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DOMESTICATION AND FOREIGNIZATION STRATEGIES IN THE UZBEK TRANSLATIONS OF KHALED HOSSEINI'S NOVELS

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ABSTRACT

This paper investigates the use of domestication and foreignization strategies in the Uzbek translations of Khaled Hosseini's novels The Kite Runner and And the Mountains Echoed. By comparing original English texts and their Uzbek counterparts, the study identifies translation techniques that influence the readers' cultural perception and emotional engagement. The analysis shows that the translators frequently combine both strategies—domesticating cultural references to align with Uzbek traditions while foreignizing certain key elements to preserve Afghan identity.

Introduction

Khaled Hosseini's novels are celebrated for their vivid portrayal of Afghan culture, history, and human emotion. Translating such works for an Uzbek audience poses an interesting challenge: how to make the text accessible without erasing its foreign essence. The dichotomy of *domestication* (making the text more familiar to the target culture) and *foreignization* (retaining the foreign elements) is central to this discussion. This research aims to analyze how these two strategies are balanced in the Uzbek translations and how they affect the reader's experience.

Literature Review

Lawrence Venuti (1995) introduced the concepts of domestication and foreignization, arguing that translators must choose between cultural transparency and preserving otherness. In the Uzbek translation context, domestication has often been favored to ensure cultural relevance. However, contemporary translation theory encourages retaining foreign elements to enrich the target culture's literary diversity. Studies of Central Asian translations show that cultural borrowing enhances intercultural understanding, especially among readers familiar with Islamic and regional heritage.

Analysis

In *The Kite Runner*, the translator uses domestication when rendering food items and daily expressions. For instance, *"naan"* becomes *"non"*—a familiar Uzbek term with similar meaning—helping readers connect easily. However, some terms like *"Eid"*, *"namaz"*, and *"burqa"* are preserved, demonstrating foreignization and maintaining cultural authenticity.

In *And the Mountains Echoed*, the translator often uses literal translations to reflect the poetic tone of Hosseini's prose. The depiction of Afghan family dynamics, landscape, and spirituality remains largely foreignized, exposing Uzbek readers to a broader cultural horizon. However, certain idiomatic phrases are adapted to Uzbek stylistic norms to sustain narrative flow.

This hybrid approach results in a translation that feels both relatable and educational—bridging two Islamic yet distinct cultural worlds.

Conclusion

The comparative analysis reveals that the Uzbek translations of Khaled Hosseini's novels adopt a balanced approach between domestication and foreignization. The translators succeed in creating a natural reading experience while preserving essential elements of Afghan identity. Such translation strategies not only enrich Uzbek literature but also promote intercultural dialogue and empathy. Future research could explore reader reception and analyze how these strategies shape Uzbek readers' perceptions of Afghan culture.

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