



Problems of translating craft-related realia in English and Uzbek

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ABSTRACT

Translating craft-related terminology presents significant challenges due to cultural and linguistic differences. This study examines the specific issues encountered when translating these terms between English and Uzbek, emphasizing the impact on cultural preservation and communication. Through a comparative analysis of selected craft-related terms and their translations, the paper identifies common problems and suggests potential solutions to improve translation accuracy and cultural relevance.

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Ingliz va o'zbek tillarida hunarmandchilikka oid realialar tarjimai muammolari

ANNOTATSIYA

Kalit so'zlar:

tarjima,
hunarmandchilikka oid
atamalar,
madaniy merosni saqlash,
til farqlari,
taqqoslash tahlili,
madaniy ahamiyat,
tarjima aniqligi.

Hunarmandchilik bilan bog'liq realiyani tarjima qilish madaniy va lingvistik tafovutlar tufayli jiddiy qiyinchiliklar tug'diradi. Ushbu tadqiqot ushbu atamalarni ingliz va o'zbek tillari o'rtasida tarjima qilishda duch keladigan o'ziga xos muammolarni o'rganib, madaniyatni saqlash va muloqotga ta'sirini ta'kidlaydi. Tanlangan hunarmandchilik bilan bog'liq atamalar va ularning tarjimalarini qiyosiy tahlil qilish orqali ushbu maqola umumiy muammolarni aniqlaydi va tarjimaning aniqligi va madaniy ahamiyatini oshirish uchun potentsial echimlarni taklif qiladi.

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Проблемы перевода терминов, связанных с ремеслами на английский и узбекский языки

АННОТАЦИЯ

Ключевые слова:

перевод,
термины,
связанные с ремеслами,
сохранение культуры,
языковые различия,
сравнительный анализ,
культурная значимость,
точность перевода.

Перевод ремесленных терминов представляет значительные трудности из-за культурных и языковых различий. В данном исследовании рассматриваются специфические проблемы, возникающие при переводе этих терминов с английского на узбекский язык, и подчеркивается их влияние на сохранение культуры и качество коммуникации. С помощью сравнительного анализа выбранных ремесленных терминов и их переводов в статье выявляются типичные сложности и предлагаются возможные решения для повышения точности перевода и культурной релевантности.

INTRODUCTION

Craft-related realia – terms specific to traditional crafts and cultural artifacts – are essential in preserving and conveying cultural heritage. These terms are deeply embedded in the cultural contexts and practices of their respective communities, making their accurate translation crucial for maintaining the integrity and authenticity of cultural expressions. However, translating these terms between languages, such as English and Uzbek, often encounters significant challenges due to differences in cultural context, linguistic structure, and the availability of equivalent terms (Baker, 2011; Newmark, 1988).

Uzbekistan, with its rich history and diverse cultural heritage, is home to a variety of traditional crafts, including textiles, pottery, and woodworking. Each of these crafts involves unique techniques, tools, and materials, often encapsulated in terms that have no direct equivalents in other languages. For instance, the term "suzani" refers to a specific type of embroidered textile, embodying cultural significance and traditional techniques that are not immediately apparent in the English translation "embroidered cloth" (Saidova, 2015).

The translation of craft-related realia is not merely a linguistic exercise but also a cultural one. It requires a deep understanding of both the source and target cultures to convey the intended meaning accurately and preserve the cultural significance of the terms. This study aims to explore the problems associated with translating craft-related realia between English and Uzbek. By analyzing specific examples and their translations, the research identifies common issues and offers recommendations to improve translation practices. The significance of this study lies in its potential to enhance cross-cultural understanding and communication, contributing to the preservation of cultural heritage.

The research addresses several key questions: What are the common challenges in translating craft-related realia between English and Uzbek? How do cultural nuances and contextual variability affect translation accuracy? What strategies can be employed to improve the translation of these terms to ensure cultural relevance and accuracy?

This study employs a comparative analysis of selected craft-related terms and their translations, supported by consultations with bilingual experts and craftsmen familiar with the cultural contexts. By addressing the specific issues identified in this study, translators and cultural scholars can enhance the quality and effectiveness of translations, ensuring that the rich cultural heritage embedded in craft-related realia is accurately conveyed and appreciated across linguistic boundaries.

