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## COMPARATIVE ANALYSIS OF CULTURE-BOUND WORDS IN “A THOUSAND SPLENDID SUNS” AND ITS TRANSLATIONS INTO RUSSIAN AND UZBEK LANGUAGES

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**Asadbek Bozorov**

Graduate Of Bukhara State University, Faculty Of Foreign Languages, Uzbekistan

### ABSTRACT

This article explores how the translation of Khaled Hosseini’s “A Thousand Splendid Suns” into Russian and Uzbek reflects the influence of language and culture on the story's reception. It focuses on the translation of culture-bound words and stylistic devices, analyzing the methods used to retain the novel's emotional impact and cultural depth across different languages. By examining specific examples of translated text, the study highlights the techniques translators use to make the narrative relatable and understandable for diverse audiences. The analysis demonstrates how adaptations in translation can affect readers' understanding and enjoyment of the story across cultural lines.

### KEYWORDS

Translation, culture-bound words, emotional impact, Russian translation, Uzbek translation, cultural adaptation, literary analysis, stylistic devices.

### INTRODUCTION

In “A Thousand Splendid Suns” by Khaled Hosseini, the way the novel is translated into Russian and Uzbek shows how language and culture shape the story’s reception. This comparative analysis looks at how certain words, cultural references, and emotions are translated differently. It examines the methods translators use to keep the story’s emotional impact

and cultural depth intact for diverse audiences. This discussion aims to show how adapting the novel for different languages affects the understanding and enjoyment of the story across cultural lines.

### MAIN PART

In this part of the paper the Comparative Analysis of Culture-bound words will be conducted to reveal the techniques of translating such words

1. “Mariam would always remember Nana the way she looked on Ration Day: a tall, bony, barefoot woman leaning in the doorway, her lazy eye narrowed to a slit, arms crossed in a defiant and mocking way” [1, 11]

2. “Мариам на всю жизнь запомнила, какие позы принимала Нана: высокая, худая босоногая женщина стоит, опершись о дверной косяк, глаза насмешливо прищурены” [2, 12]

3. “Нана уларни қандай кутиб олишини Маряъм бир умр эсидан чиқармайди. Озғин, оёқяланг онаси калта қирқтирилган сочларини елкасига ташлаб” [3, 14]

In the translations of Nana’s description into Russian and Uzbek, the term “Ration Day” is omitted, likely because it may not be relatable or clear to readers in those languages. This adjustment avoids confusion and keeps the story flowing smoothly. Ration Day is defined as the following: “On most reservations, one day was set aside for these annuity payments, and that specific day became known as “payment day” for money annuities and “ration day” for annuities paid in goods.” [4] However, in the translations this day is not mentioned because the idea might be unfamiliar to readers there. The translators likely left it out to make the story easier to understand for people who aren’t used to the concept of getting essential supplies on specific days. This helps keep the story relatable and clear for everyone.

Both translations keep the physical descriptions similar to the original- “tall, bony, barefoot”—depicting

Nana’s tough living conditions. However, the Russian translation changes “lazy eye” to “eyes mockingly narrowed”, focusing more on her expression rather than a physical trait. The Uzbek version removes any mention of “lazy eye”, avoiding medical connotations and focusing on her general appearance.

These changes ensure Nana’s character is clear and relatable in each language, despite some details being altered or left out. By focusing on her overall demeanor and not specific cultural references like Ration Day, the translations maintain the impact of her character across different cultures.

4. “Nana taught her to sew too, and to cook rice and all the different toppings: shalqam stew with turnip, spinach sabzi, cauliflower with ginger” [1, 12]

5. “Еще Нана научила ее шить, варить рис, готовить разные начинки для лепешек — салкам с репой, сабзи со шпинатом, цветную капусту с имбирем” [2, 13]

6. “Шунингдек, Нана қизига тикиш-бичиш, гуруч қайнатиш, нон юзини безаш учун турли зираворлар тайёрлашни ҳам ўргатган” [3, 15]

In translating “A Thousand Splendid Suns” into Russian and Uzbek, different techniques are used to handle culture-bound words, such as the names of specific dishes. The English original lists dishes like “shalqam stew with turnip”, “spinach sabzi”, and “cauliflower with ginger”.

The Russian translation directly translates these dishes, slightly adjusting them to fit the Russian language. This approach assumes that Russian readers might be familiar with or interested in diverse cuisines.

The Uzbek translation takes a different approach by not focusing on specific dishes. Instead, it describes general cooking skills like sewing, rice cooking, and spice preparation. This method makes the text more accessible and avoids using specific culinary terms that Uzbek readers might not recognize.

These translation choices show a balance between staying true to the original text and making it relatable for the target audience. Direct translation is used where the audience might know about various cuisines, while generalization helps keep the text understandable for those who may not be familiar with specific dishes.

The second category of verbal layer to be analyzed are various stylistic devices and other expressive tools which enrich the language of the novel.

7. “Nana’s gaze was like a thousand splintering shards of glass when she looked at Mariam.” [1, 13]

8. “Взгляд Наны на Марьям был как тысячи осколков разбитого стекла.” [2, 14]

9. “Нананинг Марямга қараши минглаб синган шиша бўлаклари каби эди.” [3, 15]

The metaphor “Nana’s gaze was like a thousand splintering shards of glass” from “A Thousand Splendid Suns” vividly shows how sharp and piercing Nana’s look at Mariam is, highlighting the emotional tension between them. The image of “shards of glass” suggests something dangerous and painful, effectively conveying the strong emotions in the scene.

