

**“FOREIGNIZATION AND DOMESTICATION IN TRANSLATING NATURE
DESCRIPTIONS IN JACK LONDON'S WHITE FANG”**

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Annotation: This paper focuses on the role of stylistic devices and symbolism in nature descriptions in Jack London's "White Fang" and their recreation in the Uzbek translation. By analyzing selected passages, the study examines the translator's use of foreignization and domestication strategies in rendering nature imagery.

Keywords: translation, stylistic devices, symbolism, nature descriptions, foreignization, domestication

Аннотация: В статье рассматривается роль стилистических приёмов и символизма в описаниях природы в романе Джека Лондона "Белый Клык" и их воссоздание в узбекском переводе. Анализируя отдельные фрагменты, исследование выявляет применение переводчиком стратегий форенизации и доместикации при передаче природных образов.

Ключевые слова: перевод, стилистические приёмы, символизм, описания природы, форенизация, доместикация

Annotatsiya: Ushbu maqolada Jek Londonning "Oq so'yloq" asaridagi tabiat tasvirlarida stilistik vositalar va timsollarning o'rni hamda ularning o'zbek tiliga tarjima jarayonidagi qayta yaratish usullari tahlil qilinadi. Tanlab olingan parchalar asosida tarjimonning xorijiyashtirish va mahalliyashtirish strategiyalaridan qanday foydalangani o'rganiladi.

Kalit so'zlar: tarjima, stilistik vositalar, timsollar, tabiat tasviri, xorijiyashtirish, mahalliyashtirish

Translation is not only the process of converting words from one language to another, but it is an act of cross-cultural communication and that requires using a right approach and. One of the key issues in translation is whether preserve the foreignness of the source text (foreignization) or adapt it to the target culture (domestication). This challenge is especially evident in the translation of nature descriptions as cultural conceptions of nature differ across languages. L. Venuti first introduced the concepts of foreignization and domestication, arguing that translators either retain the flavor of

an original text to preserve its identity or adapt them to fulfill the expectations of the target audience [5; 20]. This choice is essential, especially in translating nature descriptions. As nature is closely tied to culture, literary conventions and geography, what is described as vivid and poetic in one language can be uncommon or unusual in another one. This paper focuses on how these two strategies are applied in the translation of nature descriptions from Jack London's novel "White fang" into Uzbek. This novel which is recognized for its vivid portrayals of the Alaskan wilderness, is an ideal example to analyze how translators balance cultural adaptation and linguistic accuracy. By examining selected extracts from the novel, the aim of this study is to determine whether the Uzbek translation inclines toward domestication or foreignization and what effect this has on the reader's understanding of nature.

Over the years, scholars have investigated these strategies across different genres, including fiction, poetry and nature writing. P. Newmark highlighted that nature-related terms often have cultural and symbolic meanings which makes their translation challenging [4; 104]. In the field of literary translation, S. Bassett underlined that depictions of landscapes and natural settings are not only visual imagery, but they are reflection of author's cultural and philosophical perspective [2; 88]. This is especially relevant in Jack London's "White Fang", where nature plays a crucial role in creating the characters and themes.

A qualitative comparative method was employed in this study to examine the translation of nature descriptions in Jack London's "White Fang" from English to Uzbek. The research focuses on identifying examples of foreignization and domestication in the Uzbek translation, using selected extracts that illustrate the natural landscape of the novel. As a primary source the original English version of "White Fang" by Jack London and the Uzbek translation of "White Fang" ("Oq so'yloq") by Olim Otaxon were used.

To analyze the translation strategies, the theoretical framework of foreignization and domestication by L. Venuti is applied [5; 19]. Each selected text is analyzed according to the criteria below:

Lexical choice – are words particular to the Alaskan nature preserved or replaced with culturally familiar Uzbek equivalents?

English: "Dark spruce forest frowned on either side the frozen waterway."

Uzbek translation: "Muzlagan daryoning ikkala qirg'og'i bo'ylab cho'zilab ketgan o'rmon yuraklarga qo'rquv solgudek vahimali ko'rinardi."

In this example, "dark spruce forest" is generalized to "o'rmon" without mentioning specific type of tree, which leads to the reduction of original imagery. Omitting the phrase "frowned", the forest is described as "frightening", which changes the tone toward fear rather than the brooding presence in original text.

Descriptive accuracy – is the stylistic richness of J.London’s original text maintained or simplified?

English: “There was a hint in it of laughter, but of a laughter more terrible than any sadness – a laughter that was mirthless as the smile of the Sphinx, a laughter cold as the frost and partaking of the grimness of infallibility.”

Uzbek: “Undan yuz karra dahshatliroq, sfinks tabassumidek mudhish, bamisli mana shu ayoq mash’um, tomirlarda oqayotgan qonni muzlatib qo’yishga qurbli unsiz qahqaha yangrayotgandek edi.”

The Sphinx metaphor is preserved, retaining the symbolic and literary richness of author’s prose.

English: “The sun had come back, and all the awakening Northland world was calling to him.”

Uzbek: “Yana quyosh yuz ko’rsatib, uyg’ona boshlagan Shimol tabiati bo’riga ta’sir etmoqda edi.”

The personification of nature “calling to him” is changed to “affecting the wolf” which makes it clearer but less evocative in the Uzbek translation.

Cultural adaptation – are features like flora, fauna, and geographical replaced, retained or explained?

J. London often depicts unique Arctic phenomena, such as the short daylight hours.

English: “At midday the sky to the south warmed to rose-color, and marked where the bulge of the earth intervened between the meridian sun and the northern world. But the rose color swiftly faded.”

Uzbek: “Choshgoh payti osmonning janubiy qismi biroz qizardi. Ammo bu qizg’ish shu’la ko’p o’tmay sham yanglig’ so’ndi.”

The scientific detail of the earth’s bulge affecting sunlight is omitted in Uzbek. By adding the simile “sham yanglig’ so’ndi” for cultural familiarity has made the image more relatable to Uzbek audience.

English: “It hummed and buzzed unceasingly. Continually changing its intensity and abruptly variant in pitch, it impinged on his nerves and senses.”

Uzbek: “Tevarak-atrof bamisli arining inidek tinimsiz go’ng’illar, vizillar, bir dam tinchimasdi.”

The phrase “abruptly variant in pitch” is simplified, reducing the detailed description of the original text. However, the addition of the simile “bamisli arini inidek” is making the nature description more relatable to Uzbek readers.

In conclusion, the core atmosphere of White Fang is preserved in the Uzbek translation but in order to improve readability certain descriptions are adjusted. While it retains some of the J. London’s vivid imagery of nature, it also uses cultural adaptations that shift tone and emphasis in subtle ways. The study has analyzed the use of foreignization and domestication in translating nature descriptions from Jack

London's "White Fang" into Uzbek. The analysis revealed that foreignization was used when the translator intended to preserve the novel's authenticity, particularly in geographical locations and certain descriptive elements. However, domestication was mostly applied when there were unfamiliar elements of nature and culture to Uzbek audiences. While foreignization maintained the uniqueness of J. London's world picture, domestication leads to cultural relatability and readability. The findings of this study contribute to the discussion of translation strategies in fictions, especially in nature writing. Future research could be expanded by analyzing how these strategies are applied in other nature-focused fictions translated into Uzbek.

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