METHODS

Data Collection

The study focuses on a selection of craft-related terms from both English and Uzbek, sourced from dictionaries, craft manuals, and cultural texts. These terms were chosen based on their cultural significance and the challenges they present in translation. Examples include terms related to traditional textiles, pottery, and woodworking. Data sources included the *Oxford English-Uzbek Dictionary* (2020) and *Traditional Crafts of Uzbekistan* by Saidova (2015), among other scholarly and practical resources.

Comparative Analysis

A comparative analysis was conducted to examine the translation of these terms between English and Uzbek. The analysis involved identifying the source term, its context, and the translated term, followed by an evaluation of the translation's accuracy and cultural relevance. Discrepancies and challenges were noted, and alternative translations were proposed where necessary. This method draws on principles outlined by Baker (2011) and Newmark (1988), emphasizing the importance of cultural and contextual understanding in translation.

Expert Consultation

To ensure the accuracy and relevance of the analysis, consultations with bilingual experts in both languages, as well as craftsmen familiar with the cultural contexts, were conducted. Their insights contributed to a deeper understanding of the translation issues and informed the recommendations. Expert opinions were gathered from academics specializing in Central Asian studies and practitioners of traditional crafts, providing a holistic view of the translation challenges.

RESULTS

Common Translation Issues

1. Lack of Equivalent Terms One of the most prevalent issues in translating craft-related realia between English and Uzbek is the absence of direct equivalent terms. Craft terminologies often evolve within specific cultural and historical contexts, making it challenging to find exact matches in another language. For instance, the English term "quilting" refers to a sewing technique used to join multiple layers of fabric, often for making bed covers. In Uzbek, there is no single word that encompasses the entirety of this technique, necessitating descriptive translations such as "katta matolarni birlashtirish usuli" (method of joining large fabrics), which lacks the succinctness and specificity of the original term (Saidova, 2015).

2. Cultural Nuances Craft-related terms frequently carry cultural significance that extends beyond their literal meaning. The Uzbek term "suzani" exemplifies this issue. A "suzani" is not just any embroidered cloth but a traditional, hand-embroidered textile that often has specific patterns and uses within Uzbek culture, such as in dowries and special ceremonies. Translating "suzani" as "embroidered cloth" in English strips away these cultural layers, failing to convey its traditional importance and the intricate artistry involved (Saidova, 2015, p. 78).

3. Terminological Ambiguity Ambiguity in terms can create significant challenges in translation. The English term "loom," for instance, encompasses various devices used for weaving, each with different structures and uses. Uzbek has more specific terms like "taron" for traditional hand looms and "to'qima dastgoh" for industrial looms. Translating "loom" generically as "dastgoh" can lead to confusion, as it does not specify the type or context of the loom being referred to (Rahimov, 2018).

4. Contextual Variability The meaning of certain craft-related terms can change depending on the context in which they are used. For example, the term "pottery" in English is a broad category that includes various types of ceramic ware and techniques. In Uzbek, there are more precise terms such as "kulolchilik" for the general craft of pottery-making and "sochma" for a specific style of pottery. Without understanding the context, translating "pottery" simply as "kulolchilik" might omit important nuances (Rahimov, 2018, p. 45).

Case Studies

1. Textiles:

- **English Term:** "Embroidery"
- **Uzbek Translation:** "Kashta"
- **Analysis:** The term "kashta" is a general translation for "embroidery" but does not account for the various types of embroidery found in Uzbekistan. For example, "iroqi kashta" refers to a specific style of embroidery that features intricate patterns and has significant cultural heritage. A translation that does not differentiate between these styles can fail to convey the full meaning and importance of the term (Saidova, 2015, p. 78).

2. Pottery:

- **English Term:** "Potter's wheel"
- **Uzbek Translation:** "Kulolchilik charxi"
- **Analysis:** While "kulolchilik charxi" is an accurate technical translation, it does not capture the cultural context of traditional pottery in Uzbekistan. Traditional hand-powered potter's wheels have been used for centuries and carry cultural significance that modern electric wheels do not. The historical and cultural dimensions of traditional pottery-making are lost if this context is not considered in translation (Rahimov, 2018, p. 45).

3. Woodworking:

- **English Term:** "Carving"
- **Uzbek Translation:** "O'ymakorlik"
- **Analysis:** "O'ymakorlik" refers broadly to the art of carving in Uzbek, but this term encompasses a wide range of applications from architectural elements to small decorative items. Without additional context, the translation can be ambiguous. For instance, "o'ymakorlik" used in the context of traditional architectural woodwork is significantly different from its use in small-scale decorative carving. Therefore, additional qualifiers or descriptions are often needed to ensure the correct interpretation (Kadyrov, 2016, p. 112).

