

# STRUCTURAL-SEMANTIC METHODS OF INTRODUCTION TO HISTORICAL MONUMENTS IN CHINESE-UZBEK TOURIST DISCOURSE

Vakhabova Niginabonu Jurabekovna

2nd stage graduate student

of Uzbekistan State University of World Languages

E-mail: [niginabonu\\_99@icloud.com](mailto:niginabonu_99@icloud.com)

**Abstract.** This article discusses structural-semantic methods of introduction to historical monuments in the Chinese-Uzbek tourist discourse. Culture and translation are closely related to each other. Tourism itself demonstrates widespread cultural communication in that sense. Therefore, in order to facilitate communication between different cultures, the translator must handle cultural elements in tourism materials accordingly. Among these cultural characteristics of tourism materials, cultural gap is one of the most obvious characteristics that occupy a large part in the translation of tourism materials.

**Key words:** methods, translation, tourism discourse, historical monuments, linguistic and cultural differences, Chinese language, Uzbek language.

The main rule of translating cultural information in tourism materials is to correctly convey the cultural information contained in these materials, and not to pay too much attention to syntactic structures and other grammatical issues. Thus, the approaches proposed in this dissertation are mainly concerned with dealing with cultural factors in translated materials, which include subjects of religions, ethnic culture and other culture-specific objects, as we mentioned earlier.

Regarding the transfer of culture in the process of translating cultural vacations in tourism materials, we are mainly talking about two types of situations:

an excess of inadequate  
information for target  
readers



lack of overloaded  
information for target  
readers

In the first situation, if culturally specific objects are directly translated into Uzbek without adding any information about the cultural background, the target readers will have difficulty understanding the translation since foreign tourists do not have a common cultural background with us Chinese. In this case, the translator must fill in the missing information for the target readers. In the second situation, this means that the materials contain too much information that the target readers do not need to achieve the goal of appreciating an exotic culture, or the information is too complex for them to understand. In this case, if such information is not omitted, foreign tourists may lose interest in reading the translation. Therefore, to avoid this, the translator must remove unnecessary information to an acceptable

level. Meanwhile, according to the principle “the end justifies the means”, translation approaches should be determined by the purpose of the translation.

The purpose of translating tourism materials is to stimulate and increase the interest of potential tourists by promoting Chinese culture. That is, the translator must use the right translation approaches to convey as much cultural information as possible to the target readers. What translation approaches should be used to preserve cultural otherness. From the analysis of domestication and foreignization, one can easily understand that foreignization allows one to preserve the cultural information of the source material. Translation approaches often used in foreign language translation include literal translation and amplification, both of which can preserve cultural information in source materials. Meanwhile, we must understand that the situations in which literal translation and amplification can be used are sometimes limited. In some cases, adjustments are necessary to make the translation clear and intelligible. Translation strategies should not shift between two extremes: orientation towards the culture of the source language or orientation towards the culture of the target language. Thus, we must make a dynamic choice between foreignization and domestication in order to create balance and harmony. The following are some suggested translation approaches when translating cultural experiences in tourism materials.

In the process of translating tourist texts, it is necessary to fully take into account the expressive habits of the Uzbek language and the receptivity of readers, and not blindly strive for a “reverse” transformation of language and information. The phenomenon of “lexical lacuna” caused by differences between two cultures should not be avoided.

Translation Paraphrasing here refers to a method of translation, as opposed to transcription (as shown in Table 1), where words are translated from one language to another according to their meaning rather than phonetics. Regular nouns are usually translated phonetically, but often, to better serve the purpose of translation, translators often use the liberal translation method when translating names of landmarks. For example :

- ❖ (Chinese) 五岳之首 – the crown of the five famous mountains of China (Xitoyning beshta mashhur tog'larining toji);
- ❖ (Chinese) 六和塔 – weather of six harmonies (Olti uyg'unlik ob-havo);
- ❖ (Chinese) 五指山 – Five-fingered mountain (Besh barmoqli tog');
- ❖ (Chinese) 大觉寺 – Temple of Great Enlightenment (Buyuk Ma'rifat ibodatxonasi);
- ❖ (Chinese) 陶然亭 – Park of happiness and carefree (Baxt va beparvolik parki).

