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### TRANSLATION OF CULTURAL UNITS

O. S. Jumanova

Researcher and Teacher

Karshi State Technical University, Karshi

+998 91 964 19 11

#### Abstract

This article explores the problem of translating cultural units in literary texts, based on Abdulhamid Cho‘lpon’s novel “Night and Day”. Cultural units such as realia, idioms, and culturally bound expressions are analyzed from semantic, pragmatic, and linguocultural perspectives. The study reveals that these units carry complex meanings reflecting social norms, values, and worldview, which cannot be fully conveyed through direct translation. The analysis demonstrates that translators often rely on strategies such as equivalence, descriptive translation, adaptation, and domestication. However, these approaches may lead to partial loss of cultural specificity. The research highlights the importance of contextual and cultural awareness in translation and emphasizes the need for a balanced approach that preserves both linguistic accuracy and cultural identity.

**Keywords:** Cultural units, translation, semantic meaning, pragmatic meaning, realia, adaptation, domestication, linguoculture, Cho‘lpon

#### MADANIY BIRLIKLAR TARJIMASI

O. S. Jumanova,

tadqiqotchi va o‘qituvchi

Qarshi davlat texnika universiteti, Qarshi, O‘zbekiston

+998 91 964 19 11

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### Annotatsiya

Mazkur maqolada badiiy matnlarda madaniy birliklarni tarjima qilish muammosi Abdulhamid Cho‘lponning “Kecha va kunduz” romani misolida tahlil qilinadi. Realia, iboralar va madaniy bog‘liq ifodalar semantik, pragmatik va lingvokulturologik jihatdan o‘rganiladi. Tadqiqot natijalari shuni ko‘rsatadiki, bu birliklar jamiyat qadriyatlari, urf-odatlar va dunyoqarashini aks ettiruvchi murakkab ma’no qatlamiga ega bo‘lib, ularni to‘g‘ridan-to‘g‘ri tarjima qilish qiyin. Tarjimada ekvivalentlik, tavsifiy tarjima, adaptatsiya va domestikatsiya kabi usullar qo‘llanadi, biroq ular ba’zan madaniy xususiyatlarning yo‘qolishiga olib keladi. Tadqiqot tarjimada kontekst va madaniy bilim muhimligini ta’kidlaydi hamda lingvistik aniqlik va madaniy identitetni uyg‘un saqlash zarurligini ko‘rsatadi.

**Kalit so‘zlar:** madaniy birliklar, tarjima, semantik ma’no, pragmatik ma’no, realia, adaptatsiya, domestikatsiya, lingvokulturologiya, Cho‘lpon

### ПЕРЕВОД КУЛЬТУРНЫХ ЕДИНИЦ

О. С. Джуманова,

исследователь и преподаватель Каршинский государственный

технический университет, Карши, Узбекистан

+998 91 964 1911

### Аннотация

В данной статье рассматривается проблема перевода культурных единиц в художественных текстах на материале романа Абдулхамида Чулпона «Ночь и день». Культурные единицы, такие как реалии, идиомы и культурно обусловленные выражения, анализируются с семантической, прагматической и лингвокультурологической точек зрения. Исследование показывает, что данные единицы содержат сложные значения, отражающие

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социальные нормы, ценности и мировоззрение, которые трудно передать при прямом переводе. В процессе перевода используются стратегии эквивалентности, описательного перевода, адаптации и доместикации, однако они могут приводить к частичной утрате культурной специфики. Подчеркивается важность учета контекста и культурной компетенции переводчика.

**Ключевые слова:** культурные единицы, перевод, семантическое значение, прагматическое значение, реалии, адаптация, доместикация, лингвокультура, Чулпон

### Introduction

In contemporary linguistics and translation studies, the issue of translating cultural units has become increasingly significant. Language is not only a means of communication but also a carrier of culture, reflecting the values, beliefs, traditions, and worldview of a particular society. Therefore, the translation process involves not merely the transfer of linguistic forms but also the transmission of cultural meaning.

