or to the cultural setting they are intended to recreate.

2. MATERIALS AND METHODS.

The translator views translating realias as both an exciting and challenging task because poor translation that fails to be understood by the recipient or is understood incorrectly might stem from a lack of knowledge of history, social order, culture, traditions, and political life. Realias are the words that may transmit the cultural identity of the native-speaking community; therefore, such a situation is possible. The translator is the one who is in charge of providing a "clear" translation because the specific people from another nation may not be aware of the cultural quirks. Realia is frequently used in ESL/EFL classrooms and is widely regarded as having significant

benefits for promoting an active teaching-learning environment. Due to the connections made between the classroom activities and the outside world, it offers the students a relevant educational experience. Additionally, it offers some advice on how to select realia for educational activities in the classroom to ensure optimal learning. Realia may offer a new layer to the language learning process by helping students relate what they are learning to their real-world experiences, making it more meaningful and memorable for them. Due to the fact that they may use their information in practical settings, they become engaged in the learning process and feel driven.

There are numerous methods for dealing with realias, which are local words or phrases that cannot be translated into the target language because there isn't a clear equivalent in that language. Realia and problematic idioms can be handled in the following ways:

Transcription: You can simply replicate the realia exactly as it appears, perhaps with a brief explanation. This can work, but it's not the ideal option because it transfers the job to the reader.

Explanation: You can attempt to produce an explanatory translation that conveys the intended meaning while preserving the speech's general organization. This is typically awkward.

Equivalency: Look for a comparable term in the target language. You have to be sure that you are familiar with the local legends behind the realia and the substitution well enough to evaluate that they transmit the same meaning regardless of whether it works or not.

Importantly, the translator must possess both a strong command of the language and a thorough understanding of the customs of the peoples they are translating for. The cultural norms of Uzbekistan, for instance, differ significantly from those of Britain and Arabia. Some phrases or words used in our national literature produce a pragmatism in the text that is particular to our country. Being a representative of the Uzbek people is important in order to comprehend these complexities. It is our personal choice to simply transcribe the realia. It is usually explained by context, and if nothing else, this flags the term or phrase as being difficult to translate and encourages further study. Since accuracy is ultimately the purpose of translation, this may be the only viable approach to guarantee.

Idioms, collocations, metaphors, and proverbs are examples of expressions that are culturally specific and embedded in a variety of literary genres, such as social, religious, political, and geographical texts.

Regional and international realias that are present in the lexicon of many languages and that entered the vocabulary while retaining its original color can be distinguished by comparing different languages. The translator must take extra care when translating the realia. Although we imply concepts and things that can be

precisely defined and described, there may be notable variances and variations when translating them into the target language. The lack of term coloring in the terms naming the realias is related to their use frequently, their function in the language, and their home meaning. The following considerations must be made in order to properly translate the realia;

- the text's style,
- the realia's significance inside the text,
- the realia's type and systematic function within the source language's culture,
- the level to which the uncommon word combinations are perceived.

It's critical to maintain the author's intent and perspective when translating. Realia is the primary barrier to effective translation on this basis. Realia is a way of thinking that has something to do with a nation, its history, culture, and way of life. Realia is a literary device used to depict the essence, way of life, and characteristics of a country. We can use words, word combinations, even proverbs, aphorisms, and lyrical terms to support how the nation is depicted socio-historically or culturally. Additionally, we attempted to extract from the literary works of Uzbek writers some regional realies, define them, and translate them with an explanation. Prior to translating, it is important to confirm that a loan word is present in the target language, that its meaning is the same as the source language word, and that the loan word's phonetic and graphic forms are correct (care should be taken for the different spellings of a source language word and the loan word, like lunch - лeн). [3, p119]

3. COMPARATIVE ANALYSIS OF ENGLISH AND UZBEK REALIES

The impression and response of the receiver are most crucial when translating words with cultural connotations. A translator should be aware of any potential issues the receptor may have and select the optimal translation method while taking into account the receptor's prior knowledge. [3, p 119]

The issues with cultural word translation are primarily brought on by some incorrect assumptions and perceptions. Failure to translate cultural terms into the target language may have negative effects on the intended audience. Cultural misconceptions are one of them. It happens when a word is incorrectly translated into the target language's cultural context by the translator. If the cultural misunderstanding is identified in a translation text, the target readers will not interpret the same message as the target text. Thus, we can comprehend how a word can mean different things and prevent communication misunderstandings. To prevent cultural misconceptions, cultural word translation analysis must be done, especially while executing translation procedures.

