



---

## TRANSLATION MODELS IN THE ENGLISH TRANSLATIONS OF CHOLPON'S NIGHT AND DAY

Orzigul S. Jumanova

Assistant Teacher of Karshi State Technical University

E-mail: [jumanovaorzigul@gmail.com](mailto:jumanovaorzigul@gmail.com)

---

### Abstract

This study examines the translation of linguocultural concepts and ethnographic realia in the English translations of Cho'lpon's novel Night and Day. The research is based on a comparative analysis of the original Uzbek text and two English translations produced by Christopher Fort and Ilhom To'xtasinov. Particular attention is paid to culture-specific units such as paranji, sovchi, supa, sep, yor-yor, and other ethnographic realia that reflect the national worldview, traditions, and values of the Uzbek people. The study employs linguocultural, comparative, conceptual, contextual, and translation analysis methods. The theoretical framework is grounded in Nida's dynamic equivalence theory as well as semantic, situational, and transformational translation models. The findings indicate that transliteration and explanatory translation are the most effective strategies for preserving cultural meanings, while generalization and omission may result in partial loss of linguocultural information. The study contributes to the development of translation studies and the translation of Uzbek literary works into English.

**Keywords:** Linguocultural concept, ethnographic realia, literary translation, translation models, semantic translation, dynamic equivalence, Cho'lpon, Night and Day.

### Introduction

The rapid advancement of globalization has significantly expanded cultural interactions among nations, thereby increasing the role of literary translation in



intercultural communication. In contemporary translation studies, the adequate rendering of not only the linguistic but also the linguocultural features of a text is recognized as one of the most pressing scholarly challenges. Language is a complex cultural phenomenon that embodies a nation's historical memory, worldview, traditions, customs, and values. Therefore, the translation of literary works requires the transmission not only of linguistic units but also of the national and cultural meanings embedded within them. Linguocultural concepts, as complex cognitive units reflecting the cultural experience, values, and mentality of a particular nation, constitute an important object of research in translation studies. The successful reproduction of such concepts in literary translation depends not only on the translator's linguistic competence but also on their intercultural competence. This issue becomes particularly significant in literary works characterized by a strong national identity, where the translation of linguocultural elements presents numerous theoretical and practical challenges. Cho'ipon, one of the most prominent representatives of Uzbek literature, occupies a special place in the development of modern Uzbek literary tradition. His novel *Night and Day* (Kecha va Kunduz) is regarded as one of the finest literary works depicting the social life, family relations, traditions, moral values, and historical realities of the Uzbek people. The novel contains numerous linguocultural concepts closely associated with the national worldview of the Uzbek nation. Consequently, the translation of these concepts into English presents a subject of considerable scholarly interest, particularly with regard to preserving their semantic and cultural content. The relevance of the present study lies in identifying the challenges that arise in translating Uzbek national and cultural concepts into English and in examining the potential of translation models to address these challenges. In particular, investigating the role of semantic, communicative, and situational translation models in the reconstruction of linguocultural concepts is of both theoretical and practical significance. The aim of this study is to analyze the ways in which linguocultural concepts are rendered in the English translation of Cho'ipon's *Night and Day* through semantic, communicative, and situational translation models. To achieve this objective, the study identifies the linguocultural concepts most frequently represented in the novel, examines the strategies employed in their English



translation, describes the translation models applied by the translators, and evaluates the extent to which the national and cultural meanings of these concepts are preserved in the target text.

**Methods.** The present study is based on a comparative analysis of Cholpon's novel *Night and Day* and its two English translations. The source text used for the analysis is the 2023 edition of the novel published by Turon Zamin Publishing House (Tashkent). For comparative purposes, two English translations were selected: Christopher Fort's translation published by Academic Studies Press (Boston, 2019) and Ilhom To'xtasinov's translation published by Samarkand State Institute of Foreign Languages (2023). The research corpus consists of ethnographic realia and linguocultural units occurring throughout the novel. Particular attention was paid to culturally marked lexical items such as *paranji*, *arava*, *o'sma*, *supa*, *gullik do'ppi*, *sovchi*, *so'ri*, *sahn*, *salla*, *to'y*, *sep*, *xurjin*, *yor-yor*, *patir*, *somsa*, and *kelinchak*. The English renderings of these culture-specific units were examined from semantic, communicative, and cultural perspectives in order to assess the degree of translation adequacy. A linguocultural approach was employed to determine the role of ethnographic realia in reflecting the national worldview, traditions, customs, and cultural values of the Uzbek people. Through this method, the linguocultural significance of such units as *paranji*, *sovchi*, *sep*, *yor-yor*, and *salla* was identified and analyzed.

