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TRANSLATION PECULARITIES OF CULTURAL WORDS IN "BABURNAMA" FROM UZBEK INTO ENGLISH

Specialty: 5A – 120201

Translation Theory and Practice (the English Language)

DISSERTATION FOR MASTER'S DEGREE

The work has been discussed
and recommended for defense
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INTRODUCTION

In this modern system of education learning foreign languages is not on the last place. Uzbekistan is in need of highly qualified specialists in the field of foreign languages. Uzbek Republic is integrating into the international world community in such spheres as economy, policy, diplomacy, education trade, technologies, art and science. I.Karimov says in his speech: "*State sovereignty along with membership in the United Nations and other international organizations has given Uzbekistan an opportunity to conduct independent foreign policy, search for ways to join the international community and prioritize the goals of internationals relations.*" [1]

The qualification paper entitled **"Translation pecularities of cultural words in "Boburnoma" from Uzbek into English"**deals with the correspondences of a group of words or phrases, which lexically and culturally cause translation problems. Translation, involving the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, entails a process of cultural de-coding, re-coding and en- coding. As cultures are increasingly brought into greater contact another, multicultural considerations are brought to bear to ever-increasing degree.

Multilateral approach to the language material analysis along with considering pragmatic meaning of language units enables us to interpret in a new way many phenomena that attracted the attention of linguists and translators.

The actuality of the Work. We know that translation process isn't an easy one. That's why, when translating, we take into consideration three requirements: source text, target text and the reader. In this case we pay more attention to the reader. This work is a new one, because it was not done before.

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[1]   **Karimov I.A** «There is no future without historical memory» Uzbekistan 1999, pp.149-150

A few general considerations govern the translation of all cultural words. First, your ultimate consideration should be recognition of the cultural achievements referred to in the SL text, and respect for all foreign countries and their cultures. Two translation procedures which are at opposite ends of the scale are normally available; transference, which, usually in literary texts, offers local color and atmosphere, and in specialist texts enables the readership (some of whom may be more or less familiar with the SL) to identify the referent - particularly a name or a concept - in other texts (or conversations) without difficulty.

The aim of **the** paper is to look through all relevant problems to translation, especially with a lingo-cultural approach to it. Cultural terms usually present fewer problems, and the considerations we are going to discuss also will hold good for their translation. Nevertheless, there are many problems. It is the translator's duty not to let words without their explanation.

The tasks of the paper are the followings:

1) The history of translation of "Baburnama" into English

2) Translation theory and principles of translation

3) Cultural priorities of translation studies

4) Translation and culture

5) The implication of culture on translation theory and practice

6) The categories of cultural words in Linguistics

7) Translation of cultural words in "Baburnoma" into English

The novelty of the work. Translation pecularities of cultural words into English in Boburnoma has been studied for the first time in the linguistic literature.

It is for the first time translation of cultural words in Baburnama has been investigated from the point of view: the definition of the culture and its connection with translation; difference of cultural categories; translation problems connecting with cultural terms; the influence of cultural terms on translation process; the review all possible source illustrating translation theory.

The theoretical importance of the work. While working on cultural terms a translator should bear in mind that they belong to different nations. This work can be used in different seminars on translation not only for translation faculty students but also for others who want to obtain good knowledge. This work helps to enrich or to build a basis to develop translation theory.

The practical value of the Paper. This work can be used in seminars on translation theory and literature to debate on issues said above. It is also useful in working out on manuals, textbooks, etc.

The structure of **the** Work. The work consists of an Introduction, two chapters, conclusion and the list of used literature.

Introduction highlights actuality, aim, tasks, theoretical and practical values and others.

The first chapter deals with general notions and theories on translation, theory of meaning and methodology to find words.

The second chapter discusses matters on translation, bound to culture. Principles of translation applicable in translation of cultural terms, lexical problems of translation and analysis of translation will be taken place in this chapter.

Chapter I. The main theoretical problems of cultural words in literary translation

1.1 The history of translation of "Baburnama" into English

The memoirs of Zakhiriddin Muhammad Babur are a unique text not only within the literature written in a Turkic language. It is a long prose text most probably written in a cultivated, but at the same time colloquial language. The text deals with many types of information and sometimes reveals even emotions of the author. The author himself is bilingual in Chagatai Turkic and Persian and educated in the Islamic sense of his time and his homeland. Thus, the text is a premium source to learn many things about the Chagatai language of this period.

"Baburnama" offers a lot of information on political and social history, gender relations, material culture and techniques, social behavior, kinship (mainly of the Temurids, but also of others), languages, religions, literature, medicine, warfare and military organization, demography, geography, minerals, animals and plants, agriculture, handycraft, trade, roads, irrigation, settlement and fortifications of different size and type, cuisine, sports, poetry, music many others – and this not only for Western Turkistan, but also for what is today Afghanistan, Pakistan and India.

Zakhiriddin Muhammad Babur worked in deserving poem and poetry and wrote several works such as "Aruz risolasi", "Mubayyin", "Harb ishi", "Hatti Boburiy", "Baburnoma", "Volidiyya" and others.

"Baburnama" which written by Z.M.Babur was translated into more than 30 foreign languages and became well-known in east and West Country languages. As Babur said in his "Baburnama" : Doctor said that being remembered with releasing is the second life of which given to person. The words which said by Babur it proves that how much he was very true and the research which work in Baburnama are also seen.

About 528 years Baburnama had been learning and science people have being satisfied to its deep meaning. Z.M.Babur's "Baburnama" include 3 seasons. They are Fergana, Afghanistan, and India. This profound work is translated into English many times and among them three translations are the best ones.

The first translation was made by John Leyden William Erskine in 1826. The second translation was made by Anita Susanne Bevridge and Henry Beviridge in 1921. The third one is translated by the great talented person and the author of "Great Mogul Empire" Anna Maria Shimmel's postgraduate Viler Taxton's translation in 1996.

The translation of sacred books was translated by different ethnic groups and studies and studied. There are translations of novels by centuries for researching these translations. "Baburnama" was researched, compared and studied by historians, textologist, translatologists according to different points.

Scientists began to make research works on "Baburnama" by Zahiriddin Muhammad Babur in the middle of XVIII century. Near to five hundred scientific articles, epistles, monographs about Baburmirzo were written and published in many different languages.

"Baburnama" was translated by European scientists on oriental studies, such as, Vitsen, D. Derbelo, John Leyden, William Erskine, R.M.Kaldekot, S.Leyn Paul, E.Holden, M.Elfinston, Jam Lui Bakye Grammon, G.M.Elliot, V.X. Moreland, A.Pavde Kurtail, F.G.Talbot, A.Denison Ross, Anita Susanne Bevridge ,Henry Beviridge, X.Lemb, A.M.Shimmel, M.B.Koprilizoda, Russian scientists such as, N.I.Ilminskiy, N.N.Pantusov, V.V.Vyatkin, N.I.Vesedovskiy, V.V.Bartold, A.N.Samoilovich, M.Salye, A.A.Semyonov, A.Yu.Yakubovskiy, I.V.Stebleva and avghan scientists ,such as, Ahmad Ali Kohzod, Abdulhay Habibiy, Gulchin Maoniy, Indian scientists, such as, Zokir Husayin, Nurul Xasan, Muni La'l, S.A.Sharmi, R.P.Tripatxi, P.Saran, Muhibbil Xasan translated into English.

Uzbek scientists who work on Baburnama, such as A.Fitrat, S.Azimjonova, Kh.Yokubov, Ya, Gulomov, V.Zohidov, I.Sultonov, A.Kayumov, A.Khayitmetov, F.Sulaymonova, Kh,Khasanov, N.Mallayev, S.Khasanov, Kh.Nazarova, P.Kodirov, S.Jamolov, B.Valihodjayev, P.Nabiyev, A.Abdugafurov, B.Kosimov,N.Komilov, J.Sharipov, M.Khlobekov, A.Abduazizov, B.Mamatov, S.Rahimov, G.Khojayev, L.Khojayeva, F.Salimova, S.Shukrulleyev achieved to create Uzbek aburology(people who work on Baburnoma). They studied it historical, literal, geographic, translation and ethimologically.

After our independence many dissertations and thesises on Baburnama were defended for the award of Candidate of pilological sciences, such as "Лексикографические и текстологические характеристики восточное-тюркского словаря" Пав де Куртейля и перевода « Бабурнаме»(1997) ,by Fotima Salimova,"The meaning pecularities of numbers in "Baburnama"(2000)by Nazokat Jiyanova, "The problems of recreating literary and author's style in English translations of "(2002)by Mahamatismoil Sobirov, "Translation and expressive means of historical-archaic lexics in translation"(2003) by N.O'rmonova, "Comparative analysis of poems in foriegn translations of "Baburnama""(2003) by R.Karimov, "Comparative analyse of "Baburnama" and "Shajarai Turk"" (2004)by M.Abdullayeva.

"Baburnama" appeared in the books were written in Turkic languages describing geographical-social conditions in Transoxia but it differed from the book "Shajarai Turk" so that it was the book written in the aoutobiographical style writing that included different types of the proverbs refering astonishment regret; the nicknames used for men as the name such(Ibragim Chopuq) gave a chance to highlighte its time the sayings used for historical people to evaluate cunductly; phraseological units are used for the students who got satisfaction from Babur's meaning ocean. The phrase used for the first time by Babur. The next time on other pages it was more difficult he used the synonyms, showed that Babur's vocabulary

was very rich. For instance, he used the phrases *"shunqor bo'ldi"*, *"Tangri rahmatiga berdi"*, *"Foniyni vido qildi"*.

Phrases and phraseological units in English translations in "Baburnama" were expressed differently , for instance, *pased away, took a flight into another world, went from this transitory world, departed from this filthy world, went to God's meccy, went from this mortal world, topled into the ravine, gave up a ghost.* In this PhD thesis of Nazokat Jiyanova the features of numberation meaning were expressed disticntly.

In this thesis the numerating express the money cost: *dinor, dirham, ashrafiy; for weight: misqol, to'la, batman, pushtivora, qop, sanduq, teva, sabod, rafi; for length: mil, manzil, bir quloch, gaz, qarich, kindikdin, to'piqdin, belcha, sochuning uzunligicha; for the numerating expressing the quarter: chorak, chaxot, dong; for the time: pas, paxz, gari, qismat, namozi shom, namozi peshin, namozi degar, bir sut tishimi, ot mingincha fursat, qilich sug'urguncha fursat, tig'chi tig' urguncha fursat*; for numerals used synonyms analysing the lexic units and the feature of the words were studied.

In the PhD thesis of Nigorahon O'rmonova under the title of "The ways of expressing historical, archaic lexics in translation" and distinctness of translation through what way how expressed archaic lexics in translation were written.

In the thesis "historic –archaic vocabulary and the problems of expressing the spirit of that time". The book written were highlighted.

In translation expressing of historic names giving the commentary on the background of archaic words are studied.

In this field the researcher worked on the translation of the work and the adecvaties of translation versions. The problems of translation of realias, relation to historical memuar text has been analyzed from the field of literary. It is learned in

these three perfect translations how to translatethe orign and the spirit of the work into English.

Khasan Kudratillayev claimed that "Baburnama" was written in more simple, fluent and understandable language for the reader than the works of Navoi, Khondamir and Vosifiy.

He learned "Baburnama" in details and besides that "Shakhnoma" by Firdavsiy, "Hamsa" by Navoi, "Shayboniynoma" by Muhammad Solih, "Zafarnoma" by Ali Yazdiy, "Matlai sadayin and majmai bahrain" by Abdurazzok Samarqandiy and he proved that the discription of "Baburnama" was so lively, real and vivid.

Zulhumor Kholmonova's thesis for PhD on "Lexical investigation of "Baburnama" was written from the point of view of linguistics. Zulhumor Kholmonova learned "Baburnama" attentively and she found the number of Turkish, Arabic, Persian-Tadjik and Mongolian words were used in this prose.

1.2 Translation theory and principles of translation

Translation theory is the study of the proper principles of translation. Based on a solid foundation of understanding of how languages work, translation theory recognizes that different languages encode meaning in different forms, yet guides translators to find appropriate ways of preserving meaning, while using the most appropriate forms of each language. Translation theory includes principles for translating figurative language, dealing with lexical mismatches, rhetorical questions, inclusion of cohesion markers, and many other topics crucial to good translation.

