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**UDK**

**Kulmamatova Aziza Dusmamat Qizi**

**THE USAGE OF REALIAES IN DIFFERENT FEATURED LANGUAGES  
(based on a material of English, Russian and Uzbek languages)**

5A 120102 Linguistics (English Language)

For academic Master's degree

**DISSERTATION**

The work has been discussed  
And recommended for defense,  
The Head of Department  
PH.D.As Prof Galiyeva M.R.

Scientific advisor  
Ph.D.As.Prof.Sodiqov A

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## INTRODUCTION

In the works of Uzbek President Islam Karimov paid great attention to the study of languages as one of the directions of development of the spiritual sphere of society and the education of the younger generation : "Another one of our most important task – to promote the development of language, culture , customs and traditions of all nations living in Uzbekistan and nationalities dalneyschih extension created in the field of possibilities and conditions ... "1.

In the last decades of the last century greatly increased interest linguists to the study of language phenomena in the extra-wide aspect. Earlier extralinguistic factors insufficiently evaluated by linguists, is now a need to learn a language in a real functioning in various spheres of human activity is recognized by all linguists.

Thus, one of the important directions of linguistic research was lingvoregional geography direction linguistic geography learning a language closely related to the culture of the people speaking the language. Linguistic aims to study the elements of national culture, which find expression in the literary language. And it seems to us a very important role in the direction of the teaching of foreign languages at school. It is known that the purpose of teaching a foreign language according to the new program is not only the formation of students' knowledge, skills and abilities only in the language aspect, but also the assimilation of regional geographic information, lingvoregional geography and cultural-ethnic character, in other words the new knowledge for their national culture. A number of works devoted to the study of language in close connection with the culture of the country, stands out the so-called cultural component values, revealed linguistic nature of background knowledge, showing particular identity of lexical units functioning in each of the considered language features. Theoretical

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<sup>1</sup>Karimov I.A. Nasha highest goal – the independence and prosperity of the homeland , freedom and well-being of the people. – Tashkent: Uzbekistan , 2000. – C. 68.

understanding of this problem is directly related to the objectives of linguistics, namely, the desire of Methodist scientists to find the most rational method of teaching a foreign language, foreign language expediency learning culture through the prism of the country's language, its national content. Questions of cultural relations in the broadest sense of the word and the information contained, stored and reported in the words of a language elements, have long attracted not only linguists, but also representatives of other sciences. All large and small features of the life of the people and their country (such as natural conditions, geographical location, historical development, the nature of the social structure, the trend of social thought, science, art) are certainly reflected in the language of the people.

Therefore, it can be argued that the language is a kind of reflection of the culture of any nation, it bears the national-cultural code of a particular people. There are words, in the sense that a special part can be selected, reflecting the connection between language and culture, and which is called the cultural component of the semantics of language units. These words, first of all, are words of realities.

We see the relevance of this topic is that now the question of the nature, types of realities and ways of their translation is open. At the same time, the role of word – realities in the process of intercultural communication is important enough. Modern development of foreign language teaching methodology involves a combination of learning a foreign language while studying the culture of the country of studied language. Recently, such a widespread area of linguistics and didactics as linguistic geography. Clarification of national – marked vocabulary and phraseology of those units, the semantic content of which is difficult to convey by means of another language, expands and enriches existing knowledge of the language and the reality of the country the language is spoken. Question about the realities of being an integral part of the text of a work of art is of particular interest. On this issue, there are

only a few publications (V.S.Vinogradov<sup>1</sup>, N.I.Pamorozskaya<sup>2</sup>), and the issue remains unresolved, because until now the realities considered as linguistic unit in a literary text does not take into account the functions of these words in context the work itself. It is particularly interesting study of different methods of translation of words, the reality in terms of their role in a literary text. The translation work the word "reality" as the term has appeared in the 40s. For the first time it was used by a famous specialist A.V. Fedorov in work «The development of the humanities.

Problems and prospects. Literary Translation» (<http://www.ukrreferat.com/index.php?referat=71668>).

Describing the work of translation, the author notes, "is an activity that requires a certain knowledge, practical-not only linguistic, but also literary, historical and linguistic, not to mention the need for a broad cultural outlook that allows to realize all the features of social conditions, historical and geographical realities and so on". In subsequent studies, A.V. Fedorov remains faithful to this understanding of the term reality. For him, reality is always a subject of the material world (<http://www.ukrreferat.com/index.php?referat=71668>).

The present qualification paper deals with the functional-semantic and typological problems of rendering realia of the English language into the Uzbek language and vice versa.

