

INTERCULTURAL COMMUNICATION CHALLENGES IN  
TRANSLATION

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**Abstract:** Nowadays, due to the phenomenon of interlinguistic and intercultural incompatibility, which arises as a result of communication between languages and cultures, the problem of understanding and interpreting the concepts of another language and culture by the owner of one language and culture is becoming more actual. Concepts specific to a particular language and culture, in most cases, create complex situations in the translation process. Such words are called culture-bound words in the language of translation. In the translations of the novel "Bygone Days" by the talented Uzbek writer Abdullah Qodiri, such words are often found, and they are relevant in terms of the fact that they are still involved in linguocultural analysis and do not draw the appropriate scientific conclusions. The article discusses specific words that represent measurements and currencies and their translation options based on a linguocultural approach. In the linguocultural approach to translation, the author sought to determine the degree of conformity of the translation to the originality, based on a complete component analysis. In fact, the analyzed sema units are identified, the main sema is separated according to the function of application in the context, and the semantic function of the lexeme in the context is indicated. The degree of adequacy of the translation to the original is determined by the fact that the content of the sema is restored in the translation, and at the same time, the purpose allocated in the context to the unit of the original is realized in the translation as well.

**Keywords:** specific words, linguocultural analysis, the recipient of the translation, adequate translation, anachronism, functional analogue, transcription.

Translation as a form of activity involves, on the one hand, the establishment of linguistic communication in order to adequately convey the content of the work expressed by means of one language, and, on the other hand, the differences in cultures manifested in these languages. This means that translation is not only a comparison of different language systems, but also a connection of different cultures. The Slovak scholar A. Popovich, in his book "The Problems of Literary Translation" [3], describes the clash of cultures in translation as follows: "In the so-called "ours" field, the boundaries of other cultures disappear completely, and the sense of "translated" in the translated text disappears. Emphasis on the cultural pole of authenticity, on the other hand, leads to a situation in translation in which the recipient, i.e., the recipient of the translation, falls into another cultural environment without any warning or condition. In the third case, there is a "creolization", ie the merging of two cultures in translation. In this case, the fields of originality and the language of translation have an approximate similarity.

It is important to take into account the pragmatic component of the expression in the translation process. In this case, the adaptation of the text between the students of the original and the translation, taking into account the socio-cultural differences, plays a key role. The principle of taking into account the culture of the student in linguocultural studies can be an alternative to this consideration in translation studies. One of the main problems in the delivery of specific words is the pragmatic aspects of translation. In this case, it is important to take into account the functional role of culture-bound words in the text of this or that message.

The problem of finding equivalents of another language in translation, in turn, is divided into such areas as ecological, socio-cultural and material-cultural. For example, the image of the sun creates unique associations for each nation according to its geographical location. "Blue eyes," a standard of beauty for Europeans or Russians, do not evoke similar feelings in Uzbeks. The associations associated with the swallow, which is the herald of the spring, are strange to the American, who accepts the swallow as a species that belongs only to a group of birds, and so on. The undeniable factor is that a change in an extralinguistic being certainly leads to a linguistic change in turn. This means that in translation, the process of adaptation to the new reader of the text is established, and this leads to changes in the information in the original.

Depending on the pragmatic function of the characteristic word, it can be omitted in translation, conveyed in a generalized way without national coloring, or translated as adequately as possible with special attention as the main characteristic of the image. The "exotic images" in the translated text, while seemingly unnatural to the representative of another language, can give a vivid impression that complicates the process of understanding the text and does not justify itself. Therefore, the interpreter works on the basis of a separate approach for each situation, primarily taking into account the functional dominance of the image.

Specific words denoting weight, length, area, volume, and fluid dimensions are one of the groups that require special attention in translation. Different situations are observed in works of art in relation to units of measurement, and differences in translations also require a serious approach to this issue. We will analyze some of them using examples.