A comparative-typological analysis was conducted to compare the source text with its two English translations. For instance, the lexical item *arava* was translated as horse-drawn cart in Christopher Fort's version, whereas it was omitted in certain contexts in To'xtasinov's translation. Similarly, *sovchi* was rendered as matchmaker in one translation but generalized as women in another. Such cases provided valuable insights into the translators' strategies and decision-making processes.

Conceptual analysis was applied to investigate the national and cultural concepts embedded in ethnographic realia. In particular, concepts such as *to'y* (wedding), *mehmon* (guest), *sep* (dowry), and *kelinchak* (bride) were examined to evaluate how their conceptual meanings were represented in English.

Contextual analysis was used to identify the functional role of culture-specific units within the narrative. For example, the proverb-like expression "Mehmon



deganni non qoqiga chaqirib bo‘lmaydi” was analyzed in both translations to determine the extent to which its cultural implications and communicative function were preserved.

The study also employed translation analysis to identify the major translation techniques used in rendering ethnographic realia. These included transliteration, explicitation, generalization, specification, omission, and domestication. For example, paranji was retained through transliteration, while supa was translated descriptively as courtyard platform. Likewise, the expression do‘ppi tikishga farang demonstrates the use of domestication as a translation strategy.

The theoretical framework of the study is grounded in Eugene Nida’s theory of dynamic equivalence, the semantic translation model, the situational translation model, and the transformational model of translation. Nida’s theory was employed to evaluate the communicative effect of the translated text on English-speaking readers. The semantic model was used to assess the preservation of meaning components, whereas the situational model facilitated the analysis of how culture-bound realities were reconstructed in translation. The transformational model enabled the examination of lexical and semantic shifts occurring during the translation process. The findings reveal that transliteration, descriptive translation, and generalization were among the most frequently employed strategies in translating ethnographic realia into English. At the same time, the analysis demonstrates that certain cultural meanings were partially lost or inaccurately interpreted, highlighting the challenges of preserving linguocultural specificity in literary translation.

## **Results and discussions**

The analysis revealed that the core semantic meaning of several ethnographic realia was preserved in the English translations. In Christopher Fort’s translation, culture-specific items such as paranji, sovchi, salla, sep, aravakash, and kelinchak were rendered through relatively adequate equivalents. For example, sovchi was translated as matchmaker, while salla was rendered as turban. Although the denotative meanings of these units were largely retained, their national and cultural connotations were not always fully conveyed. In contrast, Ilhom To‘xtasinov frequently employed generalization. For instance, sovchi was



translated as women in some contexts, resulting in a partial loss of the concept's cultural specificity. Similarly, rendering to'y as feast narrowed its semantic scope and reduced its cultural significance. According to the situational translation model, the translator aims to recreate the cultural situation underlying a linguistic unit rather than merely translating the word itself. The analysis demonstrated that Christopher Fort made extensive use of this approach. For example, supa was translated descriptively as courtyard platform, while arava and gullik do'ppi were rendered as horse-drawn cart and flower-embroidered skullcap, respectively. These translations provide English-speaking readers with additional cultural information. The phrase "Katta xotinlarning oriyat paranjisiga burkaganlar" was translated as:

"...wore a paranji that older women had wrapped over her to protect her from wandering eyes."

In this example, the translator explains not only the object itself but also its social and cultural function within Uzbek society.

The analysis further showed that a variety of translation transformations were employed, including transliteration, omission, generalization, specification, and explication.

Transliteration:

- paranji → paranji
- samsa → samsa

Explication:

- supa → courtyard platform
- gullik do'ppi → flower-embroidered skullcap
- arava → horse-drawn cart

Generalization:

- mehmon, mezbom → guest
- to'y → celebration
- hamshahri → comrades

Omission:

- o'sma
- ro'mol popuklari
- o'choq boshi



- 
- loki
  - chimmat

Some instances of inaccurate transformation were also identified. For example, kart (meaning bed or wooden sleeping platform) was translated as table, resulting in a distortion of the original meaning. Likewise, malla yaxtak was rendered as yellow robe, which misrepresents both the color nuance and the cultural significance of the garment. From the perspective of Eugene Nida's theory of dynamic equivalence, the primary goal of translation is to create a response in the target reader that is comparable to that of the source-language reader. In this regard, Christopher Fort's translation demonstrates a higher degree of communicative effectiveness due to its frequent use of explanatory translation and cultural adaptation. Examples include:

- patir → flat bread
- "Mehmon deganni non qoqiga chaqirib bo'lmaydi" → "We can't feed them just dry bread"
- yor-yor → wedding song

These translations facilitate English readers' understanding of Uzbek customs and traditions. In To'xtasinov's translation, however, omission and generalization strategies occur more frequently, leading to a partial loss of cultural information. As a result, the communicative impact is somewhat reduced. Nevertheless, it appears that the translator intentionally prioritized readability and accessibility for the target audience, making the text easier to comprehend and process. Among the forty ethnographic realia analyzed, semantic and transformational translation models proved to be the most frequently employed. Transliteration and explicitation were particularly effective in preserving national and cultural meanings. The situational model played an important role in conveying culture-bound realities, while the communicative model helped ensure reader comprehension and engagement. Overall, Christopher Fort's translation can be regarded as more successful in preserving the cultural specificity and ethnographic richness of the source text. By contrast, To'xtasinov's translation relies more heavily on generalization and simplification, which occasionally results in the loss of linguocultural information, although it enhances readability for the target audience.



