The Manifestation Of Cultural Peculiarities From The Point Of View Of Cultural Shock In The Translation Of Literary Works

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Annotation: This theme explores the intricate relationship between language, culture, and translation in the context of literary works. It delves into how translators navigate and convey cultural nuances, peculiarities, and idiosyncrasies embedded within original texts to target audiences. Cultural peculiarities encompass a wide array of elements including customs, traditions, social norms, beliefs, and historical references specific to a particular culture. The process of translating literary works involves not only linguistic accuracy but also the ability to preserve and transmit these cultural nuances effectively. This annotation will examine various approaches and challenges faced by translators in faithfully rendering cultural elements while maintaining the integrity and readability of the translated text. It aims to highlight the importance of cultural sensitivity and adaptation in ensuring that the essence of the original work is preserved and resonates with diverse readerships across different cultural contexts.

Keywords: Cultural peculiarities, translation, literary works, cultural sensitivity, language and culture, cross-cultural communication.

Introduction

Cultural features refer to different cultures created by different peoples in the struggle against nature and social development due to different geographical environments and different cultural histories. An important goal of translation is to introduce the culture of other peoples through translation. Thus, to bring in what one's own nation does not have, to absorb vital and beautiful parts, to enrich the expression of the national language in order to increase the viability of the culture of national language education. It can be said that the languages and cultures of all peoples have their own unique things.

The reflection of national and cultural characteristics in the works lies in all aspects of people's lives reflected in literary works, concrete and abstract, explicit and implicit, directly expressed and distorted. For example, proverbs, idioms, allusions, names, euphemisms and folk rituals produced by various ethnic groups in history, all of them directly and clearly demonstrate national characteristics. In addition to the concentrated expression of national characteristics by these specific linguistic phenomena, national characteristics can be displayed both in the lines of the work and in the atmosphere of the entire work. For example, the unique geographical environment of each ethnic group makes their works necessarily reflect natural landscapes with different moods, such as the customs of island countries in Japan and desert landscapes in African literature, rainforests in Southeast Asian literature and ice and snow in Russian literature. In short, cultural features are multicultural, even if there is no allusion in the work; the work cannot but show national characteristics.

The language is the bearer of the country's culture, and vocabulary as the basic unit of language is the cornerstone of people's understanding of concepts in the process of reading and comprehension. The purpose of language is the exchange of information, and this is a special symbolic means used by man for survival and development in addition to the material. All the information of human society is contained in the language system, and language really captures the process of cultural development. A language is not a closed, fixed system, but a system that is constantly being updated. [1, p.76] The pace of history continues to move forward, and the language system always maintains a positive state to deal with new things and new phenomena. Language closely follows in the footsteps of history, and any changes in production methods, changes in social systems, exchanges and clashes between nations generate a new vocabulary or endow vocabulary with new connotations. By understanding the cultural connotative component of vocabulary, we can explore historical markers and recognize hidden national cultural characteristics.

Materials and methods

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The linguist Yu.A. Belchikov in his work "On the cultural connotative component of vocabulary" pointed out that the word is not only a carrier of relevant information transmitted during everyday speech communication; at the same time, it accumulates socio-historical information, intellectual and expressive-emotional, evaluative, general humanistic and specifically national in nature. [2, p. 30]. Scientists are still discussing the definition of the cultural connotative component of vocabulary and have not yet come to a consensus. Currently some scientists have expressed their own views. Chinese scholar Zhang Hongyan believes that the cultural connotative component of vocabulary refers to words with rich cultural connotations that go beyond their original or conceptual meaning.[3, p. 45]. According to Zhou Fangzhu, the cultural connotative component of vocabulary is words with certain cultural connotations in a certain culture, which means that words are endowed with certain cultural meanings in addition to their own conceptual meanings. Hou Wenzhong, in the article "Review of Intercultural Communication", pointed out that the cultural connotative component of vocabulary is a direct or indirect reaction of national culture in linguistic vocabulary. He summarized two types of characteristics of the cultural connotative component of vocabulary that differ from common words: first, the cultural connotative component of vocabulary either carry clear national and cultural information or imply deep national and cultural meanings. Another feature is the cultural connotative component of vocabulary is that it has various relationships with national culture, including material culture, institutional culture, and psychological culture. Some cultural connotative components of the vocabulary cover different types of culture, and some natural plant words contain social and religious culture at the same time. [4, p. 57]. In the article

According to Feng Yulu in his work "Cultural Connotation and Translation of Words (Part 1)" divides the cultural information that words carry into three levels:

1) *Surface culture* (artefacts culture), which refers to real, tangible material objects and material products of spiritual activity, such as cutlery, clothing, production tools and works of art. A concrete existence that can be perceived by people.