I finally stretched my legs to the "tancha" after some time. I was forced to swallow a strange, unpleasant beverage by Hoji Buvi. (Tancha, a local heating source, is a sandal. It has a long history of use in countries in the East, including Central Asia,

Afghanistan, Iran, Turkey, and Japan. A hole is dug in one side of the room, and the interior is carefully plastered and shaped for sandals. There is a table there, and a blanket covers it. It is heated with wood or charcoal.)

Other nations are enriched by encountering it and learning something fresh, intriguing, valuable, and significant for them in this particular character. National originality is reflected in literature and other fields of social science. The more significant it is, the more it is rich in content, progressiveness, and brightness.

Nima uchundir onam tez-tez tolqon qilardi. Sababini keyin tushunganman. Non ko'pligi uchun emas, kamligi uchun tolqon qilisharkan. [4, p 21]

I wonder why my mother made tolqon so frequently. Later, I understood why I had prepared it. I learned that my parents were unable to provide our family with bread.

(A food called **tolqon**. It is made from fruit, bread, wheat, oats, and corn. Crush roasted grain, dry bread, or fruit crumbs with a mixer as the preparation method. If you'd like, you can add some sugar.) The most common translation technique is culture equivalence, while the most frequently used culture-bound word is material culture. We translators can infer from the relationship between cultural word and method analysis that each cultural word class necessitates a unique translation process.

Chimildiq - muqaddas joy. Unga xiyonat qilishni hayolingizga ham keltirmang. You have a sacred spot in Chimildik. Don't consider betraying anyone. Chimildik. Uzb. [the same popuk for chimildiq and po'pak - fringe] a wedding ceremony curtain with fringe

Differences in cultural references, such as cuisine names, event names, and general cultural meanings, may give birth to cultural difficulties. Language localization will be used by the translator to accurately adjust the translation to the intended culture. Supadagi xontaxta oldiga borib o'tirdim. Dasturxonda to'nkarib qolgan ikkita piyola bilan choynakdan bolak narsa yo'q edi. [4, p 22]

I went over and sat down at the xontaxta. On it, there was only a teapot and two cups. (Xontaxta — a piece of furniture; the low table's shape might be either circular or rectangular. As a kitchen table, it is used. It sometimes goes by the name "low table.")

Any literary work that is published on a national level will represent issues, features, and interests of that country. The idea of peoples about one another is expanded and enriched by literature that travels from one country to another. One of the hardest examples to portray national coloration is this one. Very significant literary works were made available to individuals who spoke other languages and were able to appear in many other nations as a result of the translation. The translation promotes intercultural understanding and human enrichment.

Insofli odamlar bevaga choyxona yonboshidagi pastak hujrani ajratib berishgan. The widow living next to the choyxona received a tiny house from the village's honest residents. [4, p 36]

The teahouse, also known as "Choyxona," is a common cafeteria made exclusively for consuming tea. Iran, Turkey, and the countries of Central Asia are all affected. They don't sell alcoholic beverages there.)

Kechqurun o'sma ezib qo'yuvdim. Shu savil qurib qolmasin, deb qoshimga qo'yaqoluvdim.

Later that night, I pinched a tumor (usma). I buffed it on my brows so as not to ruin it.

O'sma is a particular kind of plant that is found primarily in Central Asia; Uzbek women can make use of it by squeezing its leaves and applying them on their eyebrows and eyelashes as both a decorative and a therapy.

