

DOMESTICATION AND FOREIGNIZATION: ADAPTING CULTURAL CONTENT

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Annotation: This research paper in translation investigates domestication and foreignization as primary two methods which maintain the uniqueness of a text for the target audience and how these two strategies can be applied in the translation of short stories in order to make it valuable material to explore inclusive cross-cultural understanding. Concerning cultural and ideological values within historical and social factors, this research work covers foreign elements which are pivotal in the comprehension of how cultural adaptation functions in translation.

Key words: domestication, foreignization, balanced approach, linguoculturemes, cultural uniqueness, target audience

Annotatsiya: Tarjimadagi ushbu tadqiqot hujjati mahalliyashtirish va chet ellashtirishni maqsadli auditoriya uchun matnning o'ziga xosligini ta'minlaydigan asosiy ikki usul sifatida o'rganadi va bu ikki strategiyani inklyuziv madaniyatlararo tushunishni o'rganish uchun qimmatli material qilish uchun qisqa hikoyalar tarjimasida qanday qo'llanilishi mumkin. Tarixiy va ijtimoiy omillar doirasidagi madaniy va mafkuraviy qadriyatlarga kelsak, ushbu tadqiqot ishi tarjimada madaniy moslashuv qanday ishlashini tushunishda muhim ahamiyatga ega bo'lgan xorijiy elementlarni qamrab oladi.

Kalit so'zlar: mahalliyashtirish, xorijiyashtirish, muvozanatli yondashuv, lingvomadaniyat, madaniy o'ziga xoslik, maqsadli auditoriya

Аннотация: В этой исследовательской работе по переводу исследуются одомашнивание и форенизация как два основных метода, которые поддерживают уникальность текста для целевой аудитории, и то, как эти две стратегии могут быть применены при переводе коротких рассказов, чтобы сделать его ценным материалом для изучения инклюзивного межкультурного понимания. Что касается культурных и идеологических ценностей в рамках исторических и социальных факторов, эта исследовательская работа охватывает иностранные элементы, которые играют решающую роль в понимании того, как функционирует культурная адаптация при переводе. Ключевые слова:

INTRODUCTION: The translation of short stories in English and Uzbek languages represent different challenges ranging from choosing an appropriate method of rendering, to preserving the foreignness of a text, including an analytical choice which translators face frequently. Concerning the risks of losing the uniqueness of the original culture, Susan Bassnett stated that “translation often involves some degree of loss, gain or transformation” suggesting that both domestication and foreignization cannot completely preserve its authenticity, but each translation involves an altered cultural content at some extent [1; 38].

MAIN PART: A number of scholars have been working on the theoretical examination of this debate which divided literary translations into domestication and foreignization. In terms of Western translation, these two concepts developed by Lawrence Venuti highlighting the advantages of foreignization where a cultural uniqueness is preserved, whereas domestication in short stories become “invisible” by modifying a cultural element for the target audience [3; 83]. Schleiermacher firstly outlined the distinction in these two key terms stated that, foreignization is a way which moves the reader toward the author, while domestication brings the author closer to the reader [5;49]. More recent studies done by Baker, explore sociocultural impact of translation norms, reveals that historical and ideological factors decide if a text is domesticated or foreignized, shaping literary, cinematic and media adaptations [6; 30].

Moving on the works done by Uzbek translators, Oybek, Qayum Karimov, Mirzaev are considered as key figures, particularly in a scholarly discourse on the translation of literary works, narrations and short stories. Q. Karimov states that “In translation, maintaining national characteristics while ensuring clarity requires a delicate balance” according to his argument, translation must maintain linguistic clarity including cultural and traditional authenticity [2; 10-11]. As an example for these both strategies, a piece of text taken from “Daftar hoshiyasidagi bitiklar” by O‘tkir Hoshimov is included in the table below:

Uzbek language version	Bozor iqtisodi Kecha katalakdek xonaga tiqilib, “ <u>eskilik sarqiti</u> ” – <u>bashik</u> va <u>sandiq</u> yasagani uchun nalugchidan baloga qolib yurgan <u>hunarmand</u> bugun kattakon sex ochsa-yu, rohatini ko’rsa, tag’in bir bor quvonaman. <u>Baraka topsin!</u> Bu bozor iqtisodi! Kecha <u>alifni</u> kaltak deyolmay o’qituvchisidan dakki eshitgan va oxir-oqibat “xudosizlar jamiyati”da qo’nim topgan notavon bola bugun
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	“biznesmen” bo’lsa-yu, xususiy samolyot sotib olsa, hayron qolmayman.
Domesticated	Yesterday, a <u>craftsman</u> who was crammed into a tiny workshop and harassed by <u>tax collectors</u> for making “ <u>old-fashioned</u> ” <u>cradles</u> and <u>chests</u> —if today he opens a large factory and enjoys success, I will rejoice once again. <u>More power to him!</u> That’s the free market for you! Yesterday, a poor child who couldn’t even recognize the <u>letter “A”</u> and got scolded by his teacher, only to end up in a strict, godless school—if today he becomes a successful entrepreneur and buys a private jet, I wouldn’t be surprised.
Foreignized	Yesterday, a craftsman who was crammed into a tiny workshop and harassed by tax collectors for making “ <u>eskilik sarqiti</u> ” (old-fashioned) <u>cradles</u> (Traditional Uzbek wooden cradle for sleeping infants) and <u>chests</u> (Traditional Uzbek wooden chest for storing valuable items)—if today he opens a large factory and enjoys success, I will rejoice once again. <u>Baraka topsin!</u> (More power to him!) That’s the free market for you! Yesterday, a poor child who couldn’t even recognize the letter “ <u>Alif</u> ” (The first letter of the Arabic alphabet, symbolizing learning) and got scolded by his teacher, only to end up in a strict, godless school—if today he becomes a successful entrepreneur and buys a private jet, I wouldn’t be surprised.

An extract taken from “The Dead” by James Joyce, shows how these two techniques are used successfully in rendering a text from English into Uzbek:

English language version	Aunt Julia, though she was quite grey, was still the leading <u>soprano</u> in <u>Adam and Eve’s</u> , and the best in the city. Even she, wan and tired, sang the chief part of the <u>Mass</u> with great feeling and courage.
Domesticated	Julia xola sochlari oppoq bo’lsa ham, <u>Odam va Havvo</u> ibodatxonasining yetakchi <u>qoshiqchisi</u> edi va butun shahar bo’ylab eng mashhuri sanalardi. U ham, rangi siniq va tinkasi qurigan bo’lsa-da, <u>diniy qo’shiqning</u> asosiy qismini katta ehtirom va jur’at bilan kuyladi.
Foreignized	Julia xola sochlari oppoq bo’lsa ham, Adam va Eva (Odam va Havvo) cherkovining yetakchi <u>sopranochiysi</u> (Soprano – Highest female singing voice, often leading in opera and choir.)

edi va butun shahar bo‘ylab eng mashhuri sanalardi. U ham, rangi
siniq va tinkasi qurigan bo‘lsa-da, Massaning (Mass (music) –
Sacred choral composition, set to Catholic liturgical texts.)asosiy
qismini katta ehtirom va jur‘at bilan kuyladi.

Through provided examples and above discussed argument, it is evident that deciding whether domestication or foreignization better – it depends on the target audience and cultural importance of a text. Extracts from “The Dead” and “Daftar hoshiyasidagi bitiklar” illustrate how linguistic nuances and cultural features including linguoculturemes, phraseological units, authentic items form meaning. Terms like “soprano”, “Mass”, phraseological units, such as, “Boriga baraka”, “eskilik sarqiti” carry diverse cultural meanings and connotations that require attentive translation. In a book “Daftar hoshiyasidagi bitiklar” by O‘tkir Hoshimov the “foreignized” translation takes a more literal approach as it requires an in-depth explanation and preserve cultural distinction of terms like “Alif” and “eskilik sarqiti”. This variant provides greater understanding on the source culture within assumptions that the target audience may not be familiar with Uzbek traditions, rituals and cultural markers. Unlike their “domesticated” version where the units are translated as “old-fashioned cradle” and “the first letter of Arabic alphabet”, their “foreignized” version illustrate their cultural specificity and prosperity. In an extract from “The Deaf” the reference to the church as “Odam va Havvo ibodatxonasining” is a domesticated version where for readers it could not be understandable due to religious point of view, while it’s foreignized version creates a more “foreign” feel, still being authentic for an Uzbek audience.

CONCLUSION: In order to maintain the originality of the text, doctrines and scholarly publications, academic and religious texts often approves the strategy of foreignization. It means that, the usage of domestication in such works may lead to the loss of meaning which causes misinterpretation. In that case, not only cultural characteristics of a text, but also the role of the translator plays a crucial role in translation as they are considered as cultural negotiators, not merely a language converter. From a practical side, a balanced approach – which translators use these two strategies effectively according to the context and the audience, allows texts to preserve their richness in terms of cultural and linguistic boundaries.

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