2) *Middle-level culture* (institutional culture), which refers to the usual system of etiquette, customs and code of conduct in the activities of social interaction.

3) *Deep culture* (worldview culture), which refers to people's values, ways of thinking, aesthetic taste, etc.

According to Hou Wenzhong, cultural factors in vocabulary should be classified into the following categories: national history, national traditions, religious thoughts, values, forms of social organization, customs, political systems and a number of factors at the stage of social development.

Eugene Nida, a well-known American translator, divides words with cultural factors into five categories: words with a natural and cultural connotative component, words with a material and cultural connotative component, socio-cultural loaded words, words with a religious and cultural connotative component, words with a lexical and cultural connotative component.

Discussion

In general, the range of research by scientists on cultural connotative vocabulary component covers the material and spiritual spheres, but there are differences in the specific classification. Based on Nida Eugene's division, can be divided this vocabulary into four categories:

(1) Words with a natural and cultural connotative component. In addition to people's conceptual understanding of geographical names, plants, organisms, natural phenomena, etc. in a regional environment, words with a natural and cultural connotative component include connotative meanings given to their subjective imagination. For example, the word "流水"- *liúshuǐ (flowing water)* in China is endowed with a cultural connotation that time is fleeting and will never return; "秋"- *qiū (autumn)* has a sad atmosphere, and in Chinese classical poems often appear

"自古逢秋悲寂寥" *"zìgǔ féng qiū bēijì liáo- "Since ancient times, every autumn has been sad and lonely.* （Autumn symbolizes sadness and dullness.）

"龙"- *Lóng* (Dragon). 龙在中国文化中象征着权力、力量和好运。龙常与皇帝和皇权联系在一起，被视为吉祥的象征。

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Natural Connotation: *Chinese:* 龙 (Lóng) - A mythical creature that is powerful and benevolent, often associated with water and weather. *English:* Dragon - A mythical creature that is large, powerful, and often breathes fire.

Cultural Connotation: *Chinese:* Dragons are considered auspicious and symbolize power, strength, and good fortune. They are deeply embedded in Chinese mythology, often seen as protectors and symbols of the emperor's authority.

English: Dragons often symbolize danger, chaos, and formidable power. They are frequently depicted as adversaries in Western mythology and literature, embodying challenges to be overcome.

(2) Words with a material and cultural connotative component. Words loaded with material culture refer to material products created to meet the needs of human survival and development, and the cultural vocabulary they express, covering food, clothing, architecture, transportation, production tools and places of activity created by people in rural and urban areas, etc. vocabulary. For example, "鼎"-*dǐng* the bronze tripod, which appeared in Ancient China, is a unique utensil of the Chinese nation, which in ancient times was not only a dish for daily cooking and was used for sacrifices, but was also considered an important weapon for the founding of the country. "鼎" is also considered a symbol of political power and the throne and has specific cultural connotations. Russian literature uses the word "*печь*"- *oven* to symbolize warmth and beauty, and "*хлеб и соль*"- *bread and salt* is used by Russians to warmly welcome distinguished guests and has become a symbol of Russian cultural etiquette.If to compare Chinese *"茶"- chá (Tea)* from **material connotation** point of view in Chinese: 茶 (Chá) - A beverage made from the leaves of the Camellia sinensis plant, known for its variety of flavors and health benefits. In English: Tea - A drink made by infusing dried leaves of the tea plant in hot water, enjoyed worldwide in many forms.

Cultural Connotation: *Chinese:* Tea symbolizes hospitality, tradition, and tranquility. It is an integral part of Chinese culture and is central to ceremonies and social interactions. *English:* Tea represents relaxation, socialization, and comfort. It is a staple of British culture, especially noted in the ritual of afternoon tea.

The culture of ideology and form condenses and settles in material culture. The style of material culture is the historical concentration of perceived human conceptual culture, which is vividly reflected in the architectural culture. In addition to reflecting the cultural and psychological qualities of a certain nation, a certain material architecture also reflects the way of life, customs and habits of the nation.

(3) Socio-cultural loaded words. Socio-cultural loaded words refer to words reflecting the political system, class relations, economic activities, traditional customs, and other aspects of certain social ideological and cultural activities. For example, at traditional Chinese "尊重"- *Zūnzhòng* (Respect) from Socio-cultural Connotation- Respect in Chinese culture often entails a hierarchical aspect, where deference is shown to elders, superiors, and those in authority. It is a fundamental aspect of social harmony and proper behavior. English: Respect - In Western cultures, respect is generally seen as a mutual recognition of value and consideration, often independent of age or status. It encompasses acknowledging others' rights, opinions, and individuality.