Basically there are two competing theories of translation. In one, the predominant purpose is to express as exactly as possible the full force and meaning of every word and turn the phrase in the original, and in the other predominant purpose is to produce a result that does not read like a translation at all, but rather moves in its new dress with the same ease as in its native rendering. In the hands of a good translator neither of these two approaches can ever be entirely ignored. Conventionally, it is suggested that in order to perform their job successfully, translators should meet three important requirements; they should be familiar with:

•the **source language**

•the **target language**

•the **subject matter**

Based on this premise, the translator discovers the meaning between the forms in the source language and does his best to produce the same meaning in the target language-using the forms and the structures of the target language. Consequently, what is supposed to change is the **form and the code** and what should remain unchanged is the **meaning and the message.** (Larson, 1984)

In practice, there is also considerable variation in the types of translations produced by translators. Some translators work only in two languages and are competent in both. Others work from their first language to their second language, and still others from their second language to their first language.

Two translators may be translating from the same source text and into the same target language, and yet the results may be very different. There is not one correct translation of a given text. Reasons for this variation include:

•the **purpose** of the translation

•the **translation team** itself

•the target language **audience** for whom the translation is intended
The results are three translational philosophies that fall someplace on a continuum from literal translations to idiomatic translations. **Literal** (word-for-word) translations follow very closely the grammatical and lexical forms of the source text language, whereas **idiomatic** (thought-for-thought) translations are concerned with communicating the meaning of the source text using the natural grammatical and lexical items of the receptor language. Translations that add to the source text, paraphrase, or change certain information for a specific effect-such as commentary-are called **unduly free,** *ox free translations.*

One of the earliest attempts to establish a set of major rules or principles to be referred to in literary translation was made by French translator and humanist Etienne Dolet, who in 1540 formulated the following **fundamental principles of** translation *("La Maniere de Bien Traduire d'une Langue en Autre"),* usually regarded as providing rules of thumb for the practicing translator:

• The translator should **understand** perfectly the content and intention of the author whom he is translating

• The translator should have a perfect **knowledge of the language** from which

he is translating and an equally excellent knowledge of the language into which he is translating

- The translator should **avoid the tendency to translate word for word,** for to do so is to destroy the meaning of the original and to ruin the beauty of the expression
- The translator should employ the forms of speech in **common usage**
- The translator should - through his choice and order of words - produce a total overall effect with **appropriative tone**

Seventeenth century poet and translator, Abraham Cowley, advocated **freedom in translation.** He treated word-for-word translation as one mad man translating another. His contemporary, John Dryden, identified three types of translation:

- **Metaphrase** - involving 'word by word' and 'line by line' translation
- **Paraphrase** - involving 'sense by sense' translation
- **Imitation** - involving variance from words and sense by abandoning the text of the original as the translator sees fit.

In 1791, Scottish jurist and historian Sir Alexander Fraser Tytler published his celebrated *"Essay on the Principles of Translation",* in which he describes a good translation to be: "that, in which the merit of the original work is so completely transfused into another language, as to be distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work."

Tytler proceeds to suggest certain rules to be used to guide translators in their work and criterion for judging the efficiency of their translations. According to Tytler, the ideal translation should:

- give a complete transcript of the **ideas** and **sentiments** in the original passage

• maintain the **character of the style**

• have the **ease** and **flow** of the original text

The ideas of Tytler can give inspiration to modern translators and scholars, particularly his open-mindedness on **quality assessment** and his ideas on linguistic and cultural aspects in translations.

With the flourish of modern linguistic studies, the literature on translation has started to become more objective and systematic. Modern translation theory has moved away from a **purely linguistic** perspective toward the methodology of incorporating **non-linguistic disciplines,** most notably Semiotics (the systematic study of signs, sign systems or structures, sign processes, and sign functions) to supplement existing theory.

In 1964, linguist Eugene A. Nida Claimed to **separate translation studies from linguistics,** since one can translate without knowing anything about linguistics at all, in the same manner that one can speak a given language fluently without being a student of the science of language.

Knowledge of the linguistic and stylistic characteristics of language varieties, however, can be of great use in translation. With such knowledge, one can then search for the equivalent variety in the target language, find out its main characteristics, and bear them in mind in order to reproduce them, as far as possible, in the translated version. According to Nida, a translator:

• **analyzes the message** of the text in question into its simplest and structurally clearest forms in the source language

• **transfers** it at this simple level to the target language

• **restructures** it at this simple level to the target language which is most appropriate for the particular type of audience in mind.

Such a summary is clearly on the right track. It encourages translators to concentrate on what is important, and to restructure the form when it necessary to convey the meaning. Such an emphasis is especially helpful in a situation where communication is difficult, because it is better to transmit at least a minimal core content, rather than to produce a formal equivalent that does not work at all.

Although the principle of **dynamic equivalence** has been an existence for a long time and has been used on rare occasions in older translations, it was first given that name and formulated as a systematic translation principle in the seventies by Eugene Nida.

According to Nida, "language consists of more than the meaning of symbols and combination of symbols; it is essentially a code in operation, or, in other words, a code functioning for a specific purpose or purposes. Thus we must analyze the transmission of a message in terms of *dynamic dimension.* This dimension is especially important for translation, since the production of equivalent messages is a process, not merely of matching parts of utterances, but also of reproducing the **total dynamic character** of the communication. Without both elements the results can scarcely be regarded, in any realistic sense, as equivalent."

Linguists and teachers of translators developed this theory of dynamic equivalent translation to spell out in detail the differences between **form** and **meaning,** the differences between different languages, and the kind of practices that lead to sound translation. Central to the theory was the principle of translating *meaning* in preference to *form.*

Thus dynamic equivalence, or **functional equivalent** translation, is one that seeks to represent adequately and accurately in good target language grammar, style, and idiom, that which the words and constructions in the source language conveyed to the original recipients.

By contrast, a **formal equivalent** translation is one that seeks to translate from one language to another using the same grammatical and syntactical forms as the donor language whenever possible.

Description of the translating process is one of the major tasks of the translation theory. Here we should mention about V.N. Komissarov who dealt with the dynamic aspects of translation trying to understand how the translator performs the transfer operation from Source Text (ST) to Target Text (TT).

Psychologically viewed, the translating process must needs include two mental processes - understanding and verbalization. First, the translator understands the contents of ST, that is, reduce the information it contains to his own mental program, and then he develops this program into TT. The problem is that these mental processes are not directly observable and we do not know much of what that program is and how the reduction and development operations are performed. That is why the translating process has to be described in some indirect way. The translation theory achieves this aim by postulating a number of translation models.

A model is a conventional representation of the translating process describing mental operations by which the source text or some part of it may be translated, irrespective of whether these operations are actually performed by the translator. It may describe the translating process either in a general form or by listing a number of specific operations (or transformations) through which the process can, in part, be realized. Translation models can be oriented either toward the situation reflected in the ST contents or toward the meaningful components of the ST contents.

[1] Komissarov V.N. Manual on translation from English into Russian. Moscow. 1991. p. 8

The existing models of the translating process are, in fact, based on the same assumptions which we considered in discussing the problem of equivalence, namely, the situational (or referential) model is based on the identity of the situations described in the original text and in the translation, and the semantic-transformational model postulates the similarity of basic notions and nuclear structures in different languages. These postulates are supposed to explain the dynamic aspects of translation. In other words, it is presumed that the translator actually makes a mental travel from the original to some interlingua level of equivalence and then further on to the text of translation.

In the situational model this intermediate level is extra linguistic. It is the described reality, the facts of life that are represented by the verbal description. The process of translating presumably consists in the translator getting beyond the original text to the actual situation described in it. This is the first step of the process, i.e. the break-through to the situation. The second step is for the translator to describe this situation in the target language. Thus the process goes from the text in one language through the extra linguistic situation to the text in another language. The translator first understands what the original is about and then says "the same things" in TL. A different approach was used by E. Nida who suggested that the translating process may be described as a series of transformations. The transformational model postulates that in any two languages there is a number of nuclear structures which are fully equivalent to each other. Each language has an area of equivalence in respect to the other language. It is presumed that the translator does the translating in three transformational strokes. First the stage of analysis he transforms the original structures into the nuclear structures, i.e. he performs transformation within SL. Second the stage of translation proper he

[2] Комиссаров В.Н . Лингвистика и перевод. М. 1980. стр. 134

[3] Комиссаров В.Н . Лингвистика   и перевод. М. 1980. стр. 79

replaces the SL nuclear structures with the equivalent nuclear structures in TL.

And third the stage of synthesis he develops the latter Into the terminal structures in the text of translation.

A similar approach can be used to describe the translation of semantic units. The semantic model postulates the existence of the "deep" semantic categories common to SL and TL. It is presumed that the translator first reduces the semantic units of the original to these basic semantic categories and then expresses the appropriate notions by the semantic units of TL.

In describing the process of translating we can explain the obtained variants as the result of the translator applying one or all of these models of action. This does not mean that a translation is actually made through the stages suggested by these models. They are not, however, just abstract schemes. Training translators we may teach them to use these models as practical tools. Coming across a specific problem in ST the translator should classify it as situational, structural or semantic and try to solve it by resorting to the appropriate procedure.

Another approach to the description of the process of translating consists in the identification of different types of operations performed by the translator. Here the process is viewed as a number of manipulations with the form or content of the original, as a result of which the translator creates the text in the target language. The type of operation is identified by comparing the initial and the final texts. We should mention one more specific procedure which may come handy to the translator when he is baffled by an apparently un-solvable translation problem. It may be called the compensation technique and is defined as a deliberate introduction of some additional elements in translation to make up for the loss of similar elements at the same or an earlier stage. The compensation method is often used to

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[4] E. Nida. Translation. Oxford. 1987. p. 98

render the stylistic or emotional implications of the original.

1.3 Culturalist priorities of translation studies

Translation theory has proliferated lately, but has yielded no centrally authoritative account. Different approaches - linguistically or culturally biased - compete robustly with one another, and with the concerns and insights - different again - of working translators. There is an urgent need, not for a new "master theory" (which would not be accepted anyway), but for a "translation-studies met language" in which different theoretical emphases would become mutually explicable and permeable. Yet even that would have to be constructed on some self-consistent theoretical basis.

Professor Round will argue that this basis has to be sought in two adjacent and related areas: pragmatics (whose potential for translation studies is a familiar enough notion), and cognitive linguistics (less familiar in this country - UMIST is an honorable exception [so says Professor Round] - than in, say, Eastern Europe or the USA). But this is not a proposal to identify a pragmatic "key" to all problems of translation theory, as Ernst-August Gutt rather injudiciously did with the relevance approach a few years ago. There is no attempt here to bring translation within the purview of either cognitive linguistics or cognitive psychology. There are two motives for these disclaimers. One is that Professor Round is neither a theoretical linguist nor a cognitive scientist. His understandings in these areas are as tentative, second-hand, and gapped as those of any other lay person. The other is that he is fairly certain that translation doesn't work like that. It is more obstinately eclectic, many-sided, and not-of-a-piece. The attempt at understanding it in generally applicable terms is much more likely to work by way of characterizing it as an object of study in its own right.

This is an attempt worth making. In some ways, the semiotic basis and cultureless priorities of current translation studies have made such shared understandings more difficult to attain. This needs to be remedied, without abandoning the important insights which recent descriptivist and target-oriented accounts have brought us. It is possible to develop a set of broadly coherent and usable theoretical postulates. These begin with the view of translation as a pragmatic activity, for which approaches of that kind are "prima facie" likely to be fruitful. The application of certain concepts from the criticism of fiction even suggests that there may be some mileage in the notion of a "translation speech-act." Professor Round sees translation, characteristically, as pursuing structures of determinacy which will motivate specific textual expressions, but as alternating this determinate emphasis with phases of openness and indeterminacy. He would envisage that activity as issuing in a decisive "translational intervention" in the processes through which utterances are formed and understood. This would take the form of arraying relevant linguistic, textual, and world knowledges, so that a new expression (the translation) is energized into being. He would want to characterize this process (akin to the 'grounding' which cognitive linguists regard as crucial to the productivity of language) as one of 'overload and reconfiguration'.

The "source-driven/target-led" and "pre-textual/post-textual" aspects of translation present dualities which can be linked with the cognitivist view of semantic productivity as stemming either from the conceptual or from the formal pole of the symbolic unit; cultural influences generally might also be differentiated along similar lines. This would favour the integration of cultural approaches to translation within a cognitive framework. Besides integrating otherwise divergent perspectives, this approach would locate the creative element in translation firmly within the general creativity attaching to language and our use of it. It also admits of a more balanced characterization of the translator's role between source and

target than either traditional insistence on fidelity or modern descriptivism will readily allow.

Three basic models of translation are used in translation research. The first is a comparative model, which aligns translations either with their source texts or with parallel (untranslated) texts and examines correlations between the two. This model is evident in contrastive studies. The second model is a process model, which maps different phases of the translation process over time. This model is represented by communication approaches, and also by some protocol approaches. The third model is a causal one, in which translations are explicitly seen both as caused by antecedent conditions and as causing effects on readers and cultures.

