



The analysis of culture-specific words in the English translations of the Uzbek historical novel "Starry Nights" by Pirimkul Kadirov

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ABSTRACT

Literary translation is considered a key tool in world culture to strengthen mutual understanding and cooperation between peoples. It is a creative process that brings national cultural and aesthetic ideas to the universal arena, as well as revealing the artistic and artistic potential of a new language. Linguistic means that reflect things and phenomena specific to a particular people, nation, or ethnic group are the main means of expressing the national characteristics of a literary work. This article discusses the direct and indirect translation of some specific words taken from Uzbek historical novels. The object of the article is the English translations of Pirimkul Kadirov's "Starry Nights" by local and foreign translators.

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Pirimkul Qodirovning "Yulduzli tunlar" o'zbek tarixiy romanining ingliz tilidagi tarjimalaridagi madaniyatga xos so'zlarning tahlili

ANNOTATSIYA

Kalit so'zlar:

milliy kolorit,
milliy xususiyatlar,
realiya,
tarixiy,
tarjima usuli,
transliteratsiya,
transkripsiya,
analogiya.

Badiiy tarjima jahon madaniyatida xalqlar o'rtasidagi o'zaro tushunish va hamkorlikni mustahkamlashning asosiy vositasi sanaladi. Bu yangi tilning badiiy imkoniyatlarini ochib berish bilan birga milliy madaniy-estetik g'oyalarni umuminsoniy maydonga olib chiqadigan ijodiy jarayondir. Muayyan xalq, millat, elatga xos narsa va hodisalarni aks ettiruvchi lisoniy vositalar adabiy asarning milliy xususiyatlarini ifodalovchi asosiy vositadir. Ushbu tadqiqot ishida o'zbek tarixiy

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romanlaridan olingan ayrim o'ziga xos so'zlarning bevosita va bilvosita tarjimasi muhokama qilinadi. Maqolaning obyekti Pirimqul Qodirovning "Yulduzli tunlar" asarining mahalliy va xorijiy tarjimonlar tomonidan ingliz tiliga tarjimalari hisoblanadi.

Анализ национально-культурной лексики в английских переводах узбекского исторического романа «Звездные ночи» Пиримкула Кадырова

АННОТАЦИЯ

Ключевые слова:

национальный колорит, национальные особенности, реалии, исторический, метод перевода, транслитерация, транскрипция, аналогия.

Художественный перевод считается ключевым инструментом в мировой культуре для укрепления взаимопонимания и сотрудничества между народами. Это творческий процесс, который выводит национальные культурные и эстетические идеи на всеобщую арену, а также раскрывает художественный и художественный потенциал нового языка. Языковые средства, отражающие вещи и явления, характерные для конкретного народа, нации, этнической группы, являются основными средствами выражения национальных особенностей литературного произведения. В данной научной работе рассматривается прямой и косвенный перевод некоторых специфических слов, взятых из узбекских исторических романов. Объектом статьи являются английские переводы «Звездные ночи» Пиримкула Кадырова, выполненные местными и зарубежными переводчиками.

INTRODUCTION

Any work of art is the product of the creativity of a person, its author, who grew up in a certain cultural environment. This environment is reflected in the artistic text because the author consciously or unconsciously touches upon the surrounding customs, traditions, national mentality, and characteristics of people's life and everyday life, that is, expresses the culture of his people. Currently, the concept of culture includes all the features of historical, social, and psychological phenomena characteristic of a particular ethnic group. Taken as a whole, these features create a national color in the work. National color is manifested in works of art in its natural forms, in the composition of the image, character, plot, composition, language, and style. The expression of words that denote life concepts specific to different peoples in translation is one of the important factors determining the national character of the work. Therefore, the translator is required to approach such lexical units with sensitivity. In addition, the issue of preserving the national spirit in the translation process deserves special attention. Special subtle methods must be used so that the national characteristics of the original do not inadvertently replace the specific spirit of the target language. Therefore, the sum of nationality reflected in a work of art "national color" is noted in its place as an important element that reflects the aesthetics of the work and the identity of the people.

LITERATURE REVIEW

There is no single opinion in the scientific literature on the methods of translating lexical units that express the life concepts and cultural characteristics of peoples. This is mainly explained by the creative nature of the translation process. Since there is no universal approach to determining the appropriate translation method for each original text, the solution of such issues in many cases depends on the individual skills and creative approach of the translator.

The issue of restoring national characteristics remains relevant today, both theoretically and practically. In the translation process, a creative approach, effective use of the lexical and semantic capabilities of the language, and preservation of the general aesthetic content of the work are of decisive importance in solving this problem. Words with national characteristics are also used in science together with the term *realia*. Some researchers have used terms synonymous with the word “*realia*” and called them “*culturemes*”. [6, 224]

Nationally colored words include terms denoting national dishes, clothing, musical instruments, household items, names, nicknames, local village features, architectural monuments, geographical names, natural landscapes, social classes, titles, institutions, religious ceremonies, and other ethnographic signs. Restoring national identity and expressing it through other language means is one of the main problems of literary translation. In literary translation, issues of preserving nationality are mainly reflected in the process of comparing the translated work with the original. A reader who knows English well, for example, if he can read the work in the original language, will also read the translated version in his native language. In this process, a work created in two languages can either cause the reader to appreciate the work more highly or else to complain that it does not fully convey the effect of the original. Taking this into account, for the translation process not to remain just an experiment, the translator must be well-versed, able to think critically about his work, and able to perfectly transfer the subtleties of nationality to another language. At the same time, the experience gained in ensuring linguistic and cultural harmony in the translation process is of decisive importance.