The dissemination of national cultural boundaries through translation has a significant beneficial and enriching impact on the language. It is true that numerous new concepts, discoveries, theories, and so forth enter the language along with translation, resulting in the emergence of fresh linguistic constructions and figurative meanings. When translating from a literary language that is not completely established, this aspect is crucial. The literary language enhances this country's metaphorical potential, cultural identity, and spiritual growth. The foundation of a creative translation is a creative attitude toward the original language, which serves as the source of the faith in its potential and beauty. Geographical elements can typically be distinguished from other cultural terms by the fact that they are typically politically, commercially, and politically value-free.

U tusatdan bir guruh *chilim* chekib turgan yigitlarga ko'zi tushdiyu, ko'rmaslikka oldi. She tried to hide her surprise when she unexpectedly noticed some young males smoking chilim. (Chilim an oriental tobacco pipe that draws smoke through water in a bowl using a long, flexible tube.)

When translating from Uzbek to English, it can be challenging to portray some terms that have meanings in Uzbek but not in English. How therefore should we approach this issue? That is a challenging assignment that needs to be completed. Before translating, it is essential to understand both ethnicities' cultures. Translators are better able to render words accurately if they have a thorough understanding of the nationality and its culture.

- *Sovchi* degan gap qayoqdan chiqqan? - Guli jahl bilan qo'l siltadi. - Hali unisi keladi qiyshayib, hali bunisi keladi, tugunini osiltirib! [4, p50]

Why is Sovchi needed? Guli nervously shook her hands. I do not require them. However, they continue to arrive without my consent.

(Sovchi-it might be he or she, who is able to visit someone's home and inquire about a bride for their daughter. Uncles, aunts, or another relative are typically invited to go there and beg permission to get married.)

Finding and capturing the essence of national characteristics and distinctive

character is the translator's job. The ability to accurately communicate these nationality traits creates the opportunity to highlight the work's internationality.

- Bu — umr savdosi. — Keyin shisha nosqovog‘ini olib, ***nos*** otdi.

- Qizingni ko‘ngliniyam bilish kerak [4, p 54]

- We need to be clear about whether she agrees to getting married or not since life is complicated, he said, placing several nos beneath his tongue before continuing.

(**Nos** - It is manufactured using tobacco. After some time, the tongue can be placed under the no for spitting. Men typically use it.)

Bektemir qo‘lbola ***nosdan*** bir chimdim til tagiga tashlab, keyin tupurdi. (*Oybek*, «*Quyosh qoraymas*» asaridan)

After placing some nos under his tongue, Bektemir spit it out.

When translators were able to accurately capture each work's individuality, the translations took on the same masterful qualities as the originals. One of the guiding principles of creative translation activity is to ensure that the originality and national flavor of the work are preserved in the successful translations. Like everything else in the globe, national coloring is constantly changing. Here, the role of translation is enhanced by one fortunate event. It is his responsibility to convey this dynamic stability to readers in other countries. The translator's job is to defend the beauty and richness of the local tongue, as well as its boundless capacity to transmit everything contained in the greatest works of world literature.

Ertasiga choydan keyin oyimning ***mahsi*** kiyayotganini ko‘rib, mehmonga otlanayotganini sezdim-u darrov ergashdim. [4, p 57]

After breakfast the following morning, I noticed my mother wearing a mahsi. I predicted that she would be attending the quest. I jumped in with her.

Mahsi-style shoes are often constructed from ram or goat skin, have long tops without heels, and have soft soles. They are worn with rubbers or kavushes.

4. CONCLUSION

The translator must accurately portray both parts of this oneness while bearing in mind that because national and international cultures frequently overlap, there are no clear boundaries between them. The definition of a translator is that of a creative individual who creates works that go beyond the bounds of a single national culture and who serves the public by disseminating these fruits of that culture in new linguistic forms or vice versa, incorporating the scientific and cultural achievements of other countries.

Two diverse cultures are also involved in the translation process in addition to two languages. There are certain translation techniques that the translator can utilize to connect those two disparate ideas. In this thesis, the translator used a process known as cultural equivalency. We can infer from the research of the relationship between cultural words and translation processes that each cultural word class necessitates a

unique translation process.

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