

UZBEK CULTURE-BOUND EXPRESSIONS AND THEIR TRANSLATIONS INTO ENGLISH

Mukhtasar Abdullaeva

**The English Philology Department, Faculty of Foreign Philology,
National University of Uzbekistan**

E-mail address: amukhtasar@mail.ru

Abstract : This article is devoted to the translation problems of culture-bound words and expressions from the Uzbek language into the English language. Such words and expressions create difficulties for the translator. It is very challenging to find a suitable equivalent from the target language. Translation occurs as a result of human activity that allows people to exchange ideas and opinions, regardless of their different languages and cultures. Translation is a kind of cross-linguistic, cross-cultural and cross-social communication. As a kind of communication, the main purpose is nothing but to establish equivalence between the source text and the target text. In other words, as the receiver of the source message and the sender of the target message, the translator should try his best to convey all the contents of the source text into the target text, otherwise, translation as a kind of communication would end in failure.

Key words: culture, translation, literature, word-by-word translation, calque, untranslatable, transcription, transliteration, culture-bound word, proverb, idiom.

INTRODUCTION

Culture is the characteristics and knowledge of a particular group of people, encompassing religion, language, social habits, cuisine, music and arts.

Equivalent-lacking words signify notions lacking in the target language and culture. They are sometimes called untranslatable words or ‘unfindable’ words.

Sometimes equivalent-lacking words are associated with culture-bound words, the Russian equivalent being *peculiar* or culturally loaded words. However, the term of *culture-bound word* is of narrower meaning than the term of *equivalent-lacking word*. A culture-bound word names an object peculiar to this or that ethnic culture.

Equivalent-lacking words include, along with culture-bound words, neologisms, i.e., newly coined forms, dialect words, slang, taboo-words, foreign (third language) terms, proper names, misspellings, archaisms, etc. [1]

Equivalent-lacking words also include proverbs, idioms and phraseologisms. Sometimes it may be difficult to find a suitable equivalent in another language.

Words which are connected with culture are called culture-bound words. Culture-bound words are generally rendered in the borrowing language through **transcription**, **transliteration**, and **calque** translation. 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. Before translating, it is necessary to check whether a loan word exists in the target language, whether its meaning corresponds to that of the source language word, and what its phonetic and graphic form is (care should be taken for the different spellings of a source language word and the loan word).[2]

MATERIALS AND METHODS

“The coziness and beauty of an art house depends on the accuracy and precision of the building design, the elegance of the decorations, the skill of the architect and the skill of the builders. But what material it is made of, the quality of the building material is also very important.

In literary translation, on the other hand, the place of the basic “building material” - the word, which is the first and most necessary element of translation - is immense. All the problems of translating from one language into another - the

creation of art, the creation of style, the reflection of the national color - are closely connected with the word.” [3]

Translation is the transmittal of written text from one language into another.

We can add to our opinion that in addition to translating the author's work, the translator must do a great deal of additional work - a careful study of the traditions of that nation, their relationship to each other, the author's work, all scientific and literary sources. Otherwise, it is natural for the translator to make similar errors as above.

The purpose of translation is to recreate an existing work of art in another language. In this case, the translator recreates the artistic means of another language in his own language.

After all, translation has been a means of getting acquainted with the national spirituality, which is still alien, and absorbing it into one's own inner world. In the personality of the translator (in the form of a creative writer) the cultures of the two nations are harmonized [4]. What interests the translator is to present of the same new, yet undiscovered world of national national to his reader. In the personality of the translator (in the form of a creative writer) the cultures of the two cultures are harmonized.

“National value is a concept used to show the universal, socio-moral, cultural, spiritual significance of certain events in reality. Everything that is important to human and humanity, such as freedom, peace, justice, enlightenment, truth, goodness and spiritual wealth, and so on, is a value.

Although value in this sense is not applied to the value of things and objects, it is a philosophical category used to express the social significance of the value of objects, events, processes, situations, qualities, requirements, etc. This category represents not only the value of the object, but also its social significance, philosophical and axiological content, value for society and human. [5]

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RESULT AND DISCUSSION

We would like to analyse some examples taken from short story “New Year’s by Party” Rakhmat Fayzi. Uzbek women never go to the wedding parties and any kind of ceremonies with empty hands. They take there some food, some kind of cloth with themselves. The main hero of the story Bakhri khola’s words:

- **Ҳамма гап биз хотинларнинг эскича расми-русмимизда “Олинг қуда, беринг қуда” расми ўлсин. Мана мен ... [6].**

Russian translation (translated by L.Bat and P.Kodirov):

- **Да, всему виной наши глупые старые обычаи: “Бери, кума, - верни, кума!” [7].**

English translation (G.Khanna and D.Skvirskiy):

“Of course, the whole trouble was caused by our ridiculous old customs: **“Take it, old girl – return it, old girl!” [8].**

Uzbeks have a habit. Depending on the present the guest has brought to the host’s house, he should return it accordingly when he goes back to his house. There is such a proverb in the Uzbek language **“бор товоғим, кел товоғим, келишингда қуруқ бўлсанг ўрта ерда син товоғим”**. This proverb is translated into Russian word by word as **“иди, мой поднос, вернись, мой поднос, а не вернешься, чтоб черт тебя унес”**. The English translator using the Russian version translated it as **“go my tray, return, my tray, and if you don’t return may the devil take you”**.

