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THE IMPORTANCE OF CONTEXTUAL SITUATIONS IN TRANSLATING REALIA¹⁶

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ABSTRACT

Today, translation remains one of the most relevant and dynamic fields, with numerous issues still requiring scholarly investigation. This article analyzes the challenges translators face when dealing with realia—words and expressions related to the culture and lifestyle of a particular nation—and examines the differences between various cultures that complicate the translation process.

In addition, the article offers effective strategies for translating non-equivalent lexical units and selecting the most appropriate target language equivalents. The paper also discusses cultural clashes that arise during translation and explores the phenomenon of “creolization,” where elements of source and target cultures merge.

The study highlights how translators’ decisions affect intercultural proximity and adaptation to the target culture. It presents various methods of translating realia and evaluates which of these methods are most frequently used and why. To carry out the research, biographical, comparative-typological, and structural analysis methods were employed. The main aim of the article is to clarify problematic lexical items in translation and illustrate the methods and strategies for their effective rendering, supported by practical examples.

KEY WORDS

Translation, realia, cultural clash, creolization, cultural proximity, literary translation.

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REALIYALAR TARJIMASIDA KONTEKSTUAL VAZIYATNING AHAMIYATI

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ANNOTATSIYA	KALIT SO'ZLAR
<p>Bugungi kunda tarjima eng dolzarb va rivojlanayotgan sohalardan biri bo'lib qolmoqda, unda hali ham ilmiy tadqiqotlar talab qilinadigan ko'plab masalalar mavjud. Ushbu maqola tarjimonlar realiyalar - ma'lum bir xalqning madaniyati va turmush tarziga oid so'z va iboralar bilan ishlashda duch keladigan qiyinchiliklarni tahlil qiladi hamda turli madaniyatlar o'rtasidagi farqlar tarjima jarayonini qanday murakkablashtirishi ko'rib chiqiladi.</p> <p>Bundan tashqari, maqolada ekvivalentsiz leksik birliklarni tarjima qilishning samarali usullari va maqsad tildagi eng mos muqobillarni tanlash strategiyalari taklif etilgan. Shuningdek, maqolada tarjima jarayonida yuzaga keladigan madaniy to'qnashuvlar muhokama qilinib, manba va maqsad madaniyatlari elementlari qo'shilishidan kelib chiqadigan "kreolizatsiya" hodisasi o'rganilgan.</p> <p>Tadqiqot tarjimonlarning qarorlari madaniyatlararo yaqinlik va maqsad madaniyatiga moslashishga qanday ta'sir ko'rsatishini yoritib beradi. Unda realialarni tarjima qilishning turli usullari taqdim etilib, bu usullarning qaysilari ko'proq qo'llanilishi va buning sabablari baholanadi. Tadqiqotni amalga oshirishda biografik, qiyosiy-tipologik va tarkibiy tahlil usullaridan foydalanilgan. Maqolaning asosiy maqsadi tarjimadagi muammoli leksik birliklarni aniqlashtirish va ularni samarali ifodalash usullari hamda strategiyalarini amaliy misollar bilan ko'rsatib berishdan iborat.</p>	<p>Tarjima, realiya, madaniyatlar to'qnashuvi, kreolizatsiya, madaniyatlar aro yaqinlik, badiiy tarjima.</p>

ЗНАЧЕНИЕ КОНТЕКСТА И СИТУАЦИИ ПРИ ПЕРЕВОДЕ РЕАЛИЙ

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АННОТАЦИЯ	КЛЮЧЕВЫЕ СЛОВА
<p>Перевод остаётся одной из наиболее динамичных и актуальных областей современного научного знания, где по-прежнему существует множество нерешённых вопросов, требующих глубокого исследования. В данной статье рассматриваются трудности, с которыми сталкиваются переводчики при работе с реалиями – лексическими единицами и выражениями, связанными с культурой и повседневной жизнью определённого народа, а также анализируется, каким образом культурные различия усложняют процесс перевода.</p> <p>Кроме того, в работе описываются эффективные стратегии передачи безэквивалентной лексики и выбора наиболее адекватных соответствий в языке перевода. Особое внимание уделяется культурно обусловленным трудностям, возникающим в процессе перевода, а также феномену креолизации, при котором элементы исходной и целевой культур взаимодействуют и сливаются.</p> <p>В статье подчёркивается, что переводческие решения напрямую влияют на степень межкультурного сближения и адаптацию к культуре перевода. Рассматриваются различные подходы к переводу реалий, оцениваются наиболее часто применяемые методы и анализируются причины их предпочтения. Методологическая база исследования включает биографический, сравнительно-типологический и структурный анализ. Главная цель работы – выявить проблемные лексические единицы в переводе и продемонстрировать эффективные методы и стратегии их передачи на основе анализа примеров из переводческой практики.</p>	<p>Перевод, реалии, столкновение культур, креолизация, культурная близость, художественный перевод.</p>