Peter Newmark proposes a classification of foreign cultural words, dividing them into several categories: ecology (flora, fauna, winds, climate), material culture (food, clothing, houses, cities, transportation), social culture (work and leisure), organizations, customs, activities, procedures or concepts (including artistic, religious, political and administrative subcategories). Newmark also emphasizes other elements of social culture, such as gestures and customs. [7, 226]

According to Tahir Malik, popularity among the world community depends not only on the author's position but also on skillful translation. Translating a work that reflects nationalism and historicity in every line is a difficult task for a translator, and the success of this process depends mainly on two factors: first, the translator's perfect knowledge of the period in which the historical work was created, and second, the ability to deeply understand the national spirit in the work and accurately reflect it in another language. [3, 32]

Having considered various interpretations of the concept of “*realia*”, we conclude that the translator's background knowledge is important for the correct and accurate translation of realities. All researchers emphasize that reality is a culturally determined entity, that a special approach is needed to translate it, and that the correct translation of reality is the basis of effective intercultural communication.

Here are some translation methods of specific words in translation studies. Uzbek translators use three methods of translating nationally specific words.

1. Transliteration – the replacement of letters of one language with letters of another language. When translators use this method, they usually leave comments under the text. The use of this method is explained by the lack of correct equivalents for realities in the target language.

2. Analogy – giving a similar, i.e. alternative concept.

3. Creating new words and word combinations – recreating nationally specific words and phrases under the original language. [2, 76-78]

METHODOLOGY

In the process of studying the issues of preserving national color in translation, previous scientific research in the field of translation theory and practice was analyzed. In particular, conclusions were drawn based on scientific sources such as E. Ochilov's "Theory and Practice of Translation" and "Issues of Artistic Translation", Q. Muasayev's "Fundamentals of Translation Theory", as well as I. Gofurov, O. Muminov and N. Qambarov's "Theory of Translation". The methods and techniques put forward in these works were analyzed, and scientific and theoretical approaches to the principles of preserving national color in translation were developed. Examples are taken from the English translation of P. Kadirov's "Starry Nights".

DISCUSSION

Our research on the translation of Uzbek historical novels in the 21st century shows that several historical works have been directly and indirectly translated into English. One of the historical novels analyzed in our study is Pirimqul Kadirov's novel "Starry Nights", which depicts the life of the king and poet Zahiriddin Muhammad Babur. The novel covers the events that occurred from Babur's accession to the throne to the last days of his life. The work was created between 1969 and 1978. The work has been translated into English twice. The first translation, made in 2019 by Ilkhomjon Tokhtasinov, U. Yuldoshev, and A. Hamidov, employees of the Samarkand State Institute of Foreign Languages, was published under the title "Starry Nights: Babur". In 2023, the translation, made by Carol Ermakova with the support of the Islam Karimov Foundation, was published under the title "Babur: Starry Nights". Ermakova's translation was published by the French publishing house "Nouveau Monde Editions" under the editorship of Julie Weekenden. The famous Uzbek artist Bobur Ismoilov created illustrations for the publication.

Below, we analyze passages that reflect nationality in English translations of Pirimqul Kadirov's "Starry Nights".

The word **chakmon** refers to a long men's robe made of woolen fabric and is considered a national costume worn by our ancestors in ancient times.

Original text	Direct translation	Indirect translation
... Uning xina qo'yilgan qo'llari gulday chiroyli. Boshiga otasining qora jun chakmonini yopinib chiqqan ekan. [8, 4]	While running out from the house for the meeting with Takhir, the girl had thrown over her head her father's black woolen chakmon . [5, 5]	Robia had hastily thrown her father's black chekmen over her head as she hurried out of the house to meet Tahir. [1,18]

As can be seen from the above translations, the word **chakmon**, which was originally given in the direct translation, was translated through the transcription method, preserving the nationality, but when it was used for the first time, no explanation was given by the translator. In the indirect translation, it was given through the transliteration method, and the translator's explanation was given as "*a long winter kaftan, usually made of wool, and worn by men*". In both translations, the reality of this clothing was used reasonably and the spirit of nationality was preserved.

CONCLUSION

The process of translating culturally specific words is closely related to preserving national color and accurately conveying the meaning to the target audience. Such words pose difficulties in translation not only due to linguistic but also cultural and semantic differences. Therefore, translators use several strategies to convey cultural realities, including transliteration, equivalent selection, interpretation, or adaptation. Thus, the process of translating such words requires not only linguistic knowledge but also the ability to understand cultural differences and optimally convey them in translation. In this, the competence and strategic approach of the translator are important factors.

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