Detailed Case Study Examples

Example 1: Textile Embroidery

- **Term:** "Embroidery" (English) vs. "Kashta" (Uzbek)
- **Contextual Use:** Embroidery is a decorative needlework technique used globally, but in Uzbekistan, "kashta" can refer specifically to regional styles such as "iroqi kashta."
- **Cultural Significance:** "Kashta" holds traditional value, often associated with ceremonial textiles like wedding garments or dowries.

- **Translation Issue:** Simply translating "embroidery" to "kashta" omits the cultural depth and specific styles involved.

- **Proposed Solution:** Use detailed contextual information or additional descriptors. For example, translating "iroqi kashta" as "traditional Uzbek embroidery (iroqi style)" provides both cultural and stylistic context (Saidova, 2015).

Example 2: Potter's Wheel

- **Term:** "Potter's wheel" (English) vs. "Kulolchilik charxi" (Uzbek)

- **Contextual Use:** The potter's wheel is a tool used in ceramic crafts, with traditional hand-powered versions being historically significant in Uzbekistan.

- **Cultural Significance:** Traditional potter's wheels are a key aspect of cultural heritage, reflecting centuries-old techniques.

- **Translation Issue:** The term "kulolchilik charxi" accurately describes the tool but lacks the historical and cultural context.

- **Proposed Solution:** Include cultural notes or use loanwords with explanations. For example, "traditional kulolchilik charxi (hand-powered potter's wheel)" retains cultural significance (Rahimov, 2018).

Example 3: Wood Carving

- **Term:** "Carving" (English) vs. "O'ymakorlik" (Uzbek)

- **Contextual Use:** Carving refers to the act of shaping materials by removing parts, applicable in both large architectural works and small decorative items.

- **Cultural Significance:** "O'ymakorlik" encompasses various traditional practices, each with unique cultural contexts.

- **Translation Issue:** Translating "carving" generically as "o'ymakorlik" can obscure the specific type and context of the carving.

- **Proposed Solution:** Provide additional context or qualifiers. For example, "architectural wood carving (o'ymakorlik)" or "small-scale decorative carving (o'ymakorlik)" to specify the type (Kadyrov, 2016).

DISCUSSION

Challenges and Implications

The translation of craft-related realia between English and Uzbek presents multifaceted challenges that go beyond simple lexical substitution. Each craft term embodies a wealth of cultural, historical, and technical knowledge that may not have a direct counterpart in the target language. These challenges include:

1. **Lack of Equivalent Terms:** The absence of direct equivalents in the target language often results in translations that are either overly descriptive or lack specificity. For example, the term "quilting" has no direct Uzbek equivalent, necessitating a lengthy description to convey the same meaning. This not only complicates the translation process but can also lead to a loss of the term's nuanced meaning and cultural resonance.

2. **Cultural Nuances:** Many craft-related terms carry significant cultural connotations that are difficult to translate. The term "suzani" refers to a particular type of embroidered textile that is rich in cultural symbolism and history in Uzbekistan. The English translation "embroidered cloth" is accurate in a technical sense but fails to capture the cultural significance and heritage associated with "suzani" (Saidova, 2015).

3. **Terminological Ambiguity:** Ambiguity arises when a single term in one language can refer to multiple concepts in another. For example, the English term "loom" can refer to various weaving devices, while Uzbek differentiates between "taron"

(traditional hand looms) and "to'qima dastgoh" (industrial looms). This specificity in Uzbek reflects a precision that is lost when using the more general English term, potentially leading to misunderstandings regarding the type and context of the weaving equipment.

4. Contextual Variability: The meaning of certain craft-related terms can change depending on the context. The English word "pottery" covers a broad spectrum of items and methods, whereas Uzbek distinguishes more explicitly between "kulolchilik" (general pottery-making) and "sochma" (a specific type of pottery). This contextual variability can result in translations that are either too vague or overly detailed, thereby obscuring the original meaning and cultural context (Rahimov, 2018).