INTRODUCTION

One of the main challenges translators face during the translation process is transferring the national characteristics of the original work into another culture. In this context, we will examine the issue of *realia*, which represents a small expression of national identity. In our research, the specific words known as realia—terms that have been studied separately—have been recognized over the past half-century as a significant and relevant issue in the field of translation studies. As we know, any translation, in the words of V.G. Belinsky, is intended for those who do not know the language of the original text. (Белинский В.Г., 1947, 453)

It is well known that *realia*, due to their content and significance, serve to highlight cultural relations and reflect the lifestyle of a people. They typically emerge in the later stages of societal development and represent the differences that arise between cultures. Realia stand out for their unique characteristics, as they are associated with specific objects or phenomena. The essence of this concept is that realia refer to items and objects that reflect the distinctive features of various cultures.

MAIN PART

According to our analysis, the word “*realia*” is etymologically derived from the Latin word meaning “*material*”, which allows us to understand them as indicators of material culture. In linguistics and translation studies, the words and phrases that denote concrete objects are broadly referred to as realia.

In both world and Uzbek linguistics, realia have been studied on a scientific basis. The term *realia* was first introduced into scholarly use by K.H. Hendshin, and later, many linguists worldwide—such as O. Akhmanova, V. Gak, L. Kelly, Y. Vereshchagin, V. Kostomarov, S. Vlahov, S. Florin, G. Tomakhin, D. Katan, S. Tyulenov, A. Gradler, Y. Shabanova, and Y. Privalov—devoted particular attention to the study of realia in their research.

Researchers such as E.M. Vereshchagin, V.G. Kostomarov, and A.V. Fedorov define realia as “non-equivalent lexical units.” Russian linguist and translator G.V. Chernov, in his works, describes realia as “vocabulary without equivalents.”

M.L.Vaisburd analyzes *realia* from a country-specific (cultural studies) perspective and defines them as follows: “The social and cultural life of a country, public organizations and institutions, customs and traditions, as well as numerous diverse facts that cannot be categorized.” This definition allows for a broader and deeper understanding of the phenomenon under study, which, in turn, expands the lexical layer to an almost limitless extent. (Вайсбурд М., 1972, 98).

In the research conducted by R. Fayzullayeva, K. Jo‘rayev, and I. G‘ofurov, certain clarifications have been made regarding the issue of realia. In fact, realia are linguistic units specific to a particular national culture, unfamiliar to other languages, and are regarded as objects and phenomena that reflect reality. On one hand, they are closely connected to a people and a country, and on the other hand, to a specific historical period. Such words represent concepts unique to a particular people, nation, or ethnic group, thereby shaping perceptions of national identity, national ideology, and national mentality.

The goal of the translator is to acquaint a reader—who does not know the original language—with the text, idea, and content of the work as fully and accurately as possible, while rendering the cultural and contextual essence of the original through the means of the target language. This challenge has led to the emergence of the concept of *translation antinomies* in translation studies.

That is, translation must not only convey the words of the original but also its ideas; a translated work should read both as a translation and as an original; and the translation should reflect both the style of the source text and the individuality of the translator. These ideas were advanced by the English scholar T. Savory. In addition, Uzbek translation theorist G‘.Salomov expressed his views in this field, emphasizing that every translator inevitably encounters the following antinomies in their creative practice:

1. What should the foundation of translation theory be: literary criticism or translation studies?
2. Should a text be translated literally and word-for-word, or should it be reinterpreted as a free, creative translation?
3. Should national specificity in the original be conveyed using the national features of the target language, or should the translation strictly adhere to the national pattern of the source?
4. Is it truly possible to translate a literary work, or is translation of such a work inherently impossible? (Salomov G., 1983, 76.)