The units of measurement associated with words denoting numbers and other quantities are data carriers that represent a certain distance, weight, or volume in a text of any genre. In order to be able to adequately receive this information, the reader of the translation must be aware of the real or approximate dimensions of these units, and of course this issue must be resolved by means of certain methods in translation. As in the "Bygone days" by Abdulla Kadiri, the fact that historical information about the measurement system is well understood by the translator saves him from cases of anachronism. We will analyze some of examples and their translation versions below.

Example:

*Darbozaning ikki biqinini o'rab olg'an loyig'a gullar, naqshlar tushirilib ishlangan sakkiz gazlar yuksaklikda o'rda qo'rg'oni [6,66].*

1. Two clay walls, eight **arshin**\* high, decorated with colourful, carved patterns... (\*arshin – may refer to an old Turkic measurement, equivalent to a yard or to an obsolete Russian measurement equivalent to one cubit) [2,70].

2. *The flowers covered the walls of the gate on both sides, inlaid patterns of decorations on the wall of eight **gaz**\* high (\*the measure of length) [4,71].*

3. *The defensive walls, whose battlements displayed an intricately carved floral design, reached a height of eight **meters**... [1,134].*

In all three translations of this example, we can see that three different options were used for the original unit. Before analyzing which of them is an alternative translation to the original, let us consider the interpretation of the archaic units of measurement, "gas" and "arshin." 1918 - Before the introduction of the metric system in the world, certain units of measurement were used in Central Asia, and now they are obsolete, which can be found only in encyclopedias or dictionaries. In particular, "gas" is the distance from the middle of the chest to the fingertips, a unit of measurement that has been used at different lengths in each city or village in Uzbekistan. 1 Gas is a unit of length equal to 0.71 meters. The word "arshin" is derived from the Persian words "arash", "oron", which means elbow. The word passed from Turkic languages to Russian in the 16th century. Arshin is also found in various forms in Ukrainian, Belarusian, Polish, Czech, Slovak, Bulgarian, Serbo-Croatian. 1 Arshin taken as - one step, and 1 step (in Central Asia) - 63–71 cm.[7]. The size of the gas and the arshin coincide, and the use of the "meter" in Qadiri's work leads to anachronism. In this case, the transcription of "arshin" and "gas" as an alternative to the unit of measurement of "gas" justifies itself in this case. Only in this case would it be expedient if the interpreter gave a more detailed underline explanation of the gas unit of measurement. Let's look at another example:

Example:

*... paxsaning enidan bir **gaz** chamasi joy ochilg'an![6,240].*

1. *We have already dug about an **arshin** into the clay-covered layer of the duval. [2,228].*

2. *I have already dug two **feet deep**! [4,243].*

3. *We removed approximately one **meter**. [1,385].*

Besides the "meter" (anachronism) in the third version of the translation, both of the above translations reflect the unit of measurement intended by the author.

When entering the language of images, specific words denoting units of measurement should serve not only to convey precise information, but also to significantly embody in the reader's imagination a particular portrayed piece of reality. For example, the author may draw the reader's attention to a detail of his choice by using the phrase "ten meters high" to indicate the height of a hill, or the phrase "thousands of miles" over a very long distance. The given examples allow to define some bases in application of such formation of artistic images. Digital indicators, as expected, do not play a decisive role, as is the case in the scientific and technical text, but in this case, predictability comes first. In addition, it is possible to determine the approximate meaning of the units of measurement in a narrow context, for example, the "only" distance in "only fifty meters" clearly shows that the distance is not very large.

Example:

A) *Ko'zi uyqusizliqdan bir **qarich** ichiga tushib ketibdir.[6,230].*

1. *He looked dreadful after his sleepless night. [2,217].*

2. *His eyes were deepened so much because of sleeplessness. [4,231].*

3. *His eyes were sunken; he looked exhausted after a sleepless night. [1,367].*

B) Zaynabning bir yarim **qarich** osilib ketkan qovoq-dudog'ig'a istehzolanib tomosha qilar edi [6,350].