The four standard kinds of hypotheses (interpretive, descriptive, explanatory and predictive) are outlined and illustrated with reference to the phenomenon of retranslation. Only the causal modal can accommodate all four types, and it is hence the most fruitful model for future development in Translation Studies. Descriptive hypotheses (such as statements about universals or laws) can have explanatory force, but almost all causal influences are filtered through the individual translator's mind, through particular decisions made by the translator at a given time.

Most traditional thinking about translation typology has been binary: two main types are set up, mostly as opposite ends of a continuum. The most common parameter has been "free vs. literal", or "word-for-word vs. sense-for-sense". A modern version of this distinction is the one proposed by Newmark (1981) between semantic and communicative translation. Semantic translation is closer, more literal; it gives highest priority to the meaning and form of the original, and is appropriate to translations of source texts that have high status, such as religious texts, legal texts, literature, perhaps ministerial speeches. Communicative translation is freer, and gives priority to the effectiveness of the message to be

communicated. It focuses on factors such as readability and naturalness, and is appropriate to translations of "pragmatic" texts where the actual form of the original is not closely bound to its intended meaning. These are texts like advertisements, tourist brochures, product descriptions and instructions, manuals.

A major problem with this kind of distinction is how to measure the degree of literalness, closeness, or distance, freedom. One solution has been to analyse and count the various kinds of changes (shifts, strategies) that have taken place from source to target text.

A slightly different kind of binary typology was proposed by Juliane House (1977): covert vs. overt translations. Covert translations are those that are intended not to be recognized by target readers as translations. In other words, they are so natural target language (and probably therefore fairly free translations) that they do not seem distinguishable from non-translated texts of the same kind in the target language. Examples include advertisements, technical texts, newspaper texts. Overt translations, on the other hand, are obviously translations, and intended to be recognized as such, because they are more closely linked with the source culture. Examples are translations of political speeches, poems, sermons.

Corpus studies have shown that covert translations may contain linguistic features that have statistically different distributions as compared to non-translated, parallel texts (see e.g. Laviosa 1997). Even covert translations therefore seem to be textually different from non-translations, which suggests that they may be some universal features of translated texts.

A similar distinction has been made by Nord (e.g. 1997), who sets up an opposition between documentary and instrumental translation. A documentary translation is manifestly a document of another text, it is overtly a translation of something else. Insofar as it presents itself as a report of another communication, it is a bit like reported speech. Instrumental translation, on the other hand, functions

as an instrument of communication in its own right, it works independently of a source text, and is judged on how well it expresses its message. So instrumental translation is a bit like direct speech. A translation of a computer manual, for instance, is normally instrumental: the point of the translation is to make sure that the reader understands how to install and use the computer; the point is not to produce a maximally accurate representation of the original text.

The typological problem becomes more complex when text types are introduced. Reiss and Vermeer (1984) argued that the translation method depended on the text type concerned as well as on the purpose of the translation. Reiss proposed four basic types, the first three being very traditional: informative texts, expressive texts, operative (i.e. persuasive, instructive) texts, and audio-visual (multi-medial) texts. Dubbing and subtitling, for instance, are clearly special types of audio-visual translation. However, we need to be careful not to confuse classifications of text types as such with classifications of translation types, for there is quite a lot of terminological overlap. Labels such as "biblical translation", "literary translation" or "poetry translation", for instance, really seem to be referring to text types — the text type that is being translated.

A different approach is taken by Folkart (1989), whose central criterion is that of reversibility: that is, the extent to which back-translation leads to a text that is the same as the original. She proposes four main types of translation, but she is really talking about text types. The first, most reversible type she calls mathematical texts. These are so highly dependent on particular fixed expressions, for example describing elements of an equation or a formula, that translation is highly predictable and back-translation works well. Type two is technical texts, which are also fairly formulaic. Type three is "constrained texts", i.e. domain-specific texts such as legal documents, or notices like "Wet paint!" which have well-established, fixed translations. And type four covers all other texts, general

and literary, where predictability and reversibility are lowest. What we have here is of course a continuum — as with the other distinctions discussed above.

A wider set of criteria is proposed by Sager (e.g. 1993, 1997). In his latest contribution (1998) he has six: the existence (or not) of situational antecedents in the target culture; the familiarity of the target language document type in the target culture; the purpose of the translation (same as or different from the purpose of the original); the relative status of the source and target texts; the awareness (or not) by the reader that the target text is a translation; and the existence (or not) of standardized translation solutions from previously translated texts. On the basis of these criteria, he ends up with three major translation types: Bible translation, literary translation, and non-literary (technical etc.) translation. Here again, despite Sager's criteria, the resulting classification seems actually to be one of text types.

According to the above-mentioned Andrew Chesterman (1998: 205-209.) distinguished first between four sets of variables, A-D:

A) Equivalence variables (having to do with the relation between source text and target text)

B) Target-language variables (having to do with the style of the target text)

C) Translator variables

D) Special situational variables

These variables are ways in which translations can vary, parameters along which clients and translators can make choices.

A) Equivalence variables

Al) *Function:* same or different? — Is the main function of the target text intended to be "the same" as that of the source text, or not? If not, what? (Different function leads to an adaptation of some kind.)

A2) *Content:* all, selected, reduced or added, or some combination of these? — Does the translation represent all the source content, or select particular parts of it (keyword translation) or reduce the content overall (summary translation, gist translation; subtitling), or add some elements such as explanations (exegetic translation)?

A3) *Form:* what are the formal equivalence priorities, what formal elements of the source text are preserved? — The main ones are text-type ("same" or different? Different genre, e.g. verse to prose, sonnet to lyric?); text structure; sentence divisions (full-stops preserved; a common interpretation of what is meant by literal translation); word/morpheme structure (gloss translation, linguistic translation); other (e.g. sounds phonemic translation, transliteration, transcription; or lip-movements dubbing).

A4) *Style:* evidently intended to be "same" or different? — If different, in what way (another sense of adaptation)?

A5) *Source-text revision* for error correction: evident or not (implicit or explicit)? Minimal or major? — Has the translator "edited" the source text during translation, corrected factual errors, improved awkward style and communication quality, or is the source reproduced without corrections or improvements? This is the "cleaning-up transediting" mentioned by Stetting (1989). (For cultural transediting, see under B2.)

A6) *Status:* is the status of the target text, with respect to the status of the source text, autonomous, equal, parallel or derived? (Sager 1993: 180.) —

This status is *autonomous* if the source text had only provisional status, such as a draft letter or notes; *equal* if both texts are functionally and legally equal, such as legislation in bilingual countries, official EU texts; *parallel* if the translation appears alongside the source text and is functionally parallel to it, e.g. in multilingual product descriptions (incidental translation); *derived* in other cases. To these status categories we might add one that we could call *subordinate,* referring to cases where the source text is co-present, as in gloss or interlinear translation, but the target text is not functionally parallel. Yet another aspect of status, occurring together with any of the above-mentioned ones, is whether the source text actually used in the translation is the original text (direct translation) or some intermediary version in a third language (indirect translation); in the latter case, the status of the target text might be said to be *once-removed* (or even twice-removed, etc.).

B) Target-language variables

    Bl) *Acceptability.* — A small number of subtypes can be distinguished here.

  (i) Good native style: fluent and readable, may involve editing

        (communicative translation).

  (ii) 100% native style: no signs of translationese, conforms to target

        text-type norms (covert translation).

  (iii) Deliberately marked, resistant to target stylistic norms

        (foreignized translation).

  (iv) Grammatical: grammatically faultless but clearly a translation, features of translationese (overt translation, whether by intention or not).

(v) Intelligible: comprehensible, but with grammatical and stylistic weaknesses. Usually not publishable without native revision.

(vi) Machine translation (with or without postediting).

(vii) Unintelligible.

(Some of these subtypes thus require a competent native speaker of the target language.)

B2) *Localized* or not? — Is the translation adapted to local cultural norms (localized translation, yet another sense of adaptation)? Stylistic norms such as British or American English also come in here.

B3) *Matched* or not? — Is the translation matched with a defined set of previous texts, e.g. those produced by the client's company, to conform to client-specific norms (e.g. via the use of a translation memory system)? (EU "hybrid translations", for instance, or translations that have to be standardized to a particular format.) An extreme form of literary translation might even seek to match the style of a particular individual writer (parody translation).

C) Translator variables

CI) *Visibility.* — Is the translator visible, e.g. in footnotes, a commentary or preface, via inserted terms from the source text in brackets, via evidence of the translator's own particular ideology (learned translation, philological translation, commentary translation, thick translation; feminist translation, polemical translation)?

C2) *Individual* or team? — Are there indications suggesting that the text was translated by more than one translator?

C3) *Native speaker* of target or source language, or neither (— inverse translation if the translator is a native speaker of the source language)? C4)   *Professional* or amateur? This is obviously a complex continuum, not a simple binary difference. At the professional end we expect to find, for instance, evidence of adequate world and domain knowledge, adequate, background documentation, adequate technical equipment, adequate knowledge of intended readership, etc. Are there indications of non- professional translatorial behaviour, such as carelessness?

D) Special situational variables

The number of situational variables is virtually infinite, and many (such as client helpfulness, actual availability of documentation...) may leave no visible traces in the translation. Here are three main ones:—

Dl) *Space:* constraints of layout, screen space, speech bubbles, total pages...

D2) *Medium:* same (written or spoken) as source text, or not? (E.g. sight translation, from written to oral.) Also: use or presence of other semiotic systems, other media, diagrams... (screen translation, dubbing, Gouadec's (1990) diagrammatic translation...).

D3) *Time:* are there indications suggesting that the translation had to be done in an unusual hurry? A careless translation might (rightly or wrongly) give such an impression, for instance.

1.4 Translation and culture

Culture is defined as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. More

specifically, there is distinction of 'cultural' from 'universal' and 'personal' language. 'Die', 'live', 'star', 'swim' and even almost virtually ubiquitous artifacts like 'mirror' and 'table' are universals – usually there is no translation problem there. 'Monsoon', 'steppe', 'dacha', 'tagliatelle' are cultural words – there will be a translation problem unless there is cultural overlap between the source and the target language (and its readership). Universal words such as 'breakfast', 'embrace', 'pile' often cover the universal function, but not the cultural description of the referent. In expression of oneself in a personal way – 'you're weaving (creating conversation) as usual', 'his "underlife" (personal qualities and private life) is evident in that poem', 'he's a monologger' (never finishes the sentence) – personal, not immediately social, language is used. That is often called idiolect, and there is normally a translation problem.

And, when a speech community focuses its attention on a particular topic (this is usually called 'cultural focus'), it spawns a plethora of words to designate its special language or terminology – the English on sport, notably the crazy cricket words ('a maiden over', 'silly mid-on', 'howzzat'), the French on wines and cheeses, the Germans on sausages, Spaniards on bull-fighting, Arabs on camels, Eskimos, notoriously, on snow, English and French on sex in mutual recrimination; many cultures have their words for cheap liquor for the poor and desperate: 'vodka', 'grappa', 'slivovitz', 'sake', 'Schnaps' and, in the past (because too dear now), 'gin'.

Note that operationally language is not regarded as a component of feature of culture. If it were so, translation would be impossible. Language does however contain all kinds of cultural deposits, in the grammar (genders of inanimate nouns), forma of address (like Sie, usted) as well as the lexis ('the sun sets'), which are not taken account of in universals either in consciousness or translation. Further, the more specific a language becomes for natural phenomena (e.g., flora and fauna) the more it becomes embedded in cultural features, and therefore creates

translation problems. Which is worrying, since it is notorious that the translation of the most general words (particularly of morals and feelings, as Tyler noted in 1790) – love, temperance, temper, right, wrong – is usually harder than that of specific words.

Most 'cultural' words are easy to detect, since they are associated with a particular language and cannot be literally translated, but many cultural customs are described in ordinary language ('topping out a building', 'time, gentlemen, please', 'mud in your eye'), where literal translation would distort the meaning and a translation may include an appropriate descriptive- functional equivalent. Cultural objects may be referred to by a relatively culture-free generic term or classifier (e.g., 'tea') plus the various additions is different cultures, and you have to account for these additions ('rum', 'lemon', 'milk', 'biscuits', 'cake', other courses, various times of day), which may appear in the course of the SL text.

The term 'culture' addresses three salient categories of human activity: the 'personal', whereby we as individuals think and function as such; the 'collective', whereby we function in a social context; and the 'expressive', whereby society expresses itself.