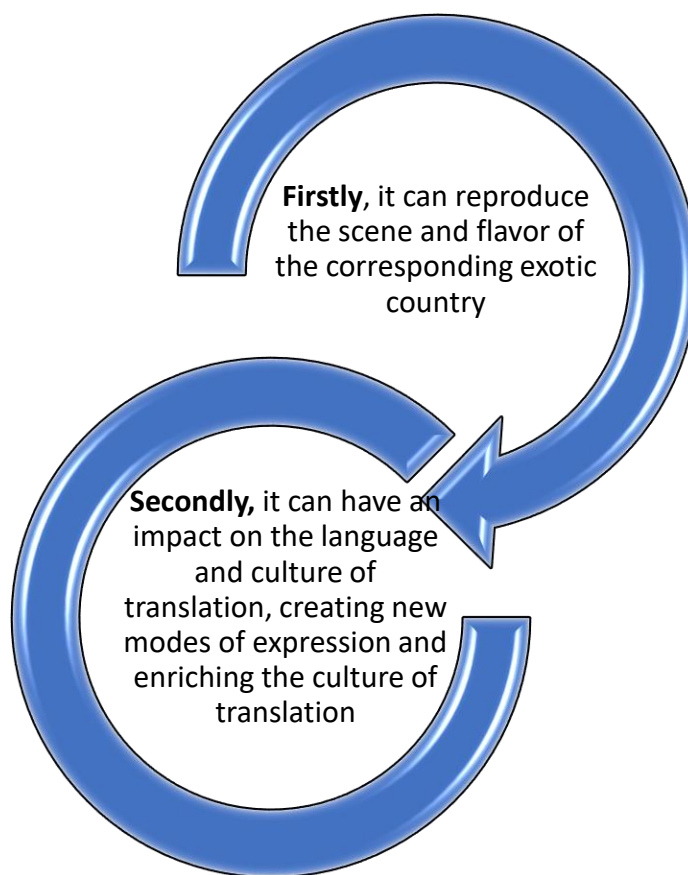
*Table 1. Examples of Chinese names of attractions using transcription methods:*

<i>Chinese</i>	<i>Translation</i>	<i>Chinese</i>	<i>Translation</i>
雍和宫	Yonghe Temple	秦岭	Qinling Mountains
天山	Tien Shan Mountains	天安门广场	Tiananmen Square
龙门石窟	Longmen Cavern	鄱阳湖	Poyang lake
武当山	Wudang Mountain	布达拉宫	Potala Palace
大足石刻	Dazu Rock Carvings	黄河	Khuankhe River
五指山	Пятипалая гора	故宫	Gugun museum

果戈里大街	Gogol street	外滩	Weitan embankment
北海公园	Beihai Park	长江	Changjiang lake

To reflect more intuitively the use of these two translation strategies in the translation of tourism texts.

The translation is aimed at reproducing not only the ideological content, but also the style of the source material and preserving as much cultural information as possible in the translation text. Using translation, we can effectively transfer cultural information from the source material to the target text. Foreign readers may initially feel a strange sense of foreignness created by the translation, but it meets their desire to experience an exotic culture and will gradually be accepted. Only if the meaning, original structure and style of the original are preserved, a translation can be considered a correct translation, otherwise it is simply a “dead” or mechanical translation. Proper use of translation when translating cultural vacations in tourism materials can produce unimaginable effects as it has the following two advantages:



Translation is often used to translate elements containing specific cultural symbols, such as proper names, geographic locations, or areas of historic sites. For example (Chinese) 紫禁城 It should be translated with an understanding of the deeper meaning as follows: *purple forbidden city (binafsha rangli taqiqlangan shahar)*. It shouldn't be taken for granted that this has anything to do with the color purple. In fact, the Purple Forbidden City got its name from the metaphor of the Purple Star Altar. The target readers can easily understand the literal



meaning of the source material and also imagine what is associated with the city. Most likely, the name of the city may evoke in them associations with a beautiful landscape and increase the desire to see it with their own eyes. In this way, the functions of the tourism materials were fully fulfilled for the target reader, and agreement was reached between the source language and the target language between content and form. Thus, the liberal translation approach is a good choice when both the denotative and connotative meanings of the translated tourism texts will not lead to misunderstandings.

To overcome the shortcomings caused by literal translation, explanation is often of great importance. Cultural vacancy often leads to a loss of semantic content. While the explanation function aims to make up for what is lost in literal translation, and then foreign tourists can get the opportunity to enjoy the true meaning of the source materials.

When translating cultural vacancies in tourism materials, explaining background information is an approach to ensure that what is implied in the original becomes explicit in the translated version so that the target readers can understand the relevant information, such as elements of history, social situation, religion with different cultural backgrounds. For the convenience of foreign readers, adding the necessary background knowledge and additional explanations is an indispensable way to bridge cultural gaps and make the translation understandable. This approach to translation is used in cases where the literally translated version is difficult to understand and it is necessary to preserve the original flavor of the source material.