1. ...all the while throwing mocking glances at Zainab, enjoying the sight of her furrowed brow and pouting lips. [2,319].

2. ... and she watched Zaynab getting frustrated and upset with an irony. [4,352].

3. ... the same with Zainab, from whom she also walked one step removed, observing her gloomy countenance with suspicion. [1,537].

As noted, in both of the above examples, the unit of measurement is used to emphasize the mental and physical state of the protagonists, not to express a precise numerical dimension, and the translators used the correct translation method to describe the state of the image.

Each nation has its own standard-images on different concepts within its worldview. In the author's work, in most cases, the native language makes extensive use of such popular terms of dimensions, and the need to preserve the national and historical color of these lexical units requires that they be translated in the same style in translation. This can be achieved either by using a literal translation or a functional analog (a unit with such coloring in the language of translation). For example, the following example shows the active use of the number "seven" in units of measurement, which is of great importance in the Uzbek mentality:

Example:

Toshkandning **yetti yosharidan yetmish yosharig'acha** bilganlikdan...[6,86].

1. Here in Tashkent, **young and old alike** knew and revered him. [2,89].

2. He was the respectful person for the people in the city, to everybody **from seven to seventy**. [4,91].

3. They were from all walks of life, **both young and old**... [1,162].

The fact that the second translator followed the literal translation was able to retain the pragmatics of the text more than the other two neutralized translations (from the age of seven to seventy - there are signs of exaggeration). Or let's analyze the translations of examples involving another vernacular unit of measurement - the word "qarich".

Example:

A) **Qarichg'a** keladigan uzun soqollar [6,80].

1. Those long beards [2,82].

2. Long beards [4,84].

3. beards of a **pious hand's length**... [1,152].

B) Olti **qarich** kenglikda uzundan-uzoq tor ko'cha, tor ko'cha boshida kichkinagina bir eshikcha edi. [6,245].

1. The narrow, interminably long ginnel, no wider than five **hand-spans**, led to a small wicket gate. [2,227].

2. - A narrow, perhaps **half a foot** in width but infinitely long side street ended at a small gate. [1,383].

In all three translations of the following example, the communicative purpose of the translation is achieved:

Example:

Chunki tepaning boshqa tomonlari yuqorida aytilgandek bir necha **terak bo'yi** jarlik bo'lg'anliqdan... [6,85].



1. ...since as we have already mentioned, the other sides presented a sheer drop **the height of several poplar trees**. [2,87].

2. Because the other side of the hillock above mentioned was a deep ravine with the **height of several poplar trees**... [4,89].

3. Because the other side of the hill **measured the height of several poplar trees**... [1,158].

Sometimes it is contrary to the principles of realistic translation that the reader of the translation should receive information about the specific word from the context only in general lines. The reader is imaginary, however, in an attempt to compare a specific word in a foreign language to the units of measurement in his own language, and as a result a state of image clarity is distorted. Therefore, when he encounters a familiar word in his work, the created image is embodied in the precision required in his imagination. In general, if the painting of a work does not depend on a given unit of measurement, or in other words, does not impair the painting, then it is better not to confuse the reader with a foreign word? Of course, it is necessary to be vigilant in cases of analogy and anachronism.

Example:

*Suv bir do'konning ostidan chiqib, bu havlida uch-to'rt **quloch** chamasi ochiq havoda oqar va ko'prik-tom ostig'a ketar edi*. [6,31].

1. The water flowed from beneath a shop, gushed through a few **sagenes\*(sagene – equivalent to about seven feet or one fathom)** of open space, then disappeared once more under a little bridge. [2,34].

2. Water gushed out from under a bench, ran three-or four **fathoms** of open space, and again hid under the bridge. [4,32].

3. The stream flowed under a workshop, with part of it twistling three or four **steps** through the yard into the open air before again disappearing under the bridge house... [1,82].