Cultural units—such as realia, idioms, customs, and culturally bound expressions—often lack direct equivalents in the target language. This creates challenges for translators, who must find ways to convey both the semantic content and the cultural connotations embedded in the source text. In literary texts, this issue becomes even more complex, as cultural elements are frequently intertwined with stylistic devices, imagery, and authorial intent.

The relevance of studying the translation of cultural units lies in its role in facilitating intercultural communication. A successful translation should preserve not only the informational content but also the cultural identity of the original text. This requires the translator to possess not only linguistic competence but also deep cultural awareness and interpretative skills.

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This study aims to explore the theoretical foundations and practical strategies of translating cultural units, with particular attention to their role in literary discourse. The analysis is grounded in modern approaches within linguoculturology and translation theory, emphasizing the interaction between language, culture, and meaning.

### Literature Review

The translation of cultural units has been extensively discussed in the field of translation studies. One of the most influential approaches is proposed by Eugene Nida, who introduced the concept of dynamic equivalence. According to Nida (2001), the goal of translation is to achieve a similar response in the target audience, even if this requires adapting culturally specific elements. This approach highlights the importance of functional and cultural equivalence over literal accuracy.

Similarly, Peter Newmark (1988) distinguishes between semantic translation and communicative translation, emphasizing that cultural words often require special treatment. He suggests various strategies for translating cultural units, including transference, cultural substitution, and descriptive translation. These strategies allow translators to preserve the cultural specificity of the source text while ensuring comprehensibility.

Another significant contribution comes from Lawrence Venuti (1995), who introduced the concepts of domestication and foreignization. Domestication involves adapting the text to the target culture, making it more accessible to readers, whereas foreignization retains the foreign elements of the source culture. Venuti argues that foreignization helps preserve cultural diversity and prevents the loss of cultural identity in translation.

Mona Baker (2018) further develops this discussion by focusing on translation at different linguistic levels, including lexical and pragmatic aspects. She emphasizes that cultural units often carry implicit meanings that must be

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interpreted within their context. Baker highlights the importance of context-sensitive strategies in achieving accurate and meaningful translation.

From a cultural-semantic perspective, Anna Wierzbicka (1997) argues that language-specific concepts reflect unique cultural experiences and cannot always be directly translated. She introduces the idea of cultural keywords, which serve as key elements in understanding a particular culture. This perspective is particularly relevant for analyzing culturally bound expressions in literary texts.

In Russian linguistics, Vladimir Karasik (2002) explores the relationship between language, personality, and cultural concepts. He emphasizes that concepts function as units of cultural knowledge and are expressed through language in context. This view aligns with linguoculturological approaches that consider language as a reflection of cultural identity.

Uzbek scholars have also made significant contributions to this field. Abduvali Nurmonov (2012) highlights the importance of contextual analysis in understanding linguistic meaning, arguing that cultural units can only be fully interpreted within their communicative environment. Similarly, Shavkat Safarov (2008) emphasizes the cognitive nature of language and the role of cultural knowledge in shaping meaning. G. Rahmatullayev (2006) also notes that lexical meaning is closely connected with cultural context and usage.

Overall, the literature demonstrates that the translation of cultural units requires comprehensive approach, integrating linguistic, cultural, and cognitive perspectives. These theoretical frameworks provide a solid foundation for analyzing how cultural meaning is transferred in literary translation.

### Methodology

The present study employs a qualitative research design grounded in linguocultural and translation studies frameworks. The main objective is to analyze how cultural units are translated from Uzbek into English and to identify the strategies used to preserve cultural meaning in literary discourse.

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The research material is selected from Abdulhamid Sulaymon o‘g‘li Cho‘lpon’s novel “Kecha va kunduz”. This literary work is chosen due to its rich representation of national-cultural concepts such as hospitality, honor, family values, and social norms, which are deeply embedded in Uzbek cultural identity.

The study applies the following methodological approaches:

Linguocultural analysis – to identify cultural elements reflected in lexical and phraseological units.

Contextual analysis – to determine how meaning changes depending on the textual environment.

Comparative translation analysis – to compare Uzbek cultural units with their English equivalents.

Semantic interpretation – to examine implicit and explicit meanings of culturally loaded expressions.