The findings of the present study demonstrate that various translation models were employed in rendering ethnographic realia and linguocultural concepts in the English translations of Cho'lpon's Night and Day. The analysis indicates that semantic and situational translation models are comparatively more effective in preserving the national and cultural content of the source text. In particular, the use of transliteration and explanatory translation in rendering culture-specific items such as paranji, supa, gullik do'ppi, and xurjin contributes significantly to the preservation of the original cultural coloring. At the same time, the communicative model plays an essential role in making the text accessible and comprehensible to target-language readers. However, the frequent use of generalization and omission occasionally results in the partial loss of culture-bound meanings. Therefore, achieving a balance between semantic accuracy and communicative effectiveness remains one of the key challenges in the translation of linguocultural units.

The results of this study are consistent with Eugene Nida's theory of dynamic equivalence, which emphasizes that the primary objective of translation is to produce a communicative effect on the target audience that is comparable to that of the source text. This principle is particularly evident in Christopher Fort's translation, where explanatory strategies and cultural adaptation are frequently employed. The findings also support Komissarov's theory of equivalence, according to which the preservation of semantic and functional correspondence is a fundamental requirement of successful translation. The adequate rendering of several ethnographic realia in the analyzed translations serves as practical evidence of this theoretical assumption. Furthermore, the results correspond with Schweitzer's view of translation as a form of intercultural communication, highlighting the translator's role as a mediator between cultures. The study also confirms the ideas of prominent Uzbek translation scholars, particularly G'aybulla Salomov and Shuhrat Sirojiddinov, who emphasize the importance of preserving national color and cultural identity in literary translation.

This study contributes to the fields of translation studies and linguocultural research by providing a comparative analysis of the English translations of linguocultural concepts in Cho'lpon's Night and Day. It identifies effective strategies for rendering Uzbek national and cultural elements into English and



offers both theoretical and practical insights into the translation of culture-specific units. The findings may serve as a useful reference for translators and researchers engaged in the translation of Uzbek literary texts for an international readership.

## **Conclusion**

The study identified the major linguocultural concepts and ethnographic realia reflecting the national lifestyle, traditions, customs, and values of the Uzbek people in Cho‘lpon’s Night and Day. Their renderings in the English translations by Christopher Fort and Ilhom To‘xtasinov were examined through a comparative analysis. The findings reveal that semantic and communicative translation models play a leading role in reconstructing linguocultural units in English. Transliteration, explanatory translation, and other transformational techniques proved particularly effective in preserving national and cultural meanings. The study further demonstrates that the appropriate selection of translation models directly influences the degree of semantic and cultural equivalence achieved in the target text. Overall, the findings highlight the importance of balancing cultural preservation and reader accessibility in literary translation and provide valuable insights for improving the translation of Uzbek literary works into English.

## **REFERENCES**

1. Cho‘lpon. (2023). Kecha va kunduz. Toshkent: Turon Zamin Nashriyoti.
2. Fort, C. (Trans.). (2019). Night and Day. Boston: Academic Studies Press.
3. To‘xtasinov, I. (Trans.). (2023). Kecha va kunduz (English translation). Samarqand: Samarkand State Institute of Foreign Languages.
4. Nida, E. A. (1964). Toward a Science of Translating. Leiden: Brill.
5. Nida, E. A., & Taber, C. R. (1969). The Theory and Practice of Translation. Leiden: Brill.
6. Komissarov, V. N. (1990). Teoriya perevoda (lingvisticheskie aspekty). Moscow: Vysshaya Shkola.
7. Schweitzer, A. D. (1988). Theory of Translation: Status, Problems, and Aspects. Moscow: Nauka.



***Modern American Journal of Social Sciences  
and Humanities***

**ISSN (E):** 3067-8153

**Volume** 1, Issue 9, December, 2025

**Website:** [usajournals.org](http://usajournals.org)

***This work is Licensed under CC BY 4.0 a Creative Commons Attribution  
4.0 International License.***

- 
8. Salomov, G'. (1983). Tarjima nazariyasiga kirish. Toshkent: O'qituvchi.
  9. Sirojiddinov, Sh. (2019). Badiiy tarjima asoslari. Toshkent: Akademnashr.
  10. Munday, J. (2016). Introducing Translation Studies: Theories and Applications (4th ed.). London: Routledge.