In the first translation of the above example, when the translator uses the archaic unit of measurement - the "sajen", we can see that he allowed analogue, given that it was known only throughout the territory of old Russia. This is, of course, a deviation from the requirements of realistic translation. The fact that the word fathom, used in the second translation, means not only the English naval unit of measurement, but also "embrace", also helped to ensure the adequacy of the translation. The unit used by the third translator can also be called an equivalent translation. Hence, when using analogues in the language of translation, it is also important to consider to which audience they are intended.

Example:

*O'rda darbozasining sahni **botmonlab** hisoblang'an mevazor bo'lib, bunda olma, o'rik, nok va tut yog'ochlari xilig'ina bor edilar*. [6,66].

1. A large orchard spread out before the gates, spanning several **acres**, with apple trees, sweet uryuchina apricots, and pear and mulberry trees. [2,70].

2. The Orda's gate is with its wide area, surrounded with fruit trees like apple, apricot, pear and mulberry trees. [4,71].

3. An Urda used to stand near the city walls in the district of Yormazar but now **acres** of orchards with apple, apricot, pear and mulberry trees have been cultivated in that area. [1,134].

Given the fact that the example in the example means "in large quantities", all three translators were able to give an alternative. Depending on the context, the neutral substitution in the second version serves a communicative purpose, while the English "acre"

in the other two translations did not lead to the nationalization of the original (as we have discussed in the dissertation on the concept of “nationalization”).

A complete neutral substitution can be successfully used due to the reduction of the national dye load in specific words denoting individual units of measurement (depending on the function within the context, of course).

Example:

*...siz mana shu pulga guzardan chiqib bir **chorak**\* et keltirib, sho'rba qilib bersangiz.*

*(\*bir chorak – uch yarim-to'rt qadoq chamasi toshdir) [6,180].*

1. *... go to the little bazaar at the crossroads, buy **some** meat and cook us up some shurpa\* [2,169].*

2. *... you go to the bazaar, buy **some** meat and cook soup for us, please. [4,177].*

3. *... could you go to the bazaar on the corner, purchase **some** meat, and make us a soup? [1,296].*

In this example, the author's interpretation of "quarter" as another specific word "packaging" does not necessarily mean that the same should be done in translation. It seems that all three translators did the right thing by translating with the neutral word “some”, given that “quarter” means “a little” in the context and it does not have a historical or national color load.

And, of course, in the context in which the exact numbers are required, the translator has no choice but to refer to the transcript. It also depends on the skill of the translator: no matter what type of transcript the subtitle uses, whether it is an in-text explanation or not, he must be able to do so in such a way that the translator does not stumble when he encounters an unfamiliar word in the text. In this case, it is useful for the translator to have knowledge of the units of measurement that are common in many nations.

Example:

*Ammo imorat qismi darboza bilan bir qatorda bo'lib, so'l biqinida devonxona, uning qatorida bo'yiga qirq, eniga yigirma **olchin** joy olg'an o'n besh darichalik kattakon chorzari uy...[6,66].*

1. *To the left of the house was the ruler's chancery, then a sizable structure with fifteen windows, forty **arshin** wide and twenty **arshin** long. [2,70].*

2. *On the left side there was a reception area and in the same line was a house with forty **olchin** height and twenty containing windows width. [4,72].*

3. *On the north face, a substantial keep stood behind the inner gate, measuring forty **meters** by twenty **meters**. [1,136].*

Given that “olchin” is equal to the values of “gas” and “arshin”, we can see that the first translation was done correctly. The fact that in the second version of the translation “olchin” is not given any subtitle commentary leads to the misunderstanding of the reader of the translation. We have mentioned above that the “meter” in the third translation does not correspond to the translation of this work in terms of time.

Example:

*Maydon ikki **tanob** kenglikda bo'lib, janubi qutidor va qo'shnisining imoratlari orqasidan va boshqa uch jihati ham shunga o'xshash binolardan iborat edi. [6,246].*

1. *The yard covered about **half a hectare** of ground and backed onto the rear wall of Kutidor's house and that of his neighbour. [2,227].*

2. The yard was **rather large** and there were the qutidor and his neighbour's houses with their back walls facing the yard.... [4,242].