Translation strategy analysis – based on frameworks proposed by Nida, Newmark, and Venuti, including equivalence, adaptation, and foreignization.

Data are analyzed through close reading of selected excerpts, focusing on culturally marked expressions and their translation equivalents. The aim is to determine whether the cultural meaning is preserved, modified, or lost during translation.

### Analysis

The analysis reveals that cultural units in “Kecha va kunduz” are predominantly expressed indirectly through metaphorical language, idiomatic expressions, and context-dependent lexical items. These units carry both semantic and cultural significance, making their translation challenging.

One of the key cultural units identified is the concept of hospitality (mehmondo‘stlik). In the source text, hospitality is expressed through lexical items such as “ziyofat” (feast), “takalluf” (formal respect), and “mehmon kutish”

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(guest reception practices). These expressions reflect not only social behavior but also deeply rooted cultural values in Uzbek society.

When translated into English, these units often lose part of their cultural richness. For example:

Uzbek: “Qadrli mehmonlarini ziyofatlar va takalluflarga ko‘mib tashlamoqchi edi.”

Possible English translation: “She wanted to welcome her dear guests with feasts and formal hospitality.”

Although the translation conveys the basic meaning, the cultural depth of takalluf as a form of socially expected respectful exaggeration is not fully captured. This demonstrates a partial loss of cultural specificity.

Another important concept is honor (or-nomus), which is strongly culturally bound. In the novel, honor is not merely an individual moral value but a social regulator influencing family decisions and gender relations. In English translation, it is often rendered as “honor” or “reputation”, but these equivalents do not fully reflect the collective and societal dimension present in Uzbek culture.

The analysis shows that translators often apply the following strategies:

Cultural substitution (replacing Uzbek cultural units with approximate English equivalents),

Descriptive translation (explaining culturally specific terms),

Generalization (reducing culturally loaded meaning to a broader concept),

Occasional retention (foreignization) for key cultural terms.

However, the study finds that domestication is the most frequently used strategy, which improves readability but may weaken cultural authenticity.

Overall, the findings confirm that cultural units in literary texts are highly resistant to direct translation. Their meaning is deeply embedded in cultural context, requiring the translator to balance between linguistic accuracy and cultural preservation.

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### Conclusion

The present study has examined the problem of translating cultural units in literary texts, with special attention to their representation in Abdulhamid Sulaymon o'g'li Cho'lpon's "Kecha va kunduz". The research demonstrates that cultural units constitute a complex layer of meaning that cannot be fully reduced to purely linguistic equivalence. They reflect not only lexical content but also the historical experience, social norms, and value system of the Uzbek linguistic community. The analysis confirms that cultural units in literary discourse are predominantly expressed indirectly through metaphors, idiomatic expressions, and context-dependent lexical items. As a result, their translation requires interpretative strategies rather than mechanical substitution. In most cases, translators rely on domestication strategies to ensure readability for the target audience; however, this approach may lead to partial loss of cultural specificity. The study further reveals that culturally loaded concepts such as hospitality, honor, family values, and social etiquette are deeply embedded in the source text and function as carriers of national worldview. Their English equivalents often fail to fully reproduce the emotional, pragmatic, and cultural depth of the original expressions. This confirms that translation of cultural units is not only a linguistic process but also an intercultural negotiation. From a methodological perspective, the integration of linguocultural, contextual, semantic, and comparative approaches proved effective in revealing the multi-layered structure of meaning in the source text. The application of translation theories proposed by Nida, Newmark, and Venuti allowed for a more systematic interpretation of translation strategies, including equivalence, adaptation, and foreignization. The findings highlight that successful translation of cultural units requires a balanced approach that combines linguistic accuracy with cultural sensitivity. The translator should act not only as a language mediator but also as a cultural interpreter, capable of preserving the identity and worldview embedded in the original text. In conclusion, this research emphasizes that preserving cultural meaning in

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translation is essential for maintaining the integrity of literary works. Future studies may focus on corpus-based analysis of cultural units across different literary genres and languages to further develop theoretical and practical models of intercultural translation.

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