In the Russian translation, “Взгляд Наны на Марьям был как тысячи осколков разбитого стекла”, the metaphor is directly translated to “thousands of shards

of broken glass,” keeping the original’s impact. This direct translation works well because the idea of broken glass is widely understood and maintains its powerful imagery in Russian.

The Uzbek translation, “Нананинг Марямга қараши минглаб синган шиша бўлаклари каби эди”, also keeps the metaphor intact. The phrase means “thousands of splintered glass pieces”, which similarly captures the sharpness of Nana’s gaze. The straightforward translation of the simile structure helps keep the emotional meaning clear in Uzbek.

Both the Russian and Uzbek translations use a direct translation strategy for the metaphor, ensuring that the vividness and emotional depth of the original are maintained. This method effectively communicates Nana’s intense and emotional gaze to readers, enhancing their understanding of the characters’ emotional dynamics. By keeping the metaphor unchanged, both versions show that the image of broken glass effectively conveys sharpness and emotional discomfort across different cultures.

10. “The tea was bitter as regret.” [1, 14]

11. “Чой афсусдек аччиқ эди”. [2, 15]

12. “Чай был горький как сожаление.” [3, 16]

The sentence “The tea was bitter as regret” uses a comparison, specifically simile, to link the taste of the tea to a feeling of regret, deepening the emotional impact of the narrative.

The Russian version, “Чай был горький как сожаление”, also directly translates the comparison. The use of “сожаление” for ‘regret’ adds depth, accurately conveying the sense of deep remorse

associated with the original text. This translation maintains the emotional depth and poetic feel of the original, successfully delivering the intended emotional impact.

In the Uzbek translation, “Чой афсусдек аччиқ эди”, the phrase is directly translated while keeping the comparison intact. This translation effectively captures both the literal meaning and the emotional tone of the original sentence, making it clear and relatable for Uzbek readers.

Both translations handle the comparison well, preserving the link between the taste of the tea and the feeling of regret. By keeping the poetic element of the original sentence, both versions enrich the story for their audiences, ensuring the emotional and literary qualities of the original are not lost in translation.

The examples of culture-bound words and their translations are analyzed in the following passages.

16. “The boys sat by the stream and waited as Mariam and Nana transferred the rations to the kolba. They knew better than to get any closer than thirty yards” [1, 11]

17. “Братья ретировались к речке и ждали, пока Мариам и Нана перетащат продукты в хижину. Парни знали, что ближе чем на тридцать метров подходить не следует” [2, 12]

18. “Ака-укалар дарё бўйида турганча, Мар ям ва Нананинг озиқ-овқатларни қандай ташиб киришларини томоша қилишарди. Ўспиринлар ўттиз қадамдан ортиқ яқинлашиб бўлмаслигини билишарди” [3, 14]

In the passage from “A Thousand Splendid Suns”, the way culture-specific words and details are translated into Russian and Uzbek shows effective translation strategies.

The English version uses terms like “kolba” and “thirty yards”. “Kolba”, a traditional dwelling, is kept for its cultural significance. In Russian, “kolba” becomes “хижина” (hut), simplifying the term while keeping its meaning of a simple dwelling. “Thirty yards” is changed to “тридцать метров”, adapting the measurement to the metric system, which is more familiar to Russian speakers.

In Uzbek, “kolba” isn’t specifically translated, and the focus shifts to describing the action of moving supplies. “Thirty yards” is translated as “ўттиз қадам” (thirty steps), which makes the distance easier to visualize and understand for Uzbek readers.

These changes help make the story more readable and relatable in different languages. By adjusting measurements and simplifying or keeping culturally important words, the translations ensure the scene is clear and maintains its emotional impact. This approach helps readers visualize the action and understand the cultural context of the story.

Conclusion. In translating “A Thousand Splendid Suns” into Russian and Uzbek, translators face the challenge of maintaining the emotional and cultural depth of the original text while making it relatable for different audiences. This analysis shows that translators often omit or adapt certain culture-bound terms and references to avoid confusion and ensure the story flows smoothly for readers unfamiliar with those concepts.

For instance, the term “Ration Day” is omitted in both Russian and Uzbek translations because it might not be relatable or clear to readers in those cultures. By leaving out this term, translators avoid potential confusion and keep the narrative understandable.

The physical descriptions of characters are kept similar to the original, but some details are altered. In the Russian translation, “lazy eye” is changed to “eyes mockingly narrowed,” focusing more on expression than physical traits. The Uzbek version removes any mention of “lazy eye”, avoiding medical connotations and emphasizing general appearance instead. These adjustments help ensure that characters are clear and relatable across different cultures.

When it comes to culture-bound words like the names of specific dishes, different strategies are used. The Russian translation directly translates these dishes, assuming readers might be familiar with diverse cuisines. The Uzbek translation, however, generalizes the description, avoiding specific culinary terms that might be unfamiliar to readers.

Stylistic devices like metaphors and similes are often directly translated to preserve their emotional impact. For example, the metaphor “Nana’s gaze was like a thousand splintering shards of glass” is kept intact in both Russian and Uzbek translations, ensuring the vividness and emotional depth of the original are maintained.

Overall, the translations of “A Thousand Splendid Suns” into Russian and Uzbek show a careful balance between staying true to the original text and making it accessible and relatable for the target audience. By adapting culture-bound words and stylistic devices, translators ensure that the story’s emotional and

cultural richness is preserved, enhancing readers’ understanding and enjoyment across different cultural contexts.

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