Language is the only social institution without which no other social institution can function; it therefore underpins the three pillars upon which culture is built.

Translation, involving the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, entails a process of cultural de-coding, re-coding and en-coding. As cultures are increasingly brought into greater contact with one another, multicultural considerations are brought to bear to an ever-increasing degree. Now, how do all these changes influence us when we are trying to comprehend a text before finally

translating it? We are not just dealing with words written in a certain time, space and sociopolitical situation; most importantly it is the "cultural" aspect of the text that we should take into account. The process of transfer, i.e., re-coding across cultures, should consequently allocate corresponding attributes vis-a-vis the target culture to ensure credibility in the eyes of the target reader.

Multiculturalism, which is a present-day phenomenon, plays a role here, because it has had an impact on almost all peoples worldwide as well as on the international relations emerging from the current new world order. Moreover, as technology develops and grows at a hectic pace, nations and their cultures have, as a result, started a merging process whose end-point is difficult to predict. We are at the threshold of a new international paradigm. Boundaries are disappearing and distinctions are being lost. The sharp outlines that were once distinctive now fade and become blurred.

As translators we are faced with an alien culture that requires that its message be conveyed in anything but an alien way. That culture expresses its idiosyncrasies in a way that is 'culture-bound': cultural words, proverbs and of course idiomatic expressions, whose origin and use are intrinsically and uniquely bound to the culture concerned. So we are called upon to do a cross-cultural translation whose success will depend on our understanding of the culture we are working with.

Is it our task to focus primarily on the source culture or the target culture? The answer is not clear-cut. Nevertheless, the dominant criterion is the communicative function of the target text.

Let us take business correspondence as an example: here we follow the commercial correspondence protocol commonly observed in the target language. So "Estimado" will become "Dear" in English and "Monsieur" in French, and a

"saludo a Ud. Atentamente" will become "Sincerely yours" in English and "Veuillez agreer Monsieur, mes sentiments les plus distingues" in French.

An attention is drawn to the fact that among the variety of translation approaches, the 'Integrated Approach' seems to be the most appropriate. This approach follows the global paradigm in which having a global vision of the text at hand has a primary importance. Such an approach focuses from the macro to the micro level in accordance with the Gestalt-principle, which states that an analysis of parts cannot provide an understanding of the whole; thus translation studies are essentially concerned with a web of relationships, the importance of individual items being decided by their relevance within the larger context: text, situation and culture.

It can be pointed out that the transcoding (de-coding, re-coding and en-coding?—the term 'transcoding[1] appears here for the first time) process should be focused not merely on language transfer but also—and most importantly—on cultural transposition. As an inevitable consequence (corollary?) of the previous statement, translators must be both bilingual and bicultural, if not indeed multicultural.

Accommodate to target cultural conventions. As is discussed above, cultural conventions take roots in our mind. Cultures that are relatively homogeneous tend to see their own way of doing things as 'naturally', the only way, which just as naturally becomes the 'best' way when confronted with other ways. In addition, what is significant in one culture might lose all its significance in another. Take color for example. Red in China always implies happiness and is used a great deal on weddings and important festivals such as the Spring Festival. White is for funerals, though some parts in the south wear black with small white flowers nowadays, a western influence. *Hongbaishiyin* (literally red and black occasions) therefore ought to be translated as weddings and funerals since westerners may feel

at a loss what on earth it is. This is where accommodation should be adopted. Another frequently quoted example is green-eyed or red-eyed. In English green-eyed is synonymous with jealous while in Chinese the same idea becomes *yanhong* (literally red-eyed). Dragon through Chinese history has been exclusively related to the emperor and royal family while it is depicted in English epics as a fierce animal to be killed by heroes. Thus the dragon hat should be translated as crown, the dragon chair the royal chair, the dragon gown the emperor's gown, the dragon position the throne. Without such accommodation they might still be understood with initial explanation, but it causes trouble for easy and smooth comprehension.

Cultural substitution. This strategy involves replacing a culture-specific item or expression with a target-language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader. The main advantage of using this strategy is that it gives the reader a concept with which sh/he can identify, something familiar and appealing. There have been criticism on this strategy in the Chinese translation circles by the 'faithfulness school', which argues with an accusation that it destroys the original image. Examples are plenty: whether 'shedding crocodile tears' or 'The cat's tears for the mouse' (Chinese expression translated by myself) should be used; whether 'kick down the ladder' or 'dismantle the bridge after crossing over the river'(Chinese expression translated by myself) ; whether 'A rolling stone gathers no moss' or 'A running river does not stink and worms do not eat well-used doors and windows'; etc. The translator's decision largely depends on the purpose of translation. Nord (2001) provides a pair of concepts that is of great help for us: **documentary translation** (preserve the original exoticizing setting) vs **instrumental** translation (adaptation of the setting to the target culture). Whether a translation ought to be instrumental or documentary when cultural and historical elements are involved is therefore the translator's decision. If s/he focuses on the transmission of the original flavor for readers' reference, documentary translation is preferred; if s/he

mainly intends to convey the information for basic communication, instrumental translation is sufficient. Moreover if the purpose of a translation is to achieve a particular function for the target addressee, anything that obstructs the achievement of this purpose is a translation failure. Examples in translation of advertisement and other business areas provide the most convincing proof because the quality of your translation determines the sale of the products. If they are sold well in the target customers you deserve good pay.

What are the cultural causes and effects of what translators do? Translating takes place in a cultural context, as part of cultural transfer and evolution.

• *A descriptive approach,* not prescriptive

-> a model for describing translations (Lambert and van Gorp)
1. Preliminary data (publication data, paratexts etc)

2. Macro-level (major changes; an integral translation?)
3. Micro-level (study of shifts (strategies)
4. Context (relation with other translations, other similar works; reception, reviews...)

• *Target-oriented* research: starting with the translation itself (Toury)

• Central concepts:
System: a complex of interacting elements, in an environment (Hermans)
Poly system: a system of systems

Norms: social notions of correctness

- stronger than conventions

- norm-breaking can bring sanctions

- norms vary (time and place)

• Toury's classification of norms:

    - preliminary norms (general translation policy, directness)

    - initial norms (source or target-oriented)

    - operational norms (textual choices, footnotes, omissions...)

• *Definition* of translation: a text that conforms to the target-culture's norms of what translations are supposed to be like, at a given time.

Ways of explaining translation

- *norms*

- socio-cultural *constraints* (Lefevere):

    > ideology (values, e.g. feminist, postcolonial)

    > patronage (who pays?)

    > universe of discourse (subject matter; censureship, taboos)

    > poetics (literary conventions)

    > language-pair differences (contrastive analysis)

- *laws* (generalizations, general hypotheses)

Culture and Language

The power of language to reflect culture and influence thinking was first proposed by an American linguist and anthropologist, Edward Sapir (1884–1939), and his student, Benjamin Whorf (1897–1941). The **Sapir–Whorf**

hypothesis stated that the way we think and view the world is determined by our language (Anderson & Lightfoot, 2002; Crystal, 1987; Hayes, Ornstein, & Gage, 1987). Instances of cultural language differences are evidenced in that some languages have specific words for concepts whereas other languages use several words to represent a specific concept. For example, the Arabic language includes many specific words for designating a certain type of horse or camel (Crystal, 1987). To make such distinctions in English, where specific words do not exist, adjectives would be used preceding the concept label, such as quarter horse or dray horse.

Cultural differences have also been noted in the ways in which language is used pragmatically. In our American culture, new skills are typically taught and learned through verbal instruction (Slobin, 1979). In some cultures, new skills are learned through nonverbal observation. A distinction has also been made between cultures that encourage independent learning and those that encourage cooperative learning (McLeod, 1994).

Differences in the social roles of adults and children also influence how language is used. Home and school contexts may represent different cultures, subcultures, or both and may influence language acquisition in noticeable ways. Nonverbal cues (e.g., facial expression) and contextual cues (e.g., shared experience) have different communicative roles in different cultures (Kaiser & Rasminsky, 2003). In some cultures, prelinguistic children (who are not yet verbalizing) are spoken about rather than spoken to (Heath, 1983). Children may be expected, and thus taught, to speak only when an adult addresses them. They are not encouraged to initiate conversations with adults or to join spontaneously in ongoing adult conversations. Additionally, in some cultures, children who enthusiastically volunteer answers at school are considered show-offs (Peregoy & Boyle, 1993). In some cultural settings, children are not asked recitational questions. Instead, they are asked only questions of clarification or for new

information. Thus, when these children experience recitational questions in a school setting, they may be confused as to the purpose of the questioning and the expected response.

Further cultural differences in how language is used in educational settings have been documented by Tharp (1994). These differences include variations in how stories are told, the wait time given by teachers to students during questioning sequences, the rhythmic patterns of the verbal interactions, and the patterns of conversational turn-taking.

During the 1970s and 1980s, educators and linguists researched and debated the **verbal-deficit perspective**. This perspective contended that anyone who did not use standard English did not have a valid language and thus was verbally deficient. Although the verbal-deficit perspective has now been proven invalid, it is important to understand the research that was conducted to either support or discredit that perspective. Bernstein (1971), Bereiter and Englemann (1966), and Labov (1979) were among the researchers who studied language differences between different social groups, including middle- and lower-income groups and ethnic groups. This body of research identified specific differences in the way children from different socioeconomic and ethnic backgrounds used language in school and out-of-school settings. Implications of this research have been widely discussed and interpreted in a variety of ways.

Basil Bernstein (1971) documented the different linguistic codes used by children from lower- and middle-income families in England. Lower-income children were described as using a "restricted code" or highly contextualized language, while children from middle-income families used an "elaborated code," or decontextualized language. His research also documented differences in school achievement for these two groups of children. Interpretations of Bernstein's work concluded a cause–effect relation between language use and school success,

supporting a "verbal deficit" perspective: the working-class environment of the low-income children created a verbal deficiency responsible for subsequent low educational achievement (Winch, 1990).

Here in the United States, Bereiter and Englemann (1966) conducted further research from the verbal-deficit perspective. They focused on the language of preschool African American children in Urbana, Illinois. Bereiter and Engleman concluded that the language used by African American children was not a valid language and thus recommended that these children needed to be taught English in the school setting (Winch, 1990). Academically oriented preschool curricula were developed (e.g., Blank, Rose, & Berlin, 1978) to provide the needed English language training for verbally deficient children.

William Labov (1979; Winch, 1990) explored social dialects of lower income African American children in urban settings. He studied the differences in children's in-school and out-of-school (e.g., playground) language competencies. His data directly challenged the verbal-deficit theory because it documented the elaborated and systematic linguistic properties of Black English. His research supported the idea that Black English was a separate language system with its own grammar and rules. Labov described dialects as having "slightly different versions of the same rules, extending and modifying the grammatical processes which are common to all dialects of English" (Labov, 1995, p. 54). Labov's research supported the idea that verbal differences are not verbal deficits. Because Labov's research focused on language used in academic and nonschool settings, he also created a greater awareness of the role of context and dialect in communication.

Tough (1977) conducted a longitudinal study of children from advantaged (college-educated, professional parents) and disadvantaged (parents who were in unskilled or semiskilled occupations) homes. The study began when the children were 3 years old, with follow-up at 5 1⁄2 and 7 1⁄2 years. At age 3, the

disadvantaged children and the advantaged children showed significant differences in the ways they used language. Specifically, the disadvantaged children did not use language to recall and give details of prior experiences, anticipate upcoming events and possible outcomes, reason about current and remembered events, problem solve using language for planning and considering alternatives, reach solutions, create and sustain dramatic play events, and understand others' experiences and feelings. When these children were studied again at 5 1⁄2 and 7 1⁄2 years, the disadvantaged children produced shorter, less complex responses. This research contributed to our understanding that children from different cultural environments may be learning to use language differently and may experience difficulty in participating in the language environment in classrooms.

Further awareness of the role of cultural environments in the acquisition of language was influenced in the 1980s by ethnographic research techniques that were used by language researchers. Ethnographic studies have contributed significantly to our understanding of linguistic diversity. Ethnography uses participant observation in real-life settings and focuses on individuals within their social and cultural contexts. In her ethnographic study, Heath (1983) explored children's acquisition of language at home and school in two communities in the southeastern United States. She found differences in communication in working-class black and white families as well as among middle-class townspeople of both ethnic groups.

Heath also described differences in story structures, language, and sense of "truth" (fiction vs. nonfiction) that children learned at home that were different from those expected at school. To be successful at school, these children had to be able "to recognize when a story is expected to be true, when to stick to the facts, and when to use their imaginations" (Heath, 1983, p. 294).