3. The width of the square yard was about two **tanob\***. The southern section consisted of Qutidor's property...(tanob/tanap\* – a unit of measurement often for agriculture.... explanation) [1,384].

In this context, a detailed description of the place requires an indication of the exact unit of measurement, and this was successfully reflected in the third translation.

In our opinion, the frequent occurrence of analogy and anachronism in the translation of specific words denoting a unit of measurement with a bright historical or national color undermines the national-cultural and historical value of the work in translation, so a translator looking for an alternative functional analogue in the target language should not overlook these aspects. Next, let's think about another measurement word - currency translation.

It is expedient to study the lexicon denoting currencies in the context of specific words in two types: 1. national currencies (ruble, soum, pence, kopeck, pound sterling, etc.); 2. Currencies (tillo, grosh, centim, etc.) that have lost their exact value for a number of reasons (usually historical reasons) as well as bright national coloring. The lexicon of the first group is recognized as proper words; and those in the second group are only specific words in a diachronic order, i.e., historically specific words. Also, as mentioned earlier, when used in a figurative sense, the original word loses some of its connotative meaning, and this also applies to currencies: when it comes to the figurative sense, they lose their accuracy and material value and fall into the second group of specific words (shuncha xarakat bir pul bo'ldi, dunyoniki miri kam ikki, etc.).

The functional analog method seems to be the most optimal way to naturally translate specific words denoting currencies into the translated text. In this case, it is justified to refer to the specific words belonging to the second group in the language of translation. Another method is to replace the concepts of the same type, for example, with the words "money", "funds" or, if necessary, to omit the currency, which is difficult to translate.

Before proceeding to the analysis of some examples, let us give information about the ratio of mutual values in the lexicon, which represents the currencies used in the play. So, in the novel "Bygone Days" we come across the following typical words:

Tilla (oltin) - a gold coin worth ten soums.

Tanga (white coin) is a silver coin worth 15 tiyn in Bukhara khanate and 20 tiyn in Kokand khanate.

Pul (chaqa) - a unit of money equal to half a penny in some places, and a penny in some places, and a small coin of the same value. It is mainly made of copper or brass.

Miri - Five cents.

In general, in cases where quantitative accuracy is required, the above currencies can be translated into single equivalents and used throughout the work. In these cases, we would recommend giving gold in the form of gold coin, tanga in the form of coin or small coin, and miri in the form of miri. . Then the confusion of monetary value will disappear in the eyes of the reader of the translation, and the national coloring will also be preserved to a certain extent. In the following examples, let's look at the translators' approach to this:

Example:

... Otabekning bobosi o'n besh **tillo** barobariga sotib olgan edi... [6,9].

1. ... Atabek's grandfather had bought him for fifteen **gold tilla\***... (**tilla – a gold coin**) [2,13].

2. Actually, his grandfather had bought Hasanali from a Turkmen guy for fifteen **gold coins**... [4,8].

3. Otabek's grandfather had bought him for fifteen **pieces of gold**... [1,49].

In this example, the use of the word "tilla" in the transcription by the first translator in conjunction with "gold" results in a situation of excessive transcription when the equivalent is present. The fact that the other two translators resorted to the "gold coin" option in terms of their affiliation with the second group is a sign that they were right.

In the following example, we can see that another mistake was made:

...uch yuz **oltin pul**, mundan keyin olib berish va'dasi bilan Marg'ilondan o'rdadek bir havli... [6,58].

1. Three hundred **gold tilla**; the groom would pledge to buy a spacious house in Margilan after the wedding...[2,60-61].

2. ... three thousand **gold coins**, after marriage to be bought a great big house from Margilon... [4,62].

3. Three hundred **gold coins**, a house with a large walled yard... [1,122].

Let's analyze a number of more examples. In the following examples, the difference in value of tilla-tanga-pul (chaka) relative to each other is also understood in context.

