

## REPRESENTATION OF CULTURAL REALIA IN UZBEK TRANSLATIONS OF PAK WANSO'S LITERARY WORKS

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### **Abstract**

The translation of literary texts is not merely a linguistic operation but a complex intercultural process in which national identity, historical memory, and cultural specificity are conveyed through language. One of the most challenging aspects of literary translation is the rendering of realia—culture-bound elements that reflect the everyday life, traditions, social relations, and worldview of a particular people. This article explores the strategies used in Uzbek translations of the literary works of the renowned Korean writer Pak Wanso (Park Wan-suh) for conveying cultural realia. Special attention is paid to lexical, semantic, and pragmatic transformations employed by translators to preserve the national-cultural flavor of the original texts while ensuring comprehensibility for Uzbek readers. The study demonstrates that the successful transmission of realia plays a crucial role in maintaining the aesthetic and cultural value of Pak Wanso's prose in translation.

### **Keywords**

literary translation, cultural realia, Pak Wanso, Uzbek translations, intercultural communication, national culture

Introduction. In the era of globalization, literary translation has become a powerful means of intercultural dialogue, enabling readers to access the spiritual and cultural heritage of other nations. Korean literature, which vividly reflects the country's historical experience, Confucian traditions, and rapid socio-cultural changes of the twentieth century, has increasingly attracted the attention of Uzbek readers. Among Korean writers, Pak Wanso occupies a special place due to her profound psychological insight, realistic depiction of everyday life, and subtle portrayal of women's experiences.

The translation of Pak Wanso's works into Uzbek raises a number of theoretical and practical issues, one of the most significant being the rendering of cultural *realia*. These elements often have no direct equivalents in the target language and culture, which makes their translation particularly challenging. This article aims to analyze how *realia* are represented in Uzbek translations of Pak Wanso's prose and to identify the most effective strategies used to preserve their cultural significance.

The concept of *realia* in translation studies. In translation studies, *realia* are understood as words and expressions that denote objects, phenomena, customs, institutions, or concepts specific to a particular culture. Scholars such as Vlahov and Florin define *realia* as lexical units that carry a strong national or historical coloring and are closely connected with the life of a people.

*Realia* may include:

- Names of traditional food and clothing;
- Social and family relations;
- Religious and philosophical concepts;
- Historical and administrative terms;
- Everyday household items.

In literary texts, *realia* perform not only a nominative function but also an expressive and symbolic one, contributing to the creation of a national worldview. Therefore, their adequate translation is essential for preserving the authenticity of the original work.

Cultural specificity of Pak Wanso's prose. Pak Wanso's literary works are deeply rooted in Korean reality.

Her prose often depicts:

- Traditional family structures influenced by Confucian ethics;
- The role of women in Korean society;
- Everyday life during and after the Korean War;
- Social tensions caused by modernization and urbanization.

The writer frequently uses culture-specific vocabulary related to kinship terms, food, rituals, and social hierarchy. For example, Korean kinship terms reflect age, gender, and family position with great precision, which poses difficulties for translators working into languages like Uzbek, where such distinctions are expressed differently or less explicitly.

Strategies for translating *realia* into Uzbek. Uzbek translators of Pak Wanso's works employ a variety of strategies to render *realia*, depending on the context and the intended readership.

## 1. Transcription and transliteration

One of the most common methods is the preservation of the original term through transcription or transliteration. This strategy is often used for names of dishes, clothing, and cultural concepts, such as traditional Korean food or ceremonies. While this approach helps maintain cultural authenticity, it may require additional explanation for the reader.

#### 2. Descriptive translation

Descriptive translation involves explaining the meaning of a *realia* using a phrase or sentence in the target language. This method is particularly effective when the concept is unfamiliar to Uzbek readers. However, excessive explanation may disrupt the narrative flow.

#### 3. Functional substitution

In some cases, translators replace a Korean *realia* with an Uzbek cultural equivalent that performs a similar function. Although this strategy enhances readability, it may lead to partial loss of national color and cultural specificity.

#### 4. Combined methods

A combination of transliteration and explanation is frequently used, especially in footnotes or glossaries. This approach allows translators to preserve the original term while ensuring comprehension.

Analysis of Uzbek translations of Pak Wanso's works. An analysis of Uzbek translations of Pak Wanso's prose shows that translators strive to balance fidelity to the original text with accessibility for the target audience. For example, culture-specific household items or social practices are often transliterated and followed by contextual clues that help the reader infer their meaning.

Kinship terms present a particular challenge. Korean terms reflecting hierarchical family relationships are sometimes generalized in Uzbek, which may reduce the nuance of interpersonal dynamics depicted in the original. Nevertheless, skilled translators compensate for this loss through contextual adaptation and stylistic means.

The role of *realia* in preserving national color. The successful rendering of *realia* is crucial for maintaining the national color and artistic value of Pak Wanso's works. Through *realia*, readers gain insight into Korean traditions, social norms, and historical experiences. Uzbek translations that carefully preserve these elements contribute not only to literary appreciation but also to intercultural understanding.

Conclusion. The representation of cultural *realia* in Uzbek translations of Pak Wanso's literary works is a complex and multifaceted process that requires a deep understanding of both source and target cultures. The analysis shows that translators employ a range of strategies—transliteration, descriptive translation,

functional substitution, and combined methods—to convey culturally specific elements.

While some degree of semantic loss is inevitable, thoughtful and context-sensitive translation choices allow Uzbek readers to experience the richness of Korean culture embedded in Pak Wanso's prose. Ultimately, the effective translation of *realia* enhances the role of literary translation as a bridge between cultures and promotes mutual cultural enrichment.

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