Heath's research also documented valid and authentic differences in the ways language is used and in the ways in which children in those respective communities become competent language users. Heath concluded that the contrasts she found in language were not based on race, but on complex cultural influences in each community.

The importance of family context in language acquisition was more recently described by Hart and Risley (1995, 1999). Findings from their longitudinal study document the significance of "talkativeness" in families in influencing language acquisition rather than the family's socioeconomic status or ethnic group identity. Differences in language use were attributed to the complex family culture—not simply due to socioeconomic status or ethnic group identity. Among the families that were studied, the most important difference was in the amount of talking. Children in families where there was more talking developed higher levels of language in the areas of vocabulary growth and vocabulary use. These differences were strongly linked to school performance at age 9.

Among these families, Hart and Risley (1995) identified five quality features in parents' language interactions with their children:

1. Language diversity: the variation and amount of nouns and modifiers used by the parents

2. Feedback tone: the positive feedback given to children's participation in the interaction

3. Symbolic emphasis: the emphasis placed on focusing on names and associated relations of the concepts and the recall of those symbols

4. Guidance style: parental interaction that used asking rather than demanding in eliciting specific behavior from the child

5. Responsiveness: parental responsiveness to requests or questions initiated by children

Hart and Risley (1995) speculated that these categories may be "important for the language-based analytic and symbolic competencies upon which advanced education and a global economy depend" (p. 193).

A current hypothesis on why children from diverse linguistic backgrounds experience difficulty in school is the **socialization mismatch hypothesis**. This hypothesis "predicts that children are more likely to succeed in school when the home language and literacy socialization patterns are similar to those that are used and valued in school" (Faltis, 1998, p. 23). This hypothesis has been applied to children who speak a nonstandard English dialect as well as to children who are learning a second language. Home language socialization patterns may differ from those favored in the school classroom in the following ways (Faltis, 1998):

1. The amount of talk directed to preschool children

2. The participation of young children as conversation partners with adults

3. Opportunities children have to explain or give a personal interpretation of events

4. The types of questions asked of children during storybook sharing

5. The forms of narrative that are used (e.g., fiction, nonfiction, or ongoing narratives)

In addition, the social interaction patterns used in the classroom may vary from the home culture's with respect to expectations for competitive versus collaborative or cooperative activities as well as the "courtesies and conventions of conversations" (Tharp, 1994, p. 140).

1.5. The Implication of Culture on Translation Theory and Practice

Language is an expression of culture and individuality of its speakers. It influences the way the speakers perceive the world. This principle has a far-reaching implication fro translation. If language influences thought and culture, it means that ultimate translation is impossible. The opposite point of view, however, gives another perspective. Humboldt's "inner" and "outer" forms in language and Chomsky's "deep" and "surface" structures imply that ultimate translation is anyhow possible.

In practice, however, the possibility depends on the purpose and how deep the source text is embedded in the culture. The more source-text-oriented a translation is, the more difficult it is to do. Similarly, the deeper a text is embedded in its culture, the more difficult it is to work on.

Related to translation, culture manifests in two ways. First, the concept or reference of the vocabulary items is somehow specific for the given culture. Second, the concept or reference is actually general but expressed in a way specific to the source language culture. In practice, however, it is suggested that a translator should take into account the purpose of the translation in translating the culturally-bound words or expressions. The translation procedures discussed should also be considered.

Cultural Consideration in Translation. It has been long taken for granted that translation deals only with language. Cultural perspective, however, has never been brought into discussion. This can be seen in most of the following definitions.

The first definition is presented by Catford. He states that translation is the replacement of textual material in one language by equivalent textual material in another language. In this definition, the most important thing is equivalent textual

material. Yet, it is still vague in terms of the type of equivalence. Culture is not taken into account.

Very much similar to this definition is that by Savory who maintains that translation is made possible by an equivalent of thought that lies behind its different verbal expressions.

Next, Nida and Taber explain the process of translating as follows. Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

In *Translation: Applications and Research,* Brislin defines translation as:

"the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf."

Identical with the above definition is the one proposed by Pinhhuck (1977: 38). He maintains that "Translation is a process of finding a TL equivalent for an SL utterance".

In the definitions appearing in 1960s-1970s, some similarities have been found: (1) there is a change of expression from one language to the other, (2) the meaning and message are rendered in the TL, and (3) the translator has an obligation to seek for the closest equivalent in the TL. Yet, there is no indication that culture is taken into account except in that of Nida and Taber.

Actually Nida and Taber themselves do not mention this matter very explicitly. Following their explanation on *"closest natural equivalent",* however, we can infer that cultural consideration is considered. They maintain that the equivalent sought after in every effort of translating is the one that is so close that the meaning/message can be transferred well.

The concept of closest natural equivalent is rooted in Nida's concept of dynamic equivalent. His celebrated example is taken from the Bible, that is the translation of "Lamb of God" into the Eskimo language. Here "lamb" symbolizes innocence, especially in the context of sacrifice. As a matter of fact, Eskimo culture does not know "lamb". Thus, the word does not symbolize anything. Instead of "Lamb of God", he prefers "Seal of God" to transfer the message. Here he considers cultural aspects.

The inclusion of cultural perspective in the definition of translation unfortunately does not continue. The later ones keep on not touching this matter. See the following definition.

"Translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structure of the SL will be preserved as closely as possible, but not so closely that the TL structure will be seriously distorted (McGuire, 1980: 2).

In the following definition, Newmark does not state anything about culture.

"Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (Newmark, 1981: 7).

Finally, Wills defines translation more or less similarly as follows.

"Translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL" (Wills inNoss, 1982: 3).

It is known that out of 8 definitions above only one takes cultural aspects into account, the one by Nida and Taber. This definition is actually a specific one, rooted from the practice of the Bible translation. By nature, it is understood that the translation should be done to eveiy language. As the content addresses all walks of life and culture plays an important role in human life, culture, therefore, should be considered.

The other definitions, however, are meant to explain the experts' view on translation theory to be applied in the translation of all types of material, including scientific or technical texts which are not deeply embedded in any culture. Thus, it can be momentarily hypothesized that cultural consideration must be taken if the material to translate is related to culture. For material that is not very much embedded into a specific culture, cultural consideration may not be necessary.

According to Snell-Hornby (1988: 39), however, this exclusion of cultural aspect from the discussion of translation theory is due to the view of the traditional approach in linguistics which draws a sharp dividing-line between language and "extralinguistic reality" (culture, situation, etc.). The contemporary approach, according to her, sees language as an integral part of culture. This view can be seen in Hymes (1964) and Halliday and Hasan (1985), for example.

Language and Culture. Culture in this discussion should be seen in a broad sense, as in anthropological studies. Culture is not only understood as the advanced intellectual development of mankind as reflected in the arts, but it refers to all

socially conditioned aspects of human life (cf. Snell-Hornby, 1988: Hymes). In practical wordings, Good enough puts:

"As I see it, a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By definition, we should note that culture is not material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representation."

It can be summarized that this definition suggests three things: (a) culture seen as a totality of knowledge and model for perceiving things, (b) immediate connection between culture and behavior and events, and (c) culture's dependence on norms. It should be noted also that some other definitions claim that both *knowledge* and *material things* are parts of culture. See, for example, Koentjaraningrat (1996: 80-81) and Hoijer.

According to Snell-Hornby (1988: 40), the connection between language and culture was first formally formulated by Wilhelm Von Humboldt. For this German philosopher, language was something dynamic: it was an activity (energia) rather than a static inventory of items as the product of activity (ergon). At the same time language is an expression of culture and individuality of the speakers, who perceive the world through language. Related to Goodenough's idea on culture as the totality of knowledge, this present idea may see language as the knowledge representation in the mind.

In 1973, Humboldt's view was echoed by Edward Sapir and Benjamin Lee Whorf in their Sapir-Whorf hypothesis. This principle states that thought does not "precede" language, but on the contrary thought is conditioned by it. The system of honorific style used in Javanese, for example, affects the speakers' concepts of social status.

Halliday (in Halliday and Hasan (1985: 5) states that there was the theory of context before the theory of text. In other words, context precedes text. Context here means context of situation and culture (Halliday and Hasan, 1985: 7). This context is necessary for adequate understanding of the text, which becomes the first requirement for translating. Thus, translating without understanding text is non-sense, and understanding text without understanding its culture is impossible.

Humboldt's idea, Sapir-Whorf hypothesis, and Halliday's idea have a far-reaching implications for translation. In its extreme, the notion that language conditions thought and that language and thought is bound up with the individual culture of the given community would mean that translation is impossible. We cannot translate one's thought which is affected by and stated in language specific for a certain community to another different language because the system of thought in the two languages (cultures) must be different. Each language is unique. If it influences the thought and, therefore, the culture, it would mean that ultimate translation is impossible.

Another point of view, however, asserts the opposite. Ironically this also goes back to Humboldt's idea bout inner and outer forms of language. Later it is developed into the concepts of deep structure and surface structure by Chomsky. Inner form and deep structure is what generally known as idea. Following this concepts, all ideas are universal. What is different is only the surface structure, the outer from. If it is so, translation is only a change of surface structure to represent

the universal deep structure. Accordingly, translation is theoretically always possible.

All in all, we are faced with two extremes. Which one is right? The answer, according to Snell-Hornby (1988: 41) lies not in choosing any of the two. If the extremes are put at the ends of a cline, the answer lies between the two. In brief, theoretically the degree of probability for perfect translation depends on how far the source language text (SLT) is embedded in its culture and the greater the distance between the culture between SLT and target language text (TLT), the higher is the degree of impossibility. See the following excerpts for illustration. The source language (SL) is English and the target language (TL) is Uzbek.

(1.) TL: A research institution conducted a research on the amount of saving deposited by workers of a company located in a capital city. The research took 100 family as a sample and the result was presented in percentage of their monthly wages.

SL: Пойтахтда жойлашган бир компаниянинг ишчилари томонидан жамгарилган пул маблагларини илмий-изланиш институти тадкик этди.

(2) TL: In a Javanese community, based on traditions, a pregnant woman or wife should be celebrated with various kinds traditional fiest. These should be done so that she can give a birth to a child easily and safely and the newly-born will get happy life later.

SL: Жаваниз жамиятида анъанага асосан огир оёк хотин тантана килиши керак. Бунинг килинишининг сабаби болани осонгина дунёга келтириш ва чакалок кейинчалик бахтли хаёт кечиради.

Reading the texts, we can imagine that translating the first text is easier than the second, and the second is easier than the last. The difficulty is caused by the culturally-bound words (concepts) found in each text.

Practically, however, the depth of embededness of a text into its culture is not the first consideration. The purpose of translating is the first determinant. If the purpose of translating text (2), for example, is to give general introduction of a certain type of text or culture, the TL should not carry all the meaning possessed by the SLT. The words underlined and put in the brackets will do. In this case there are a lot of possibilities for the TL.

However, if the purpose is to present the Javanese culture before the English readership, the italicized words should be used and accompanied with a lot of explanation. Supposed the two paragraphs are parts of a novel, and the translator wants to keep the local color, only the italicized words should be used. These different purposes govern the choice of translation procedures. Yet, if the purpose of translating text (2) and (3) is to present *all* the meaning, beauty, and style contained in it, then, translation is impossible.

Translation Procedures to Translate Culturally-bound Words or Expressions. From the previous discussion, it is known that perfect translation of culturally-bound text is impossible. The translation focusing on the purpose of the SL text writing is, however, always possible. This can be proven with the translation of so many literary works into other languages. One of them is the translation of O. Wild's "The picture of Dorian Grey" into Uzbek by Ozod Sharafuddinov. O. Sharafuddinov surveys both groups of SL and TL readers and comes up with the result saying that the readers get the same impressions in terms of the meaning, message and style.

Based on the result, O. Sharafuddinov (1999) studied further the appropriate procedures used to translate culturally-bound sentences, words, and expressions which are embedded in Javanese culture into English using the same novel translation as a case. The result shows that to translate culturally-bound words or expressions, the translator used *addition, componential analysis, cultural equivalent, descriptive equivalent, literal translation, modulation, recognized translation, reduction, synonymy, transference, deletion,* and *combination.* Some, however, are typically appropriate for certain classification of cultural words. For detailed description about the translation procedures, see Newmark (1988).

On the appropriateness of the procedures to translate culturally-bound words and expressions, these conclusions are taken.

Recognized translation is best used to translate institutional terms whose translation are already recognized. The use of new translation with whatever procedure will make the readers may misinterpret, especially if they already have some degree of knowledge of the source language. The establishment of this recognized translation by Language Center or the people themselves has, of course, undergone a certain process of creation and acceptance. When something about language has been accepted, it means it is a convention: that is the heart of language or vocabulary.