The translation of realia is one of great and important problems of transference of national and historical peculiarities, which ascend to the very conception of theory of translation as independent discipline. Not setting ourselves a target to give a historical survey we bring only some facts and names connected with the elaboration of this problem in translation. This qualification paper is devoted to the study of national coloring words, their usages, classification, and erasure of rendering.

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<sup>1</sup> Виноградов В. С. Введение в переводоведение (общие и лексические вопросы). – М.: Изд. Института общего среднего образования РАО, 2001. – 224 с.

<sup>2</sup> Паморозская Н.И. Роль слов-реалий в создании культурного фона художественного произведения // Лексика и культура. – Тверь: Тверской государственный университет, 2005. – 62 с .

**The actuality** of the master's dissertation is explained by the deep interest to the problem of translation of words realia and by the absence of literature based on the translation of English realia into Uzbek and Uzbek realia into English realia.

**The degree of knowledge of the problem** It should be noted that according to a linguistic unit given enough attention by both domestic and foreign researchers. As noted by S. Vlahov and S. Florin, the realities, as carriers of color, concrete, visible elements national identity, spoke at the beginning of the 50s years<sup>1</sup>. The same researchers mention the work of scholars such as L.N. Sobolev<sup>2</sup>, G.V. Chernov<sup>3</sup>, G.V. Shatkov<sup>4</sup>, A.E. Suprun<sup>5</sup>, B.A. Vernigorova<sup>6</sup>, P. A. Newmark<sup>7</sup>, E. Nida<sup>8</sup> "untranslatable" elements of almost half a century ago. Later published a book of "untranslatable in translation", in which the complete characterization, classification and methods of translation realities was presented.

**The novelty** of the master's dissertation is defined by the concrete results of the research that is translation of realia from English into Uzbek and vice versa. The results can be used in the lectures of translation, lexicology, stylistics and in practical lessons of English.

**The main aim** of this master's dissertation is to give a complete and through description of the realia and to work out the ways of rendering them in the process of translation.

**The tasks** of the present master's dissertation are:

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<sup>1</sup> Влахов С. И., Флорин С. П.. Непереваемое в переводе. 3-е изд., испр. и доп. – М.: Высшая школа, 2006. – 448 с.

<sup>2</sup> Соболев Л.Н. О переводе образа образом. // Вопросы художественного перевода. / Л.Н. Соболев. – М., 1955. — С. 290.

<sup>3</sup> Чернов, Г. В. Теория и практика синхронного перевода. – М.: Либроком, 2009. – 208 с.

<sup>4</sup> Шатков Г.В. Перевод русской безэквивалентной лексики на норвежский язык (На материале переводов общественно-политической литературы) : Автореф. дис. ... канд. филол. наук. – М., 1952. – 17 с

<sup>5</sup> Супрун А.Е. Экзотическая лексика. / А.Е. Супрун. – М.: ФН, 1958. - 231 с.

<sup>6</sup> Вернигорова В. А. Перевод реалий как объекта межкультурной коммуникации // Молодой ученый. – 2010. – №3. – С. 184-186

<sup>7</sup> Newmark P. A textbook of translation. – New York: Prentice Hall, 1988. – 292 p.

<sup>8</sup> Nida E. Language structure and translation. Essays. – Stanford (Calif.): Stanford University Press, 1975. – 283 p.

- to clarify the notion “realia” used both in linguistics and translation theory; to classify the realia;
- to work out the principles of translation of realia in the intercultural communication;
- to define the problem of preserving national colouring in translation.

**Theoretical and practical value** of materials, such as examples and notes of “realia” gathered in the present work is in possibility to be used at lectures, as a source for course and qualification works of senior students of foreign faculty. In addition, one also can observe translation of principles and conceptions concerning national colouring words. One of the major tasks of secondary foreign language course is familiarizing of students to the cultural wealth of the people whose language they are studying.

**Methods of research** used in this master’s dissertation are the following: semantical, comparative, typological, translational, and special linguistic methods. Method of contextual analysis, the method of component analysis, interpretation of the language of extralinguistic facts.

The methodological base of the research works are devoted to problems of word - realities.

**The structure of this qualification** paper is listed in the following rows: Introduction, three chapters, conclusion, summary, bibliography.

**The first chapter** entitled the national coloring words - realia. The chapter consists of two paragraphs. They are devoted to background and criteria of realias.

**The second chapter** entitled dialects and realias. In this chapter the author has highlighted the difference between dialects and realias. The chapter consists of two paragraphs which are: Dialectics of national coloring in the translation; Coloring and erasure of coloring.