As the researchers note, “interlingual communication always involves some differences in the cultural environment, with attendant differences in value systems, conceptual premises and historical antecedents”. Therefore, it often happens that readers of the source and readers of the translation may not have the same amount of preparatory knowledge about the objects and phenomena in question. Common terms and explanation of background information can help foreign tourists experience less difficulty in understanding Chinese culture.

When getting to know the culture of Chinese calligraphy, we often mention “Chinese” 文房四宝”, which are known to the Chinese people: (Chinese)文房四宝 : four treasures of the cabinet (Binoning to'rtrta xazinas): paper - pure white, evenly dense, soft, difficult to tear, absorbs liquid well; mascara is thick black in color and exudes a scent; brush - made of animal hair and bamboo; a mascara is a flat sucker on which mascara is bred.

However, a translator should avoid a situation where, faced with cultural differences, he or she does not hesitate to use this approach to translation. In this case, the translated text may have the opposite effect on readers.

However, the translator should avoid a situation where, faced with cultural peculiarities, he or she does not hesitate to use such an approach to translation. In this case, the translated text may have the opposite effect on readers. Sometimes translators may find themselves in such an awkward position that no matter how much effort they put into conveying the cultural meaning to the target readers, the translated version cannot be understood, furthermore, the cultural information cannot be conveyed, which means that foreign tourists may lose interest in those attractions . When translating tourism materials, when cultural vacancies or items with Chinese symbols are not easy to translate or cannot be omitted, the best choice here is the cultural analogy translation approach. Here, negotiation means a translation activity, and analogy can be used to facilitate cultural transmission.



Cultural analogy in translation refers to the analogy between untranslatable Chinese historical allusions, events or cultural objects and similar ones in the Western world. In order to build a bridge between the culture of the source language and the culture of the target language, an analogy transfers cultural information between the two languages.

When translating cultural vacancies in tourism materials, cultural analogy can really help foreign tourists who do not have sufficient knowledge of the source materials to have a clear understanding of what is being said about Chinese attractions, so as to ensure successful intercultural communication.

Some experts also call this approach cultural replacement, which means using an equivalent to replace words or names with culturally specific information in source materials. This approach to translation can only be used when the nature of the two subjects or objects is comparable. Meanwhile, since we are talking about two different cultures, the translator must be well aware of the cultural background of the two languages when he tries to use a cultural analogy.

In the translation of Chinese-Uzbek tourism materials, when it comes to the linguistic description of customs and traditions, Uzbek readers generally do not have sufficient knowledge to fully understand Chinese cultural phenomena through literal translation. In this case, the translator must provide tourists with the necessary additional knowledge or change the form of knowledge transfer to ensure the opening of the door to another culture.

Chinese and Uzbek-speaking countries have different cultural backgrounds and differences in aesthetic orientation, value judgments, language usage habits, and habits of acceptance and understanding. Therefore, some things in Chinese, if they are translated directly into Uzbek according to their original meaning, may not be accepted by the readers of the translated language, and even the names of some things themselves contain rhetorical devices that are difficult to understand in their original meaning, which requires the translator to the ability to exercise subjective initiative and flexibility in handling, so the translator must be able to creatively approach translation in accordance with the specific situation in tourism translation.

Tourism materials as a carrier of Chinese culture can help foreign tourists understand and appreciate it. Therefore, the translator must be able to identify cultural information and cultural gaps in the source text and correctly and effectively transform it into the target text; The translation of Chinese tourism materials has not yet borne much fruit. Problems such as non-standard, incorrect or even Chinese-Uzbek language can be easily found in modern tourism materials. Currently, there is no established rule to standardize the translation of cultural gaps in tourism materials. The study of cultural gaps in tourism materials is still ongoing and we need to pay great attention to this.

## References

1. Инь Цзысюань (2021). Структура описания достопримечательностей в русской-китайскоязычном туристическом дискурсе (на примере описания великой китайской стены). Вестник Челябинского государственного университета, (9 (455)), 200-205.
2. Guruleva T.L., & Kalinin O.I. (2021). METAPHORICITY AS A CULTURALLY CONDITIONED CHARACTERISTIC OF DISCOURSE. Current problems of philology and pedagogical linguistics, (3), 26-40.
3. Комилов А. Основы общей теории перевода (лингвистические проблемы)// Вестник науки и образования. №2. 2022.



4. Larry A. Samovar et al. Communication Between Cultures. Beijing: Foreign Language Teaching and Research Press, 2022.

5. Sharipov M. Features of translation into Uzbek of some types of Chinese sentences and constructions // Academy of Management. — No. 2. 2022. P. 148.