This idiom does not exist in the Russian and English languages. Here the word-by-word literal translation of the proverb is not only correct, but also very good, it has its own internal rhythm and rhyme. An English translator who used the

Russian text also translated the proverb word by word correctly. It did not harm to the national coloring of the work. The translator who used the original language could not find the suitable equivalent. That is, here the translator could not find an equivalent to this idiom when translating from the original into another language, and used the calque translation method. The English translator also followed the Russian translator and translated this expression word by word.

One of the difficulties a translator comes across is selecting a suitable equivalent. It should be as expressive as the original and correspond in style and connotation, and convey an adequate meaning.

Uzbek people never go to someone's house with empty hands. They bring some cookies, bread, sweets and etc. this example is taken from "New Year's Party" by Rakhmat Fayzi. They were discussing about Sanaubar's presents which she had brought, Bakhri khola continued saying like this:

- Хўш, гапга келайлик. Майли, Санобар атлас қилиб келибди. Буниси ҳам ёмон эмас. Энди мана бу **бир дастурхон нони** нимаси эди (299-бет).

In Russian:

- А теперь насчет сегодняшнего... Ну, хорошо, Санобар принесла шелк на платье... Пожалуйста." Но для чего тащить полный **мешок лепешек?** (с.328).

In English:

"And now about today's business, Sanaubar brought a piece of silk for a dress. That's all right but why bring **a sack of cakes?**" (P.141).

Let's compare Uzbek and Russian texts. In the original "бир дастурхон нони" in Russian "мешок лепешек", i.e. not "бир дастурхон нони", but was translated as "**бир қоп нони**" (**a sack of cakes**). After all, Uzbeks do not carry a sack of cakes when they go to weddings, celebrations and gatherings. The English translator who followed after his Russian colleague made the same mistake. It damaged to the national coloring. Here the shortcomings of indirect translation are clearly known, i.e., the shortcomings of the interlinear language are transferred to

another. We can add to our opinion that in addition to translating the author's work, the translator must do a great deal of additional work - a careful study of the traditions of that nation, their relationship to each other, the author's work, all scientific and literary sources. Otherwise, it is natural for the translator to make the above-mentioned mistakes. But young translator Khafiza Allanazarova did not make such a mistake. She translated it correctly. We can give an example taken from “Дехқоннинг бир куни” by Utkir Khoshimov.

In the original:

“Муяссар болаликдан одат бўлиб қолган чаққонлик билан **нон** ясайди. Бир сават қилиб тандир олдига кўтариб боради, битта-биттадан ёпа бошлайди. Охириги **нонни** ёпади-ю, енгил нафас олади.”[9]

In English:

“Carrying a basket of **bread** that she made rolling out of the dough as nimbly as she took to since her childhood, she went up to the earthen stove, and baked them one by one. At last she finished and got her breath back.” [10]

However, “differences between cultures can cause more serious problems for the translator than differences in language structure.”

Translating culturally related words and phrases, such as idioms, proverbs and similes can be challenging, at least theoretically, for professional translators who are expected to be fluent in the languages in which they work.

Nida argues that translation problems are likely to happen even when the source language SL and target language TL have some similar linguistic and cultural features. This means that translation problems may vary in scope depending on both cultural and linguistic gap between the two concerned languages. Accordingly, equal importance to both linguistic and cultural differences between the SL and the TL must be taken in consideration. [11]

CONCLUSION

Translation could not have developed without culture. Literature, science, and

philosophy influence translators' conceptualizations. On the other hand, culture could not have developed without translation, since translations enrich nations with the cultural values of other nations [12].

Translating culture-bound words and expressions is a serious problem, and the translator should look for equivalents in the language he is translating that correspond to those words and expressions, without translating them word by word, and if such equivalents do not exist, then translate them literally or give their meaning. The translator is required to understand the essence of each word, translating it knowing that the word has a positive or negative meaning. Otherwise, the interpreter may again allow the above deficiencies.

Friendship, kindness, nobility, tolerance, generosity, kindness, integrity, and etc. factors that ensure human perfection, spiritual and moral beauty, as well as the eternity of life are the main features of our people. The alternative re-creation of these feelings in literary translation serves the mutual understanding of different peoples and nations, the discovery of distant lands and peoples, and the interaction of cultures.

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