The SL words	**The translation**
nursemaids	Энага
privates	Шахсий таркиб
bellhop	Югурдак
corporals or privates	Капрал ва шахсий таркиб
maid servants	Аёл хизматкорлар

servant	хизматкор
rice thieves	Гуруч угрилари
tailor	тикувчи
air force fighter	Хаво хужуми аскари
gardener	Богбон
thieves and robbers	Угрилар ва каззоблар
village chief	Кишлок раиси
servant	Хизматчи
clerk	Иш юритувчи
the waterworks overseer	Денгиз ортида денгизда ишлаш

Professions are appropriately translated with *cultural equivalents* as they exist in both Javanese and English cultures. There are some differences between the two, but they are so minute. The examples can be seen in the following quotations. The other professions and the translation found in the novel are the following. Next, *modulation* can be used best to handle a word that has no exact equivalent in the TL and the context demands the translator to emphasize the economy and smoothness of the sentence flow. This situation usually happens in a direct quotation where cultural notes are impossible. In addition, with this procedure the translator can still recreate the smooth flow and beauty of the text.

Finally, there are some culturally-bound words deleted or dropped during the translation process. The translator seems to take this strategy if the word's meaning is not found in the TL culture and the importance is minor. Anyhow, he should try to transfer to meaning or message, especially if it is not merely terms of address.

Conclusion to Chapter I

The qualification paper under the name "Cultural words and their Translation" discussed the problem of translation of cultural terms into Uzbek.

Our aim was to show the difference and peculiarities of cultural terms. The actuality of the theme was doubtless motivated us to learn cultural terms as a subject in informational world.

Normally a translator can treat cultural terms more freely than institutional terms. He is not called to account for faulty decisions, whether he is translating imaginative literature or general works (e.g. History). Since little can be explained to the spectator, cultural terms are rather more likely to be translated or given a cultural equivalent in a play than in fiction. But generally the most favored procedure for a recently noted term peculiar to a foreign culture (given national pride, greater interests in other countries, increased communications, etc.) is likely to be transcription. Coupled with discreet explanation within the text. If the term becomes widespread it may be adopted in the TL.

The usage of a componential analyses in translating cultural words that the leadership is unlikely to understand: whether they accompanied by an accepted translation (which must be used in all but most informal texts), transference, functional equivalent and so on will depend, firstly on the particular text-type; secondly, on the requirements of the leaderships or the client, who may also disregard the usually characteristics of the text-type; and thirdly, on the importance the cultural words in the text

Thus the analyses showed that in the course of translation it should be more careful with the translation of cultural terms.

Chapter II. Lingo-cultural approach to translation in "Boburnoma"

2.1.The Categories of Cultural words in Linguistics

In 1988 Newmark defined culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression", thus acknowledging that each language group has its own culturally specific features. He also introduced '*Cultural word*' which the readership is unlikely to understand and the translation strategies for this kind of concept depend on the particular text-type, requirements of the readership and client and importance of the cultural word in the text.

Peter Newmark also categorized the cultural words as follows:

1) Ecology: flora, fauna, hills, winds, plains

2) Material Culture: food, clothes, houses and towns, transport

3) Social Culture: work and leisure

4) Organizations Customs, Activities, Procedures,

5) Concepts:

• Political and administrative

• Religious

• artistic

6) Gestures and Habits

He introduced contextual factors for translation process which include:

1- Purpose of text

2- Motivation and cultural, technical and linguistic level of readership

3- Importance of referent in SL text

4- Setting (does recognized translation exist?)

5- Recency of word/referent

6- Future or refrent.

He further clearly stated that operationally he does not regard language as a component or feature of culture in direct opposition to the view taken by Vermeer who stated that "language is part of a culture" (1989:222). According to Newmark, Vermeer's stance would imply the impossibility to translate whereas for the latter, translating the source language (SL) into a suitable form of TL is part of the translator's role in transcultural communication.

Language and culture may thus be seen as being closely related and both aspects must be considered for translation. When considering the translation of cultural words and notions, Newmark proposed two opposing methods: transference and componential analysis. According to him transference gives "local colour," keeping cultural names and concepts. Although placing the emphasis on culture, meaningful to initiated readers, he claimed this method may cause problems for the general readership and limit the comprehension of certain aspects. The importance of the translation process in communication led Newmark to propose componential analysis which he described as being "the most accurate translation procedure, which excludes the culture and highlights the message".

Newmark also stated the relevance of componential analysis in translation as a flexible but orderly method of bridging the numerous lexical gaps, both linguistic and cultural, between one language and another:
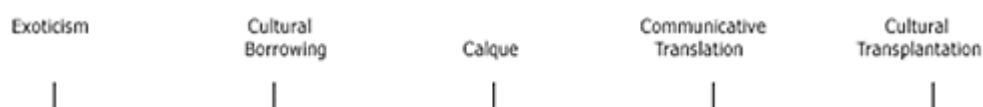
□ Some strategies introduced by Newmark for dealing with cultural gap:

1) Naturalization:
2) A strategy when a SL word is transferred into TL text in its original form.

2) Couplet or triplet and quadruplet: Is another technique the translator adopts at the time of transferring, naturalizing or calques to avoid any misunderstanding: according to him it is a number of strategies combine together to handle one problem.

3) Neutralization: Neutralization is a kind of paraphrase at the level of word. If it is at higher level it would be a paraphrase. When the SL item is generalized (neutralized) it is paraphrased with some culture free words.

4) Descriptive and functional equivalent:In explanation of source language cultural item there is two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

5) Explanation as footnote:The translator may wish to give extra information to the TL reader. He would explain this extra information in a footnote. It may come at the bottom of the page, at the end of chapter or at the end of the book.

6) Cultural equivalent:The SL cultural word is translated by TL cultural word

7) Compensation:A technique which is used when confronting a loss of meaning, sound effect, pragmatic effect or metaphor in one part of a text. The word or concept is compensated in other part of the text.

In 1992, Lawrence Venuti mentioned the effective powers controlling translation. He believed that in addition to governments and other politically motivated institutions which may decide to censor or promote certain works, there

are groups and social institutions which would include various *players* in the publication as a whole. These are the publishers and editors who choose the works and commission the translations, pay the translators and often dictate the translation method. They also include the literary agents, marketing and sales teams and reviewers. Each of theses players has a particular position and role within the dominant cultural and political agenda of their time and place. *Power play* is an important theme for cultural commentators and translation scholars. In both theory and practice of translation, power resides in the deployment of language as an ideological weapon for excluding or including a reader, a value system, a set of beliefs, or even an entire culture.

In 1992, Mona Baker stated that S.L word may express a concept which is totally unknown in the target culture. It can be abstract or concrete. It maybe a religious belief, a social custom or even a type of food. In her book, In *Other Words*, she argued about the common non-equivalents to which a translator come across while translating from SL into TL, while both languages have their distinguished specific culture. She put them in the following order:

a) Culture specific concepts

b) The SL concept which is not lexicalized in TL

c) The SL word which is semantically complex

d) The source and target languages make different distinction in meaning

e) The TL lacks a super ordinate

f) The TL lacks a specific term (hyponym)

g) Differences in physical or interpersonal perspective

h) Differences in expressive meaning

i) Differences in form

j) Differences in frequency and purpose of using specific forms
k) The use of loan words in the source text

Mona Baker also believed that it is necessary for translator to have knowledge about semantics and lexical sets. Because in this case: S/he would appreciate the "value" of the word in a given system knowledge and the difference of structures in SL and TL. This allows him to assess the value of a given item in a lexical set. S/he can develop strategies for dealing with non-equivalence semantic field. These techniques are arranged hierarchically from general (superordinate) to specific (hyponym).

In 1992, Coulthard highlightd the importance of defining the ideal reader for whom the author attributes knowledge of certain facts, memory of certain experiences ... plus certain opinions, preferences and prejudices and a certain level of linguistic competence. When considering such aspects, the extent to which the author may be influenced by such notions which depend on his own sense of belonging to a specific socio-cultural group should not be forgotten.

Coulthard stated that once the ideal ST readership has been determined, considerations must be made concerning the TT. He said that the translator's first and major difficulty is the construction of a new ideal reader who, even if he has the same academic, professional and intellectual level as the original reader, will have significantly different textual expectations and cultural knowledge.

In the case of the extract translated here, it is debatable whether the ideal TT reader has "significantly different textual expectations," however his cultural knowledge will almost certainly vary considerably.

Applied to the criteria used to determine the ideal ST reader it may be noted that few conditions are successfully met by the potential ideal TT reader. Indeed, the historical and cultural facts are unlikely to be known in detail along with the specific cultural situations described. Furthermore, despite considering the level of linguistic competence to be roughly equal for the ST and TT reader, certain differences may possibly be noted in response to the use of culturally specific lexis which must be considered when translating. Although certain opinions, preferences and prejudices may be instinctively transposed by the TT reader who may liken them to his own experience, it must be remembered that these do not match the social situation experience of the ST reader. Therefore, Coulthard mainly stated that the core social and cultural aspects remain problematic when considering the cultural implications for translation.

SL writer would not mention them if he does not attach importance to them.

MATERIAL CULTURE

Food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures. Various settings: menus – straight, multilingual, glossed; cookbooks, food guides; tourist brochures; journalism increasingly contain foreign food terms. Whilst commercial and prestige interests remain strong, the unnecessary use of French words (even though they originated as such, after the Norman invasion, 900 years ago) is still prevalent for prestige reasons (or simply to demonstrate that the chef is French, or that the recipe is French, or because a combination such as 'Foyot veal chops with Perigueux sauce' is clumsy). Certainly it is strange that the generic words hors d'oeuvre, entrйe, entremets hold out, particularly as all three are ambiguous: 'salad mixture' or 'starter'; 'first' or 'main course'; 'light course' between two heavy courses' or 'desert' (respectively). In principle, one can

recommend translation for words with recognized one-to-one equivalents and transference, plus a neutral term, for the rest (e.g., 'the pasta dish' – cannelloni) – for the general readership.

In fact, all French dishes can remain in French if they are explained in the recipes. Consistency for a text and the requirements of the client here precede other circumstances.

For English, other food terms are in a different category. Macaroni came over in 1600, spaghetti in 1880, ravioli and pizza are current; many other Italian and Greek terms may have to be explained. Food terms have normally been transferred, only the French making continuous efforts to naturalize them (rosbif, choucroute).

Traditionally, upper-class men's clothes are English and women's French (note 'slip', 'bra') but national costumes when distinctive are not translated, e.g., sari, kimono, yukala, dirndl, ''jeans' (which is an internationalism, and an American symbol like 'coke'), kaftan, jubbah.

Clothes as cultural terms may be sufficiently explained for TL general readers if the generic noun or classifier is added: e.g., 'shintigin trousers' or 'Basque skirt', or again, if the particular is of no interest, the generic word can simply replace it. However, it has to be borne in mind that the function of the generic clothes terms is approximately, but the description varies depending on climate and material used.

Again, many language communities have a typical house, which for general purposes remains untranslated: palazzo (large house); hotel (large house); 'chalet', 'bungalow', hacienda, pandal, posada, pension. French shows cultural focus on towns (being until 50 years ago a country of small towns) by having ville, bourg abd bourgade (cf. borgo, borgata, paese) which have no corresponding translation

into English. French has 'exported' salon to German and has 'imported' living or living room.

Transport ii dominated by American and the car, a female pet in English, a 'bus', a 'motor', a 'crate', a sacred symbol in many countries of sacred private property. American English has 26 words for the car. The system has spawned new features with their neologisms: 'lay-by', 'roundabout' (traffic circle), 'fly-over', 'interchange' (echangeur). There are many vogue-words produced not only by innovations but by the salesman's talk, and many anglicisms. In fiction, the names of various carriages (caleche, cabriolet, 'tilbury', 'landau', 'coupe', 'phaeton') are often used to provide local colour and to connote prestige; in textbooks on transport, an accurate description has to be appended to the transferred word. Now, the names of planes and cars are often near-internationalisms for educated (?) readerships: '747', '727', 'DC-10', 'jumbo jet', 'Mini', 'Metro', 'Ford', 'BMV', 'Volvo'.

Notoriously the species of flora and fauna are local and cultural, and are not translated unless they appear in the SL and TL environment ('red admiral', vulcain, Admiral). For technical texts, the Latin botanical and zoological classifications can be used an international language, e.g., 'common snail', helix aspersa.