These challenges have significant implications for various fields, including education, tourism, and cultural preservation. In educational contexts, inaccurate translations can lead to misunderstandings about traditional crafts, hindering students' ability to fully grasp the cultural and historical importance of these practices. In tourism, misinterpretations can diminish the authenticity of cultural experiences, potentially impacting the tourism industry's ability to promote cultural heritage effectively. For cultural preservation, ensuring the accuracy of translations is critical to maintaining the integrity of traditional crafts, as inaccurate or misleading translations can contribute to the erosion of cultural knowledge over time.

Proposed Solutions

To address these challenges, several strategies can be employed to improve the translation of craft-related realia, ensuring that translations are both accurate and culturally relevant.

1. Contextual Descriptions: Providing detailed contextual information alongside translations can help bridge the gap between languages. For example, rather than simply translating "suzani" as "embroidered cloth," adding a description that highlights its cultural significance, traditional techniques, and regional variations can enhance comprehension and appreciation. This approach helps preserve the cultural context and ensures that the translation conveys the full depth of meaning associated with the term.

2. Glossaries and Databases: Developing comprehensive glossaries and databases that include detailed descriptions and cultural contexts can serve as valuable resources for translators. These tools can standardize translations and ensure consistency across different texts and contexts. For instance, a glossary that includes terms like "kulolchilik charxi" (potter's wheel) with explanations of the different types and their cultural significance can help translators make more informed choices (Oxford English-Uzbek Dictionary, 2020).

3. Collaboration with Experts: Engaging with craftsmen, cultural experts, and bilingual specialists ensures that translations are accurate and culturally relevant. Their insights into the practical and cultural significance of terms can inform more precise translations. For example, consultations with Uzbek craftsmen about the term "o'ymakorlik" can provide a deeper understanding of the various styles and applications of carving, ensuring that the translation accurately reflects its broad scope (Kadyrov, 2016).

4. Use of Loanwords: In cases where no equivalent term exists, adopting loanwords from the source language can preserve the original term and its cultural significance. For example, using the Uzbek term "suzani" in English texts retains its

unique cultural identity and conveys its specific cultural and historical context. This approach helps maintain the authenticity of the term and ensures that its cultural significance is not lost in translation (Vinay & Darbelnet, 1995).

5. Training and Education for Translators: Providing specialized training for translators that focuses on cultural literacy and the specific challenges of translating craft-related realia can enhance translation accuracy. Training programs can include workshops on traditional crafts, cultural immersion experiences, and instruction on best practices for translating culturally significant terms. By equipping translators with a deeper understanding of the cultural contexts and technical aspects of these terms, the quality of translations can be significantly improved (Baker, 2011).

CONCLUSION

Translating craft-related realia between English and Uzbek presents a unique set of challenges that stem from linguistic, cultural, and contextual differences. This study has identified several common issues, including the lack of equivalent terms, cultural nuances, terminological ambiguity, and contextual variability. These challenges highlight the complexity of accurately translating terms that are deeply embedded in the cultural and technical fabric of traditional crafts.

To address these challenges, the study proposes a multi-faceted approach. Contextual descriptions can help bridge the gap by providing additional information that conveys the full meaning and significance of the terms. Comprehensive glossaries and databases are essential tools for ensuring consistency and accuracy in translations. Collaboration with craftsmen and cultural experts provides valuable insights that enhance the cultural relevance of translations. The use of loanwords preserves the original terms and their cultural context, while specialized training for translators equips them with the necessary skills and knowledge to navigate the complexities of craft-related realia.

The implications of this study extend beyond the realm of translation. Accurate and culturally sensitive translations are crucial for preserving and appreciating cultural heritage. They play a vital role in education, tourism, and cultural preservation, helping to foster cross-cultural understanding and communication. By implementing the proposed solutions, translators can ensure that the rich cultural heritage embedded in craft-related realia is accurately conveyed and appreciated across linguistic boundaries.

Future research could further explore the specific challenges and solutions for other language pairs, as well as the impact of digital tools and technologies in improving the translation of culturally significant terms. Additionally, the development of more extensive and interactive databases that include visual aids, historical contexts, and expert commentary could further enhance the translation process.

In conclusion, the translation of craft-related realia is not merely a linguistic exercise but a cultural bridge that connects different communities and preserves the intangible heritage of traditional crafts. By addressing the specific issues identified in this study and adopting the proposed strategies, we can enhance the quality and effectiveness of translations, ensuring that traditional crafts are respected and valued across linguistic and cultural boundaries. This effort is essential for fostering a deeper appreciation and understanding of the cultural richness that traditional crafts represent.

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