Example:

A) Menga qolsa bu kunlarda o'ttuz ikki **tanga** emas, o'ttuz ikki **qora pul** solish ham og'iridir. [6,105].

1. It would seem to me that even thirty-two **pul\***(pul – a Kokand coin of a low value) could only be raised with difficulty, let alone thirty-two **tanga**. [2,105].

2. Let them rectify their condition in ten days, and then... [4,108].

3. In my opinion, it is hard to collect thirty-two copper pieces, not to mention thirty-two tengas, even for me\* (**tenga – a description of the currency**) [1,188].

B) O'zingiz ip yigirib, kun ko'rib turgan bo'lsangiz, sizga uch **tanga** emas, uch **pul** berish ham og'ir ekan...[6,195].

1. If you live solely from spinning yarn, it will be arduous for you to pay **three pul**, let alone **three tanga**! [2,182].

2. If you live hardly due to spinning threads, it will be difficult to you to pay not those **three coins**, but even three **old small coins** as well. (tinges\* coins) [4,192].

3. ... it will be hard for you to save three **tengas** for payment... [1,317].

In the above two examples, by contrasting the tanga and the chaqa, the differences between them and the financial condition of the images are exaggerated. In order not to obscure this artistic purpose, it is also necessary to provide accurate information about the currencies without confusing the reader of the translation. The use of "copper pieces" in the third translation of the first example is close to the author's goal (it is known that almost all nationalities make the lowest value of copper). In the second example, the skill of the second translator can be assessed - the interpreter was able to achieve the goal in the context by comparing small old coins to coins.

Let's look at another example:

Men javob o'rniga **chaqalarni** sanab chiqdim, bitta oltmish **pullik tangasidan** boshqasi bir pullik, besh **pullik** zang bosqan **chaqalar** bo'lib... [6,194].



1. *Instead of replying, I counted out her **money**: apart from one **sixty-pul-coin**, they were all **coppers** covered in green...* [2,181].

2. *I counted her **money**: except **one coin in sixty pennies**, all were **rusty coins-old small coins, three-kopecs**, pieces...* [4,191].

3. *instead of quoting a price, I counted the **coins**. With the exception of a **sixty-tengas piece**, the rest were **small copper coins**...* [1,315].

We can take the third as the most adequate translation option of this example; while the first translation contains an incorrect transcription of "pul", the second translation uses the foreign words "penny" and "kopecs" as functional analogs, which does not justify in this case, as currency is not used figuratively in this context. As for the expression of currencies used in the figurative sense, the translator has a wide choice of options, and it can be considered that the introduction of such foreign words into the translation for a specific communicative purpose does not contradict the principle of translation. Let's analyze one of the following situations:

Example:

*...ular Otabekka **uch pullik** ham ro'zg'or qildirmaydirlar.* [6,162].

1. *... they have not taken even **one penny** from Atabek to spend on running the household.* [2,153].

2. *... I know well that they have not allowed Otabek to spend **any penny** for the household.* [4,160].

3. *... they will not allow Otabek to spend **three coins** on household goods.* [1,270].

Thus, the use of the penny as the smallest currency in the first and second versions of this example in translation as required by the context (mainly for the purpose of exaggeration) does not detract from the national color.

The translation is made for "his" reader; if the transcribed original words in the text remain outside the limits of its comprehension, then the communicative purpose of the translation has not been realized. If the original words are conveyed in a special way and the dyeing is lost, the same result is achieved "[5, 102]. Therefore, when giving specific words in translation, it is also necessary to take into account how familiar they are to the reader of the target language; if they are unfamiliar, whether they can be understood through context, otherwise what to do - these questions must be answered.

As the reader reads the translated work, he, too, must approach this level as much as possible, even if he cannot get the exact impressions of the original reader, and this complex task must fall entirely on the shoulders of the translator. The interpreter is the person who maintains the balance between the two languages - he must restore the deviations from the desired norm by all available means.

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