Dealing with Culture-Specific Concepts in Translation Study

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ABSTRACT: The relevance of the topic of this article definitely arouses theoretical interest in linguistic circles. It will be useful for both practicing translators and foreign language teachers, in particular, those involved in the training of professional translators. Like R.K. Minyar-Beloruchev once said: "The translation will be complete if the translator has managed to know the depths of the culture of the people whose knowledge of the language he claims." Culture is a complex multidimensional formation, individual parts of which cannot exist independently without damage to themselves and to culture as a whole.

KEYWORD: the concept of culture, difficulties in translation, language and speech, cultural facts, text content, language picture of the world.

The concept of culture at the turn of the century acquired a new meaning. If earlier the concept of the so-called cultural values, works of art, literature, etc., prevailed, then in the modern world the importance of the concept of culture is increasing, in which a significant place is given to the description and interpretation of the national traditions of people, their way of life, the specifics of behavior, thinking and perception of the surrounding world. In this regard, the priorities of linguistics have also changed: at the present stage of its development, more and more attention is paid to issues related to the national and cultural specificity of languages, to the national originality of the image of the world that has developed among the linguocultural community.

Translation scholars, recognizing the special importance that culture has for translation, emphasize the role of translation as the most important means of intercultural communication. This study is focused on describing the most characteristic differences in the linguistic pictures of the world among representatives of English, German, Russian and some other linguocultural communities and ways to neutralize cultural barriers by means of translation that can cause "failures" in the process of mediated bilingual communication.

In this regard, the problems of conveying the content of a literary text are investigated with special attention to its "cultural" components. At the same time, the author proceeds from the opinion expressed more than once by experts that national-cultural differences are one of the fundamental difficulties in translation. Along with the unanimous recognition of the importance of the cultural aspect of translation, this multifactorial, heterogeneous phenomenon has not yet been sufficiently detailed and described. Therefore, the purpose of the monographic study is, firstly, to systematize the elements of culture reflected in the literary text, and, secondly, to describe the main ways of their reflection in the translation text. The objectives include: describing the ways in which culture is manifested in language and speech; consideration of the possibilities of communicative-pragmatic adaptation, which determine the degree of preservation or elimination of cultural information in the process of translation; consideration of the main translation strategies and

techniques in the transfer of the cultural component of the source text; analysis of typical errors that occur in the process of translation of cultural information during translation.

The relevance of this study is determined by its focus on an important and insufficiently studied area of interaction between language and culture, which, according to our observations, manifests itself in two aspects: the culture reflected in the language (a special national linguistic picture of the world), and the culture described by the language (representation of the facts of culture in the content of the text). Moreover, each of the aspects has its own specifics.

The choice of strong or weak cultural adaptation is determined by the place that cultural originality occupies in the system of artistic values of the work. If the national flavor is one of its main advantages for the reader of the translation (for example, the fairy tale "A Thousand and One Nights"), then the strategy of weak adaptation is chosen. If the main thing is universal human problems, then preference, as a rule, is given to strong adaptation. It is known that the process of translation is associated with certain losses of content. There are also cultural losses. There are especially many of them when translating folklore (for example, there are no adequate equivalents for such Russian cultural and national concepts as a canopy, a couch on a stove, etc.). The most striking and artistically valuable details of culture are leveled (cf. hut ~ house). In these cases, the question arises of the profitability of translation, the question of using a different type of linguistic mediation (retelling).

The thesis of L.K. Latyshev that translation is not always the best way to overcome the linguistic-ethnic barrier. Thus, the solution of translation problems associated with linguocultural translation is conditioned by the art of choosing an adequate measure for preserving elements of a foreign language culture in translation and an acceptable measure for replacing them with functionally similar elements of one's own culture. If this measure is not observed, there are serious culturological errors in the translations that prevent the readers from adequate perception of the text of the translation.

In purely practical terms, the "cultural factor" appears to the translator as a list of specific features of the culture of native speakers of the source language (SL), which are either unreproducible in translation, or if they are directly (unadapted) projected onto the culture of native speakers of the target language (TL), they can cause an inadequate communicative effect. (CE), that is, misunderstanding, misunderstanding, false understanding, unequal emotions, etc. This list also includes difficult perception of the translated text, loss in emotional and aesthetic perception. In translation terms, these specific features are often defined as "untranslatable", which is discussed in detail in chapter VI of this monograph. According to some culturologists, the translation of the untranslatable, for all its paradoxical nature, turns out to be a carrier of information of high value. This information is not transmitted directly, that is, not through direct acquaintance with a foreign culture, but indirectly - through language, through texts. Perceiving the information received, the reader enters into certain relations with the text, which, as you know, are called pragmatic. The implementation of a pragmatic impact on the recipient of information is an essential part of any communication, including interlingual communication.

Establishing the necessary pragmatic attitude of the recipient of the translation to the message largely depends on the choice of language means by the translator when creating the text of the translation; when considering a literary text, this problem becomes even more complicated, since purely textual features can join the cultural ones. A literary text is a very peculiar phenomenon from a cultural point of view, since it describes a reality that is quite special in relation to the real one, since it is created by the author of the text, who places certain "keys" throughout the text. These "keys" are markers that allow you to attribute the text world to a particular culture.

As hints, explicit references to certain models of culture or implicit indications of actions, deeds, specific features that are usually associated with models of a particular culture can be used. If the text world of the translated text belongs to a culture unknown to the reader, a cultural distance is established between it and this world: the reader receives information about the text world and is unable to establish a direct connection with his own experience. In this case, the relationship between the text world and the real world of the reader is based on a comparison, for example, of this nature: "the text world is quite similar to my world (or: quite different from my world)". Even a significant difference between the text world and the real world is perceived by the recipient of the translation as a natural phenomenon, since all people are aware that other peoples can have a different way of life, a different culture, the features of which are presented in the text as cultural markers. When we talk about the elements of culture in their connection with the problems of translation, we most often mean the area of extralinguistic concepts, various phenomena or events that take place in a particular linguocultural community. But the language itself can have "culturally determined units" that are markers of a particular culture.

Often, acquaintance with the elements of culture occurs indirectly: firstly, through a literary text; secondly, through a translated version of this text. When it comes to translation, neither the author of the original nor the reader of the translated text is able to check how the elements of culture presented in the translation correspond to the real state of affairs, since both of them are on different sides of the linguistic and cultural barrier. In this case, the entire responsibility lies with the translator, who acts as an expert on both cultures. On the one hand, the translator must preserve the author's cultural markers, and on the other hand, help the reader identify cultural markers, often adapting them. Therefore, linguocultural translation in the process of translation is carried out by various degrees of adaptation. It may be weak, strong, or absent altogether. In this regard, the translator faces the question: how to deal with elements of culture when transferring content: to preserve the conventions of the original culture or replace them with the conventions of the culture to which the translated text belongs? The choice of a translator is determined by a pre-selected strategy and depends on what place cultural information occupies in the system of values presented in the original text.

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