SOCIAL CULTURE

In general, the more serious and expert the readership, particularly of textbooks, reports and academic papers, the greater the requirement for transference – not only of cultural and institutional terms, but of titles, addresses and words used in a special sense. In such cases, you have to bear in mind that the readership may be more or less acquainted with source language, may only be reading your translation as they have no access to the original, may wish to contact the writer of the SL text, to consult his other works, to write to the editor or

publisher of the original. Within the limits of comprehension, the more that is transferred and the less that is translated, then the closer the sophisticated reader can get to the sense of the original – this is why, when any important word is being used in a special or a delicate sense in a serious text, a serious translator, after attempting a translation, will add the SL word in brackets, signaling his inability to find the right TL word and inviting the reader to envisage the gap mentally (e.g., any translation of Heidegger, Husserl, Gramsci). No wonder Mounin wrote that the only pity about a translation is that it is not the original. A translator's basic job is to translate and then, if he finds his translation inadequate, to help the reader to move a little nearer to the meaning.

International institutional terms usually have recognized translations which are in fact through-translations, and are now generally known by their acronyms; thus 'WHO', OMS (Organization Mondiale de la Sante), WGO (Weltgesundheitsorganization); ILO, BIT (Bureau International du Travail), IAA (Internationales Arbeitsamt). In other cases, the English acronym prevails and becomes quasi-internationalism, not always resisted in French ('UNESCO', 'FAO', 'UNRRA', 'UNICEF').

In religious language, the proselytizing activities of Christianity, particularly the Catholic Church and the Baptists, are reflected in manifold translation (saint-Siege, Papstlicher Stuhl). The language of the other world religions tends to be transferred when it becomes of TL interest, the commonest words being naturalized ('Pharisees'). American Bible scholars and linguistics have been particularly exercised by cultural connotation due to the translation of similes of fruit and husbandry into languages where they are inappropriate.

The translation of artistic terms referring to movements, processes and organizations generally depends on the putative knowledge of the readership. For

educated readers, 'opaque', names such as 'the Leipzig Gewandhaus' and 'the Amsterdam Concertgebouw' are transferred, 'the Dresden Staaskapelle' hovers between transference and 'state orchestra'; 'transparent' names ('the Berlin', 'the Vienna', 'the London' philharmonic orchestras, etc.) are translated. Names of building, museums, theatres, opera houses, are likely to be transferred as well as translated, since they form part of street plans and addresses. Many terms in art and music remain Italian, but French in ballet (e.g., fouette, pas de deux). Art nouveau in English and French becomes Jugendstil in German and stile liberty in Italian. The Bauhaus and Neue Sachlichkeit (sometimes 'New Objectivity'), being opaque, are transferred but the various-isms are naturalized, (but usually tachisme) even though 'Fauvism' is opaque. Such terms tend to transference when they are regarded as faits de civilization, i.e., cultural features, and to naturalization if their universality is accepted.

Summarizing the translation of cultural words and institutional terms, here is suggested, that more than in any other translation problems, the most appropriate solution depends not so much on the collocations or the linguistic or situational context (though these have their place) as on the readership (of whom the three types – expert, educated generalist, and uninformed – will usually require three different translations) and on the setting.

2.2. Translation of Cultural words in "Boburnoma" from Uzbek into English

The choice of the word is one of the most difficult problems of translation, which is closely connected with the following problems.

Any grammatical phenomena or stylistic peculiarities do not always coincide with those of the foreign language as well as the meaning of the separate words, which are lexical equivalents.

One of the most difficult problems is how to find lexical equivalents for objects and events which are not known in receptor culture. A translator has to consider not only the two languages but also the two cultures. Because of the difference in culture there will be some concepts in the source language which do not have lexical equivalents in the receptor language this may be because of difference of geography of customs, of beliefs, of worldview and others.

There are 3 basic ways in which a translator can find an equivalent expression in the receptor language:

1). a generic word with a descriptive phrase

2). a loan word

3). cultural substitute

The distinction of the thing or event or form and its function is very important in looking for lexical equivalents.

The meaning components of a word may be since in a description phrase. Ex:"island might he translated «land surrounded by water". In Philippines, the natural expression for "island" is "small place in the sea".

The phrase they weighed anchor might be translated into one of the languages as "they lifted the heavy iron weights they used to keep the boat still" so the translator should study the contact to see whether the form or the function of the lexical item is the forms in the passage. The form may be the same but the function may be different. Ex:"bread «in one culture may be translated as "the main food" but in other culture as a food for parties or dessert.

Equivalents may be modified by a genetic word (Ex: animal in dog , wolf , cat etc.).

Equivalence may be modified by a comparison. Ex:"rubber"-thing like an oar; wolf-animal like a fierce dog.

Equivalence may be modified be a loan word.

A loan word refers to a word which is from another language and is unknown to most of the speakers of the receptor language. Loan words are commonly used for the names of people, places, and geographical areas.

Our task was to find English equivalents to the cultural words in Uzbek, here are analysis of some of them:

1. Тезгина туриб *таҳорат* билан покланди-да, *шийпон* томон шошилиб, *тасбеҳ* билан ўтирган Манзуранинг ёнидан жой олди.

She stood up at once and did her ***depuration*** (***tahorat)*** then, she took her place by Manzura, who was sitting on ***teracce (shiypon)*** with ***subha (tasbeh)*** in her hands.

There are 3 words connected with culture, but two of them not as cultural as religious ones. As for word tahorat, I took for equivalent the word depuration. Tahorat is when one makes himself pure and clean before praying. The equivalent for the word tasbeh is subha: a string of beads used in praying and meditating or another name is comboloio. Shiypon is a summer terrace made on the roof of one floor building; people have dinner or just drink tea while talking mostly in evenings.

2. *Хуфтон намозини* кечаси *хатми Қуръон* килинган масжидда ўқидилар.

The ***hufton prayer*** was held in mosque, where was ***hatmi Koran*** in the evening.

Here the whole sentence is religious. Hufton is special time for namaz praying in the evening. Hatmi Koran means reading the Koran. People gather together for reading Islamic holy Koran

3. Шундан сўнг уста Алимга дуч келиб, унинг уйида *мавиз* ичадилар, кейин Тошкентга қайтадилар…

After that he met master Alim, drank ***maviz*** in his house, then back to Tashkent…

Maviz is something like drug or stupefying alcohol drink that makes people befuddle.

4. -*Сўфий*ларнинг фалсафа ёнғоғида бу, - деди Муҳиддин ота кулимсираб.

-It is ***Sufiy's*** philosophical stone, - said Muhiddin with a smile.

The equivalent of the word Sufiy is **muezzin:** a man who calls Muslims to prayer, usually from the tower of the mosque.

5. *Мулла* Абдураҳмонникида таом есак, *савоби* арвоҳига етиб боради.

As we eat meal in Abdurakhman ***mullah's*** house, the ***requital*** will get his soul.

The word mullah is a Muslim teacher of religion. But in our beloved land this word became as a proper noun. We use it for men, who are older, as well as brothers-in-law are called with the word mullah, it expresses respect.

6. Бир *пиёла* чой ичилгунча вақт ўтгач, қўлида икки *коса* билан қайтди.

He came back with two ***kosa*** in his hands by the time one can drink a ***piyola*** of tea.

The two words have equivalents: kosa-a bowl and piyola-a cup.

7. *Келин* яна *коса*ларни узатгач, Гўрўғли шўрвага нон тўғрай бошлади.

As *bride* stretch out more *kosa* Gurugli began crumbling the bread into his soup.

The Uzbek word kelin translated as a bride. In English bride is a woman on her wedding day, or just before or just after it. But in our country this word, as well as the word mullah, became a proper noun. The same way women, also who are married for a long time, are called by her relatives-in low. It can surely become as a second first name.

8. Лекин *Қиёмат* куни барибир Аллоҳга қайтади-ку?!

But on ***Yawn al-Akhina*** one returns to Allah, doesn't he?

Yawn al-Akhina is an equivalent for the great inquest, the doomsday, the Day of Wrath.

9. -Ўтиб кетганларнинг *ғазаллари* зўр, бугунгилирники ҳам қолишмайди, - деди Жалил.

- Gazals of departed ones are great, but modern are also not bad – said Jalil.

Gazal is a type of lyrical poems, which have special rules and specific rhyme.

10. -Ажиб... Китобда машшоқ *дуторда* "Наво" куйини чалиб беради.

-Strange… The book says that the musician played **"sad melody"** on *dutar*.

National instrument dutor – can be translated as two stripes, because it has only two stripes. It utter enjoyable tunes.

2.3. Comparative analysis of the translation of cultural lexical units in "Boburnoma" into English by different translators

Most likely, everybody is familiar with the following collocation: "in accordance with the rites of hospitality". In a sense it reflects one of the most ancient and highly valued customs that has survived to our time. In the older days, however, among the peoples of the Orient, including the Uzbeks, hospitality was a must in terms of life standards and morality.

On setting out on a journey, a traveler often found himself in hostile environment of nature. But what consoled him was the hope that in the nearest village and even in an isolated nomad's tent he will be provided with shelter, food and warmth.

To turn somebody down or to give him bad reception, which conflicts with the traditions, meant to disgrace the family, village, and clan. The tradition ordered to be hospitable even to an enemy. Not without reason the old ancient saying states: "Hospitality is rated higher than courage."

Nowadays the principles of hospitality turned into good and useful traditions that help people in their contacts and behavior. Some of these principles are expressed in aphoristic form: "It is better to come in time than to come early". "He who invites somebody to dinner should take care about night accommodation too."

Uzbek people usually have big families consisting of few generations. In such families respect towards elderly people is a tradition. Certain line of conduct is observed in the relations between men and women. Thus salutation by shaking hands is permissible only between men. While shaking hands, as a rule, it is advisable to show interest in each other's health and personal progress. It is customary to greet women with light bow placing right hand over the heart.

To turn down invitation to lunch or dinner or to be late for the one is considered to be rather impolite. Usually guests arrive with souvenirs for the hosts and sweets for children. On entering the house one should take off the foot-gear.

According to the old tradition men and women should sit at different tables, but this tradition has full support only in the rural areas. The head of the family himself seats the guests, with the most respected guests being offered the seats furthest to the entrance. After the eldest among the present at the feast reads short praying for the hospitable home, the host offers his guests the traditional cup of tea followed by feast itself.

Traditions and customs of Uzbek people living on the crossroad of the Great Silk Road were taking shape within many centuries as a result of interaction of Zoroastrian rituals of the Sogdians and Bactrians and traditions of nomadic tribes, with certain impact of Islamic traditions and rites set by the Koran in later period.

Specific role in the life of Uzbeks is given to the customs connected with the birth and upbringing of children, marriage and commemoration of deceased relatives. A wedding is preceded by engagement ceremony - "Fatiha tuy". On the appointed day guests come to the house of the girl who has been proposed to. After the matchmakers announce the purpose of their visit the rite "Non sindirish" - "Breaking of a scone" is being performed and the day of marriage is fixed. The bride's relatives give presents to their counterparts on the side of the groom. From this moment young people are considered to be engaged.

Wedding in the life of the Uzbeks is of great significance and is celebrated with a special solemnity. It consists of a number of ceremonies that should be performed without failure. In the bride's family her parents dress up the groom with sarpo - the wedding robe. After mullah (Moslem priest) reads praying for the newly-weds and declares them husband and wife, the young people usually go to ZAGS - office for official civil registration of marriage, thus supplementing the wedlock in the face of God with the one in the face of people.

The obligatory attribute of a wedding is festive table with multiple guests. Two hundred or three hundred guests at the wedding party is considered to be a typical phenomena. As a present for the young couple the groom's parents should

provide the newly-weds with a house or a separate flat to live in, whereas the bride's parents should furnish it and provide everything that the young couple might need during the first years of the married life. All this is not cheap, of course, but in such cases who cares about money.

The climax of a wedding ceremony is the bride's leaving her parent's house for the house of her groom. In some areas of Uzbekistan there has also remained the ancient ritual of purification, which goes back to Zoroastrian tradition, when the young couple walks around the fire three times before groom brings the bride into his house.

Next morning after the wedding party the rite "Kelin salomi" - reception of the bride in her new family should be performed. The groom's parents, his relatives and friends give presents to the bride and she greets everyone with deep bow.

Such important event in the life of young family as baby birth is accompanied with ritual celebration "Beshik tui" - "Wooden cradle". On the fortieth day after the baby is born relatives of the young mother bring lavishly decorated cradle - beshik and everything which is needed for the newborn, as well as wrapped in tablecloth baked scones, sweets and toys. According to tradition while guests are having good time and are regaling themselves on the viands, in the child's room the aged women perform the rite of the first swaddling of the child and putting baby into beshik. The rite finishes with the ceremony of a baby's first 'showing itself' to the public. The invited guests gather round the cradle which they scatter with sweets and sugar wishing the baby happiness and success.