From these ideas, it becomes clear that in the process of translating a work from one language into another, the translator must not only know the target language, but also have a deep understanding of its linguistic rules, expressive means, and cultural context. Furthermore, the translator must ensure a proper balance and equivalence between the source and target languages. As S. Husayn rightly emphasized, a translation into Uzbek should be so natural and fluent that the reader could say: "If the author were an Uzbek, this is exactly how they would have written it". (Husayn S. Baku, 1931).

In recent years, a number of works dedicated to these issues have been published in Uzbek linguistics, based on the models of global and Russian linguistic traditions. Academics such as A. Rustamov and G. Abdurahmonov, along with scholars like M. Qodirov, R. Qo'ng'urov, S. Karimov, A. Shomaqsudov, and Q. Sodiqov, have studied various aspects of the language of literary works. Researchers H. Donyorov and S. Mirzaev have also presented well-founded ideas regarding the nature of literary language and its unique features. (Абдурахмонов F. 1962, 173-174)

Considering the scope of our article, we have chosen to focus on the analysis of *realia* related to everyday life. This category includes domestic realia such as: "housing," "property," "clothing," "accessories," "food and beverages," "daily life," "art and culture," "labor and professions," "songs, dances, musical

instruments,” “customs, traditions, ceremonies, holidays and games,” “folklore and mythology,” “calendar,” and “units of measurement and currency.”

Lexical units belonging to this group are typically specific to a certain people or culture and may be unfamiliar—or even entirely alien—to other cultures.

Realia Related to Housing Housing-related realia in Uzbek culture differ significantly from those of English-speaking societies. This is primarily because traditional Uzbek architectural styles and the components of dwellings are distinct from those found in other nations.

The lexical unit we intend to analyze here is the word “*peshtoq*”, which we classify as realia. According to the *Explanatory Dictionary of the Uzbek Language*, “*peshtoq*” is defined as:

The richly decorated upper front part of buildings such as madrasahs, mosques, mausoleums, and caravanserais; a tall arched entrance resembling a mihrab”.

We observed that the above-mentioned lexeme “*peshtoq*” was translated using the following methods in the English version of Odil Yoqubov’s historical novel “*Ulug‘bek xazinasi*” translated by Tukhtasinov as “*The Treasure of Ulugbek*”:

Undan sal beriroqda o‘sha xarir qirmizi parda orasida,

Ulug‘bek madrasasining yuksak peshtoqlari tovlanadi.

*Near the mausoleum shining high **portals** of Ulugbek madrasah attracted the attention.* In this sentence, the translator has chosen the word “*portal*” as a substitute for “*peshtoq*”. Portal- a tall and impressive gate or entrance to a building.

*Sample: Yana o‘n ming namozxonning baravar “iloxo omini”dan yuksak **peshtoqdagi** kaptarlar “duv” ko‘tarilib, masjidi jome larzaga keldi. Bu namozdan keyin shahzodaning dilidagi shubhalar to‘zg‘ib, ko‘ngli yana ham ravshantortdi.* (Tukhtasinov I.M., 2022, 195).

Translation: And ten thousand prayers prayed together in this jome mosque. After this prayer the prince’s doubt spread out.

In the example above, the translator has resorted to the elimination of *realia*, meaning that a certain part of the sentence was left untranslated. As a result, the imagery intended by the author has somewhat lost its original color and vividness in the reader's mind.

*Sample: Saloxdor, atrofi archa bilan o'ralgan, o'rtasiga kumush favvora o'rnatilgan marmar hovuzning yonidan o'tib, baland **peshtoqli** koshonaga yaqinlashdi.*

*Translation: Having passed by a marble pond which was covered by green trees and a silver fountain in the middle, the porter came closer to the high **stronghold** palace.*

If we analyze the translation of the word “*peshtoq*” as “*stronghold*” by the translator, the English explanatory dictionary defines “*stronghold*” as: “*A building or position that is strongly defended.*”

Therefore, the translator has somewhat misinterpreted the term by rendering the phrase “*baland peshtoqli koshona*” as “*high stronghold palace*”. It would have been more accurate to translate it as “*palace with a high peshtoq*” in this context.

