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INTERCULTURAL TRANSLATION OF FLOWER NAMES

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Abstract: The article investigates the difficulties and methods of translating flower names through the medium of various cultures and languages. The research scrutinizes the translation process of floral terms between English, Russian, and Uzbek languages, and how the interfacing of botanical naming, cultural meanings, and language rules contributes to it.

Keywords: flower names, intercultural translation, botanical terminology, cultural symbolism, phytonyms, translation strategies, linguistic adaptation

Аннотация: В данной статье рассматриваются проблемы и стратегии перевода названий цветов в разных культурах и языках. В исследовании анализируется взаимодействие ботанической номенклатуры, культурной символики и языковых конвенций в процессе перевода, с акцентом на переносе цветочной терминологии между английским, русским и узбекским языками.

Ключевые слова: названия цветов, межкультурный перевод, ботаническая терминология, культурная символика, фитонимы, стратегии перевода, языковая адаптация

Annotatsiya: Ushbu maqolada turli madaniyatlar va tillar o'rtasida gul nomlarini tarjima qilishdagi qiyinchiliklar va strategiyalar ko'rib chiqiladi. Tadqiqotda botanika nomenklaturasi, madaniy simvolizm va lingvistik konvensiyalarning tarjima jarayonida qanday o'zaro ta'sir qilishi tahlil qilinadi, ingliz, rus va o'zbek tillari o'rtasida gul terminologiyasining uzatilishiga e'tibor qaratiladi.

Kalit so'zlar: gul nomlari, madaniyatlararo tarjima, botanika terminologiyasi, madaniy simvolizm, fitonimlar, tarjima strategiyalari, lingvistik moslashuv

Introduction. The conversion of flower names involves an extraordinary intersection of botanical studies, cultural heritage, and languages. Flowers were and still are absolutely powerful symbols in different cultures, their meanings very often overflowing their biological classifications. When florals' names are translated from one language to another, every translator is about to face a whole world of difficulties, the most important being scientific nomenclature based on Latin taxonomy, common names derived from local traditions, and cultural associations that could be completely opposite across societies. In literature, flowers are most of the time metaphors and symbols whose meanings are still rooted in the respective cultural contexts. For example, the rose is a token of love in the West while the lotus is a symbol of holiness in the East. Literature in translation studies has indicated the problems posed by the translation of culture-specific terms, nevertheless, flower names as a separate

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category have not yet been the subject of systematic investigation to the same extent, their dispersal in different kinds of texts and their strong cultural associations notwithstanding [1][2].

Methodology and literature review. This research is based on the qualitative method of systematic literature review and comparative linguistic analysis. The research framework builds on translation theory, particularly the concepts of domestication and foreignization, as well as cultural translation approaches that emphasize the preservation or adaptation of cultural meanings. Literature review unveils several vital themes concerning flower name translation. Newmark's separation of semantic and communicative translation can be taken as a point of departure since flower names usually need to be more than just literally botanically accurate, and culturally, the meaning is also understood [3]. Research into cultural keywords and translation has shown that certain words are so heavily loaded with culture that even simple equivalence is not possible, and this principle holds true to flower names with their rich symbolic associations [4]. There have been noted tensions between scientific nomenclature and common naming conventions in the translation of botanical terminology; hence, the translator has to travel through the Latin binomial names, everyday names, and local varieties [5]. Linguistic studies on phytonyms have pointed out that flower names, as well as other plant names, are created through different methods such as metaphor, metonymy, and cultural association, making them semantically rich and resistant to translation [6]. Cross-cultural researches on flower symbolism have uncovered significant disparities in the meanings attributed to the same or similar flowers among different cultures, adding complexity to the translator's job not only to convey the botanical reference but also to the cultural resonance [7].

Results and discussion. The investigation of flower name translation practices discloses that the translators apply three major strategies: direct transfer, functional substitution, and descriptive translation. Direct transfer is a strategy where the source language flower name is kept with very little modification or adaptation, mostly along with the process of transliteration or retention of the original term. This approach is the one preferred mostly for translating texts that have scientific or botanical content, and where the precision of species identification is more important than the cultural accessibility. For instance, if the specialized botanical texts are being translated from English to Uzbek, the word "daffodil" may be changed into "daffodil" through transliteration, at the same time, the Latin name Narcissus may also be used as an extra specification. This method keeps botanical correctness intact but might create a situation where the target audience can hardly connect with the culture if they are not well acquainted with the flower. Direct transfer is also the case often in the literary translation where the flower of the source culture acts as a primary cultural marker whose replacement would strip off the text's cultural authenticity to a lesser extent.

On the other hand, this strategy may lead to comprehension gaps for the target language audience who are not familiar with the source culture's plants and the symbolism behind them. Functional substitution offers a more domesticating manner by which the translators change the names of the flowers in the source language with those in the target language that have similar cultural or symbolic functions. This approach gives preference to the communicative effect and cultural accessibility while sacrificing botanical precision. Studies that have been carried out to investigate the symbolism of flowers in different cultures have revealed that there are both convergences and divergences in the meanings attributed to the same flowers which create both the opportunities and difficulties for functional substitution.

This approach maintains the text's emotional and cultural impact but alters its specific cultural reference points. The challenge intensifies when source texts employ flowers as extended metaphors or cultural allusions whose meanings depend on audience familiarity with

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specific floral traditions. Descriptive translation involves expanding flower names to include explanatory or descriptive information that clarifies botanical identity or cultural significance for target audiences. This strategy often appears in footnotes, glossaries, or embedded explanations within translated texts. For example, translating a reference to "chamomile" into Uzbek might include descriptive elements clarifying its appearance, uses, or cultural associations in both source and target cultures. However, this approach risks disrupting textual flow and may prove impractical in certain genres where economy of expression matters. Scientific and technical texts favor direct transfer with botanical precision, commercial and practical texts emphasize functional accessibility, while literary translation demonstrates the widest strategic variation depending on the translator's philosophical approach and the specific demands of individual textual contexts [9].

Conclusion. The translation of flower names constitutes a complex linguistic and cultural challenge requiring translators to navigate between botanical accuracy, cultural authenticity, and communicative accessibility. This study has identified three primary translation strategies - direct transfer, functional substitution, and descriptive translation - each offering distinct advantages and limitations depending on textual context and translation purpose. The analysis demonstrates that flower names function simultaneously as botanical referents and cultural symbols, creating inherent tension between semantic precision and pragmatic communication. Successful translation of flower names demands not only linguistic competence but also botanical knowledge and cultural sensitivity, particularly regarding the symbolic meanings flowers carry within different societies. The research reveals that no single translation strategy universally succeeds across all contexts; rather, effective translation requires careful assessment of genre conventions, audience needs, and the specific functions flower names serve within source texts.

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