The birth of a boy brings to the family a real elation and responsibility. Before the child reaches the age of nine it is necessary to perform ancient sanctified Islamic rite of circumcision - hatna kilish or sunnat toyi. Prior to the rite in the presence of the elders from neighbourhood suras (verses from Koran) are read and holiday table is served. The elders bless the small boy and give him presents. At last there comes the culminating point of the ceremony when a stallion, decorated with beautiful harness and ribbons, appears; the boy is seated on

it; and all the guests begin to wish him to grow up a healthy man and brave horseman.

Funeral and commemoration for the dead are also featured in the code of life regulations. Twice, in twenty days and in one year after the death, funeral repast is arranged. In the morning, right after morning praying, plov is served. The ceremony lasts one and a half - two hours. While eating those present at the ceremony commemorate the deceased and read suras from Koran.

All these important events in the life of an Uzbek family come about with the assistance and direct participation of mahallya members. **Mahallya** is a community of neighbors which is based on the full independence and self-governing with the purpose of conducting joint activities and rendering mutual assistance. Makhalla as a structural unit has existed for centuries and originally was a kind of trade - union committee of craftsmen. Management is executed by mahallya community committee elected at the common meeting of residents. Makhalla specifically takes care of organization and arrangement of weddings, funerals, commemoration, and the rite of circumcision.

Mahallya in a sense is self-supporting organization which meets the urgent spiritual and bodily requirements of the citizens. Practically in each makhalla there functions choihona - tea house, barber's shop, and frequently there is a mosque to serve the community. On Fridays, however, men visit a cathedral mosque to perform common praying namaz.

For all that, mahallya is not just an association of mutual aid. The community plays a broad spectrum of roles, including those of supervisory and educative ones. Children in mahallya grow up under the supervision of the whole community and are brought up invariably in the spirit of respect and obedience to elderly people Community also observes the ancient tradition of mutual aid - khashar. Many hands make light work. Thus residents voluntarily and without payment help neighbors to build a house, to arrange a wedding party or commemorating plov, to improve conditions of the neighborhood.

Mahallya acts as an upholder of folk customs and traditions. Not without reason it can be said that a man is born and lives in mahallya, and when he dies mahallya administers the last rites for him.

"Baburnama" is a historical, geographical and rare novel. It is very rich with its own traditions, customs and other meaningful characters. That's why you can see many words, sentences, phrases, set expressions about cultural words. I tried to find these and here are some examples on cultural words:

Xonzoda- it means the generosity of the khan (king), was born from khan.

We can use the way of the translation is *cultural equivalent* when we are translating this Uzbek cultural word "xonzoda". By using this way of the translation the SL cultural word is translated by TL cultural word. In English language we can use <u>*the prince*</u> and <u>princess</u> instead of this cultural word "xonzoda"

U Tirmudning xonzodasi edi.

<u>She was of Tirmid's khanzada.</u>

1. Children of khan, generation of khan. Ex: He has a sign whoever is he khanzada, podshozoda, xojazoda. <u>*(Etymological dictionary of Uzbek language)*</u>

Sultonzoda

Men Hamza Sulton va Temur Sultonni yordamida sultonzodalarni mag'lubiyatga uchratdim va Xisorni qo'lga kiritdim. Bular va boshqa sultonzodalar endi mening qo'lim ostida.

<u>When I defeated the sultans under Hamza Sultan and Temur Sultan and took Hisor. These and other sultanzadas fell into my hands.</u>

Nastaliq- it is created from the types of writing "nasx" and "taliq" in 14ᵗʰ century and it is one of classic letter of Arabic language was spread away the territory of Central Asia. Ex: *Singer became happy as beggar changed into king with seeing the copy of this rare play was written with beautiful nastaliq letter.(Xayriddin Sultonov, The fairytale of a night)*

During the translation of this cultural "nastaliq" we can use the ways of descriptive and functional equivalent. In explanation of source language cultural item there is two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

U nastaliq yozuvida yaxshi yozardi va uning qo'li ham bo'yoqlarda yaxshi ishlardi.

He wrote the nastaliq character very well and his hand was not bad at paintings either.

To'shak- a thing for prepared for sitting and lying. It is made of material and cotton. The cotton is put into the material and knitted. Ex: Down toshak, toshak covered with Duhoba. Ex: They were going to make new toshak and buy down toshak for wedding. (Abdulla Kadiriy, "Passed days")

During the translation of this cultural "to'shak" we can use the ways of descriptive and functional equivalent. In explanation of source language cultural item there is two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

Bayqaro Mirza har doim ham o'z taxt kursisida o'tirmasdi. U o'zini yumshoq taxt kursisi bo'lsa ham to'shakda o'tirardi.

Bayqaro Mirza was not always present at court, although at other than divan court they sat on one toshak.

Bork-bo'rk, qalpoq - the hat, tubitaika which remade from qorakol skin in cylinder form. Ex: At the moment Botir aka worn a bork on his head went out from shiypon(farmers' building which is built near the field). (P.Kodirov, "Stary nights")

We can use the way of the translation is *cultural equivalent* when we are translating this Uzbek cultural word "bo'rk". By using this way of the translation the SL cultural word is translated by TL cultural word. In English language we can use <u>hat</u> and <u>cap</u> instead of this cultural word "xonzoda"

Uning yoshi o'tib oppoq soqoli bo'lsa ham chiroyli qizil va yashil matoga yozar edi. U hatto qo'y terisidan tikilgan bork yoki qalqopga ham yozardi.

Even when he was very old and had a white beard he wrote beautiful red and green silk. He wrote either a lambskin bork or a qalqop.

Khutba- (1) admonitions and precepts which are told by Imam when he finished Sunnat pray on Fridays and Hayid days; (2) Bless is prayed during the marriage in Islam religion. Ex: Imam began to pray marriage khutba. (S.Ayniy, "Memories")

Alisherbek va boshqalar buni hohlamagan bo'lsa ham u birinchi marta tojni kiyganda u xutbada o'n ikkita imomni ismini o'qishni rejalashtirib qo'ygandi.

When he first took the throne he thought to have the twelve Imam's names read in the khutba; however, Alisher Beg and others prevented it.

Batman- a measure of weight is equal to 898.5 gram. (1) A measure of weight is equal to different criterion, quantity in Central Asia, especially, different places of Uzbekistan. (2) A measure of distance equal to a hectare.

We use the methods of translation are descriptive and functional equivalent when we translate the Uzbek cultural word "Batman". In explanation of source language cultural item there is two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

Uning arbaleti(kamoni) qirq batmon og'irlikda bo'lishi kerakligini aytdi.

His cross-bow is said to have weighed forty batmans.

Qizilbash -(1) wild duck related to diving ones of elder duck's family.(2) Soldiers were Turkic tribes came from Azerbaijan and Northern Iran and serviced in the troop of Iran during the Savaii's period.

We use the methods of translation are descriptive and functional equivalent when we translate the Uzbek cultural word "Qizilbosh". In explanation of source language cultural item there is two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

Astrabodda uni qizilboshlilar qatl qilishdi.

At Astrabad the qizilbashes executed him.

Conclusion to Chapter II

The Qualification paper discussed linguo-cultural approaches to translation. Our aim was to show the difference and peculiarities of cultural terms. The actuality of the theme was doubtless motivated us to learn cultural terms as a subject in informational world.

Normally a translator can treat cultural terms more freely than institutional terms. He is not called to account for faulty decisions, whether he is translating imaginative literature or general works (e.g. history). Since little can be explained to the spectator, cultural terms are rather more likely to be translated or given a cultural equivalent in a play than in fiction. But generally the most favored procedure for a recently noted term peculiar to a foreign culture (given national pride, greater interests in other countries, increased communications, etc.) is likely to be transcription. Coupled with discreet explanation within the text. If the term becomes widespread it may be adopted in the TL.

The usage of a componential analysis in translating cultural words that the readership is unlikely to understand: whether they accompanied by an accepted transition (which must be used in all but the most informal texts), transference, functional equivalent and so on will depend, firstly, on the particular text - type; secondly, on the requirements of the readership or the client, who may also disregard the usual characteristics of the text-type; and thirdly, on the importance of the cultural words in the text.

Normally a translator can treat cultural terms more freely than institutional terms. He is not called to account for faulty decisions, whether he is translating imaginative literature or general works (e.g. history). Since little can be explained to the spectator, cultural terms are rather more likely to be translated or given a cultural equivalent in a play than in fiction. But generally the most favored procedure for a recently noted term peculiar to a foreign culture (given national

pride, greater interests in other countries, increased communications, etc.) is likely to be transcription. Coupled with discreet explanation within the text. If the term becomes widespread it may be adopted in the TL. This method is the appropriate sign of respect to foreign cultures.

Finally, it can be concluded that theoretically a text which is embedded in its culture is both possible and impossible to translate into other languages. If practicality is considered first, however, every translation is possible. The degree of its closeness to its source culture and the extent to which the meaning of its source text to be retained is very much determined by the purpose of the translation. To close, it is suggested that in the translator considered the procedures explained above to translate culturally-bound words or expressions.

Conclusion

After thorough analysis of the Units on Translation of Uzbek Cultural Words into English we've come to the following conclusions:

Language is not regarded as a component of feature of culture. If it were so, translation would be impossible. Language does however contain all kinds of cultural deposits, in the grammar (genders of inanimate nouns), forma of address (like Sie, usted) as well as the lexis ('the sun sets'), which are not taken account of in universals either in consciousness or translation. Further, the more specific a language becomes for natural phenomena (e.g., flora and fauna) the more it becomes embedded in cultural features, and therefore creates translation problems. Which is worrying, since it is notorious that the translation of the most general words (particularly of morals and feelings, as Tyler noted in 1790) – love, temperance, temper, right, wrong – is usually harder than that of specific words.

Most cultural words are easy to detect, since they are associated with a particular language and cannot be literally translated, but many cultural customs are described in ordinary language where literal translation would distort the meaning and a translation may include an appropriate descriptive- functional equivalent.

Cultural Words usually present great problems, and the considerations also hold good for their translation. Nevertheless, there are many problems. Both historians and their translators have a problem in deciding whether to transcribe the names of products or classes of people that have very little specifically local about them but their origins.

One of the most difficult problems is how to find lexical equivalents for objects and events which are not known in receptor culture. A translator has to consider not only the two languages but also the two cultures. Because of the difference in culture there will be some concepts in the source language which do

not have lexical equivalents in the receptor language this may be because of difference of geography of customs, of beliefs, of worldview and others.

When we translate cultural words we may use following methods of translation:

1) Naturalization: A strategy when a SL word is transferred into TL text in its original form.

2) Couplet or triplet and quadruplet: Is another technique the translator adopts at the time of transferring, naturalizing or calques to avoid any misunderstanding: according to him it is a number of strategies combine together to handle one problem.

3) Neutralization: Neutralization is a kind of paraphrase at the level of word. If it is at higher level it would be a paraphrase. When the SL item is generalized (neutralized) it is paraphrased with some culture free words.

4) Descriptive and functional equivalent: In explanation of source language cultural item there is two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

5) Explanation as footnote: The translator may wish to give extra information to the TL reader. He would explain this extra information in a footnote. It may come at the bottom of the page, at the end of chapter or at the end of the book.

6) Cultural equivalent: The SL cultural word is translated by TL cultural word

7) Compensation: A technique which is used when confronting a loss of meaning, sound effect, pragmatic effect or metaphor in one part of a text. The word or concept is compensated in other part of the text.

The usage of a componential analyses in translating cultural words that the leadership is unlikely to understand: whether they accompanied by an accepted translation (which must be used in all but most informal texts), transference, functional equivalent and so on will depend, firstly on the particular text-type; secondly, on the requirements of the leaderships or the client, who may also disregard the usually characteristics of the text-type; and thirdly, on the importance the cultural words in the text

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Appendix

1) Xonzoda-Khanzada.

2) Sultonzoda-Sultanzada

3) Nastaliq-Nastaliq

4) Summons

5) To'shak

6) Bork-bo'rk, qalpoq

7) Khutba- xutba

8) Batman-batman

9) qizilbash

10)   Ghazal

11)   qutb

12)   mulla

13)   qasida

14)   sadr, ichki

15)   grifit

19) Ta'liq

16)   No'kar

17) Mujtahid

18) Mulla

19) madarasa

20) hadith

24) mathnawi

21) Mutqarib

22) khafif

23) ghichak

29) Naqsh

30) peshraw

31) ish

32) chargah

33) Kuroh

34) hujra

35) shar'I

36) charqab

37) khanaqah

38) namazgah