*Sample: Hovlining to'rt tomoni ham oldi ayvon binolar bo'lib, bir-biriga tutashib ketgan edi. Nozik nimpushti va lojuvard rangga bo'yalgan baland **peshtoqli**, ayvonning o'ymakor ustunlari, bezakli eshik va darchalari hozirgina chiqqan sovuq kuz oftobida charaqlab, keng hovlini allaqanday nurafshon qilib yuborgan edi.*

*Translation: A delicate pink and sky blue colored high **portals**, engraved columns of porches, carved doors and the wrinkled figure shone in early and cold autumn sunshine and there was some light in the wide room.*

We have observed that the word “*arch*” was used as a substitute for “*peshtoq*” in the English translation of B. Abdirimov's work “*Sulton Jaloliddin Xorazmshoh Pokistonda*”.

Arch- a curved structure above a door, window.

Pir Patxo esa Thatta shaharchasidan 14 mil yoki 22 km uzoqlikda joylashgan hudud bo'lib, masjid hozirgacha tepalik ustida joylashgan va "juft peshtoqli masjid" nomi bilan mashhur.

*Pir Patho is located about 14 miles or 22 kilometers from Thatta city. And this mosque is still located on a high hill in the same place which is known as the "mosque with two **arches**".*

In the historical work "*Xorazmnoma*", the lexeme "*peshtoq*" has been translated as follows: Madrasa xovlisidagi to'rt peshtoq qoshiga Ogaxiyning to'rt she'ri yozilgan. - *Ogaxi's four poems were inscribed on the **peshtak** of courtyard of madrasa.*

Thus, in our opinion, all three translators attempted to provide different alternative equivalents for the word "*peshtoq*". However, according to the comparisons in the explanatory dictionaries, the word "*arch*" refers to a simple door or the upper part of a window, and therefore we consider it not to be an equivalent substitute for "*peshtoq*". The third translator preferred to use the transliteration method and rendered "*peshtoq*" as "*peshtak*", but did not provide any additional information about this term for the reader. The first translator's use of the word "*portal*" could serve as the closest equivalent to "*peshtoq*", though we also observed that the translator, in some cases, translated "*peshtoq*" as "*stronghold*" and even omitted the word entirely in certain contexts.

Therefore, translation is not only the comparison of language systems, but also a process of rapprochement between different cultures. Slovak scholar A. Popovich expresses an interesting viewpoint about the clash of cultures in the translation process: there is a conflict between two cultures that influences the translator's choice of artistic means. In the translation process, this conflict operates at two opposing points. If the translation is adapted to "our" culture, the influence of the other culture is entirely lost, and its translation becomes unnoticeable in the target text. If the focus is placed on the source culture, it may lead to the introduction of a foreign culture into the translated text without alerting the reader, and without any conditions. In a third case, "*creolization*" occurs, which is the mixing of two

cultures. In this case, the distance between the source and the target languages is reduced. Every translator, when embarking on their work, faces the above dilemma and strives to find the most optimal translation solutions.

CONCLUSION

In conclusion, this article has examined the complex issue of translating realia—lexical units that reflect the unique features of a particular nation's culture and have no direct equivalents in other languages. The research has demonstrated that translating such culturally bound terms presents significant challenges for translators, as it requires not only linguistic competence but also deep cultural awareness and interpretive sensitivity.

The case study of the word “*peshtoq*” illustrated how different translation strategies—such as substitution, omission, transliteration, or contextual adaptation—can lead to varying degrees of success in conveying cultural meaning. It became evident that literal translations may not always capture the full semantic and cultural value of the source term, whereas more context-sensitive approaches, such as the use of culturally proximate equivalents or explanatory techniques, can enhance the effectiveness of the translation.

Furthermore, the article emphasized the importance of balancing the cultural proximity and foreignness of the source text through the process of “creolization.” As noted, translators constantly navigate the tension between maintaining the authenticity of the source culture and making the text intelligible and relatable to the target audience. In this way, translation becomes not only a linguistic act but also a bridge between cultures, where the translator plays the role of a mediator. Ultimately, the study reaffirms that the translation of realia is a multidimensional task that demands a nuanced and culturally informed approach. The insights and examples presented in this article contribute to a deeper understanding of how realia function in translation and highlight the need for deliberate and well-informed translation choices in preserving the cultural richness of the original text.

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