

## Peculiarities of Realia in Uzbek Language

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**Annotation:** The article is about the culture- bound words and realias in Uzbek language. It covers general information about the realias, its types and the main problems which are encountered while translating culture- bound words.

**Keywords:** Realia, terminology, three-dimensional, “volume”, Explanation, Equivalency, Context.

In translation, Realia (plural noun) are words and expressions for culture-specific material elements. The word realia comes from medieval Latin, in which it originally meant “the real things”, i.e. material things, as opposed to abstract ones. The Bulgarian translators Vlahov and Florin, who were the first to carry out an in-depth study of realia, coined the modern sense of the word. They indicate that since realia carry a very local overtone, they often pose a challenge for translation. Realia must not be confused with terminology: the latter is primarily used in the scientific literature to designate things that pertain to the scientific sphere, and usually only appears in other kinds of texts to serve a very specific stylistic purpose. Realia, on the other hand, are born in popular culture, and are increasingly found in very diverse kinds of texts. Fiction, in particular, is fond of realia for the exotic touch they bring.

Technology has begun to impact the use of realia by adding the virtual realia option, whereby three-dimensional models can be displayed through projection or on computer screens, allowing the learner to see detail otherwise difficult to acquire and to manipulate the object within the medium on which it is displayed. The option of zooming and looking within objects makes virtual realia an important learning tool in technical environments where it may be difficult or impractical to examine an object in as much detail manually, such as the workings of living organs or machinery containing hazardous parts, such as combustion engines.

The development of intercultural and international relationship gives the opportunity to be acquainted with literature and culture world. Especially, the fame question of our culture through translated artistic compositions is essential. Nowadays translating national and historical realias is in the high level. Culture bound words are culturally loaded words borrowed from another language due to language contacts. Among the objective difficulties of the works of Uzbek writer translation into the English language, one can note the mismatch of Uzbek, Russian and English words or phrases expressing realities. It is especially difficult to translate those words and expressions that are close in meaning, but differ in “volume”. According to Newmark: "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (Newmark, 1981:7) Translator considers the translation of realias to be an interesting as well as difficult work, because insufficient awareness of history social order, culture, traditions, political life can result in inadequate

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translation which can fail to be perceived by the recipient or be perceived in a wrong way. Such a situation can occur because realia are the words, which may convey the cultural identity of the native-speaking population. The peculiarities of the culture may be unknown to the definite people from another country so the translator is that very person who is responsible for the 'clear' translation. The term realia refers to a local word or phrase that does not translate because there is no obvious equivalent in the target language – and there are several strategies for handling them. There are a few basic ways to handle realia and troublesome idioms: Transcription: You can simply copy the realia exactly as it appears, perhaps with an explanatory note. This can suffice, although it's not the best solution as it pushes the work off onto the reader.

- Explanation: You can try to create an explanatory translation that maintains the overall structure of the speech while getting the point across. This is often clumsy.
- Equivalency: You can try to find something similar in the target language. Sometimes this works and sometimes it doesn't, and you have to be careful that you know the local stories behind the realia and the substitute well enough to judge that they convey exactly the same meaning.

Importantly, the differences between cultures require the translator to have a deep linguistic knowledge as well as an awareness of the cultures of the peoples. For example, Uzbek cultural norms are undoubtedly different from British, Arabian culture. Some words or sentences found in our national works create a pragmatic situation in the text that is unique to our nation. In order to understand these subtleties, it is necessary to be a representative of the Uzbek nation. Our personal preference is to transcribe the realia without translation. Context usually serves to explain it, and if nothing else this marks the word or phrase as untranslatable, sparking research. In the end, the goal of translation is accuracy, and this may be the only reliable way to ensure that.

The cultural word translation problems are largely caused by some wrong ideas and interpretations. The failure of transferring the cultural words to the target language can make some disadvantages for the target readers. One of them is cultural misunderstandings. It occurs when the translator uses a wrong procedure in translating a word into the target language culture. The target readers will not receive the same message as the message in the target text if the cultural misunderstanding is found in a translation text. Thus, we can know how a word can mean differently and avoid misunderstanding of the message. Cultural word translation analysis especially in conducting translation procedures must be done to reduce cultural misunderstandings. Birpasdankey inqad dimnirostlab, tanchagaoyog 'imnitiqibo'tirdim. Hojibuviallaqanday taxirsuyuqli kichirdi. After a while, I stretched my legs to the 'tancha.' Hojibuvi made me drink something strange bitter liquid. (Sandal, tancha — local heating medium. It has long been used in Central Asia, Afghanistan, Iran, Turkey, Japan and other Eastern countries. For sandals, a hole is dug in one side of the room, and the inside is specially shaped and plastered. It is equipped with table and covered with a blanket. It is heated with charcoal or wood.) There is national originality reflected in the literature and other fields of social science and it has the more significance the more it is rich in content, progressiveness, brightness: other nations are enriched meeting with it discovering something new, interesting, useful and important for them in this specific character.

In conclusion it should be noted that translation process does not only involve two languages but also two different cultures. In bridging those two different things there are some procedures of translation that can be used by the translator. The procedures that are used by the translator in this thesis are the culture equivalence. From the connection among cultural words and translation procedures analysis, we can conclude that every cultural word class requires different translation procedure.

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