4) Words with a lexical and cultural connotative component as one of the types of culturally loaded words intended for the study of cultural values at a purely linguistic level. The phonetic aspect in Chinese, for example, homonyms, idioms and slang. Russian and Chinese languages are completely different in terms of artistic techniques, such as quotations, satire, metaphors, personifications, symbols, etc. Russian and Chinese languages are completely different, and Russian vocabulary also conveys cultural information by adding affixes and morphological changes. For example, the character "Khlestakov" in N. V. Gogol's comedy novel "Revizor" is an image of a liar, and the derivative word *"khlestakovism"* (a person who loves liars) comes from classic characters created by literary works, are perceived by readers and become synonymous with a certain type of person. Another example *is "Банька" –Banya,* lexical Connotationof the word is a traditional Russian steam bath. Cultural Connotation: The banya is not just a place for bathing but a social and cultural institution. It symbolizes cleansing, both physical and spiritual, and is associated with health, relaxation, and social bonding. It is a deeply ingrained part of Russian communal life. In short, these four types of culturally

loaded words do not exist independently; they exist in a large language system and a nationwide environment, depend on and influence each other. If this cultural information cannot be properly understood and processed, then there will be great obstacles to translation. Therefore, translators should have appropriate translation tools and methods to overcome these difficulties.

Results

The translation of literary works is an intricate task that goes beyond linguistic conversion. It involves navigating cultural differences that may cause cultural shock for the readers of the translated work. This article explores how cultural peculiarities manifest in literary translations and how they contribute to or mitigate cultural shock for the target audience.[5, p.71] Analysis of Cultural Manifestations and Cultural Shock. *Cultural References and Shock:* Literary works often contain cultural references that are familiar to the source culture but alien to the target audience. These references can lead to cultural shock if not handled sensitively. Translators must decide whether to keep, adapt, or explain these references to minimize cultural shock. For instance, the celebration of specific festivals or the mention of historical events might be unfamiliar and require additional context.

Translation of Social Norms and Values: Social norms and values, such as family dynamics, gender roles, and societal hierarchies, can differ significantly across cultures. The portrayal of these norms in literature can cause cultural shock when they clash with the target audience's expectations. Translators often moderate these elements to align better with the target culture's sensibilities. For example, behaviors considered normal in one culture might be seen as inappropriate or shocking in another, and thus require careful translation. *Handling Humor and Idioms:* Humor and idiomatic expressions are deeply rooted in culture. What is funny or meaningful in one culture might be perplexing or offensive in another, leading to cultural shock. Translators often adapt humor and idioms to equivalents that resonate with the target audience. They might replace or explain jokes and idioms to avoid misunderstanding or cultural shock. *Depiction of Historical and Political Contexts*: Literary works often reflect the historical and political climates of their origins, which can be unfamiliar or even unsettling to the target audience.[6, p.213] Translators may include explanatory notes or prefaces to provide context, helping readers understand and accept the historical and political nuances, thereby reducing potential cultural shock.

Representation of Everyday Life and Practices: Everyday practices, such as dietary habits, religious rituals, and modes of communication, vary widely between cultures. Descriptions of these practices can cause cultural shock if they are vastly different from the target culture's norms. Translators might adapt or provide explanations for these practices to bridge the gap and reduce the likelihood of cultural shock. For example, specific food items or religious ceremonies might be explained in footnotes.

Conclusion

The translation of literary works is a complex process that requires careful consideration of cultural peculiarities to avoid or mitigate cultural shock for the target audience. Cultural differences embedded in literature—ranging from social norms, values, idioms, and humor to historical and political contexts—can either enrich the reader's experience or lead to confusion and discomfort. To address these challenges, translators must act as cultural mediators, balancing the preservation of the source text's authenticity with the need to make it accessible and relatable to the target audience. This involves strategies such as providing explanatory notes, adapting cultural references, and sensitively handling depictions of social norms and practices.

Ultimately, successful translations are those that navigate cultural peculiarities with skill and sensitivity, allowing readers to engage with and appreciate the richness of the original work while minimizing the potential for cultural shock. The role of the translator is thus pivotal in fostering cross-cultural understanding and appreciation, ensuring that literature continues to be a bridge between diverse cultures and perspectives.

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