**The third chapter** entitled the translation of the national coloring words. In this chapter types and classification of realia are explained. Structurally the chapter

consists of three paragraphs.

**In the conclusion** the researcher has given brief summary for rendering national coloring words, their usage, conveying ways into target language, types of realias, difference between dialect and realia. Conclusion is a brief version of this qualification paper. In the conclusion all above mentioned points are highlighted step by step. And in order to make clear and understandable even slight difference among dialects and realias the author of this master's dissertation make a pause to explain them in brief rows once more.

## CHAPTER I

### REALITY AS LINGUISTIC PHENOMENON

#### 1.1. The words of national colouring – realia

As a linguistic phenomenon realia are classified without equivalent vocabulary. They are part of the background knowledge and are of considerable interest in the study of language and culture cooperation.

The main problem faced by the translator when transmitting referential values expressed in the original text - is a mismatch range of values inherent in the units of the source language (FL) and target language (TL). L.S Barkhudarov notes that all types of semantic correspondences between lexical units of the two points can be summarized in three main parts:

1. Complete correspondence;
2. Partial correspondence;
3. Absence of correspondence<sup>1</sup>.

In cases where compliance with this or that lexical unit of a language in the vocabulary of another language is completely absent, to talk about without equivalent vocabulary. This term entered E.M Vereshchagin and V.G Kostomarov . Under no equivalent vocabulary they understand "words that serve to express concepts that are not in a different culture and a different language , words related to particular cultural elements , is the cultural elements unique to the culture of A and B are not in the culture , as well as words with no translation into another language , in short , have no equivalent outside the language to which they belong<sup>2</sup>. It is noted that a characteristic feature of the non-equivalent words is their untranslatability into other languages with the help of continued compliance with their inequivalence with some word of another language.

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<sup>1</sup>Бархударов Л.С. Язык и перевод. – М.: Международные отношения, 1975. – С.74.

<sup>2</sup>Верещагин Е.М., Костомаров В.Г. Язык и культура. Лингвострановедение в преподавании русского языка как иностранного. – М.: Русский язык. – 1990. – С. 41.

But this does not mean that they really untranslatable. It goes without saying that the ability to properly transfer the designation of things, referred to in the script, and the images associated with them, presupposes knowledge of reality depicted in the translated work. For this knowledge, both in are studies and in comparative linguistics and translation theory stuck definition of "background". Background knowledge – a "set of ideas about what is the real background on which a picture of the life of another country, another people"<sup>1</sup> E.M.Vereshchagin and V.G.Kostomarov define them as common to the participants of the communicative act of knowledge<sup>2</sup>.

Background words are of considerable interest in the study of the complex interaction of language and culture. E.I.Shumager notes that the background of speech – it's lexical units, at first glance, the most common, are sent into freely into foreign languages, which include, but valuable information about specific national extralinguistic activity<sup>3</sup>.

For the theory and practice of translation plays a very important one of the groups of background knowledge – that which refers to the phenomena specific to a particular culture, a different country and needed to readers of the translated works to lossless learn the details of its contents.

This part of the background knowledge are words realities. In linguistics, there are several definitions of reality. According to the definition O.S Akhmanov, realities – is "in the classical grammar of a variety of factors, studied foreign linguistics, such as state structure, history and culture of a people, language contacts of carriers of the language, etc. in terms of their reflection in the language"<sup>4</sup>.

The word "reality" – the Latin neuter, reproduction number (realis-e; pl Realia – "real", "true"), To turn under the influence of similar lexical categories

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<sup>1</sup> Федоров А.В. Основы общей теории перевода. – М.: Высшая школа, 1983. – С. 146.

<sup>2</sup> Верещагин Е.М., Костомаров В.Г. Язык и культура: Лингвострановедение в преподавании русского языка как иностранного. – М.: Русский язык, 1990. – С. 56.

<sup>3</sup> Шумагер Е.И. Фоновая лексика, ее своеобразие и связь с культурой//Лексика и культура. – Тверь: Тверской государственный университет, 1990. – С. 124.

<sup>4</sup> Ахманова О.С. Словарь лингвистических терминов. – М.: Советская энциклопедия, 1966. – С. 381.

noun. O.S. Akhmanova notes that reality – it also artefacts . It is necessary to distinguish between the words – reality and reality – items.] The term "reality" in the sense of the reality – words as a sign of the reality of the subject , and as part of the vocabulary of the language, literature received in the translation is quite widespread<sup>1</sup>. By definition, G.D Tomakhin , realities – is " inherent in the names of only certain nations and peoples of artefacts , the facts of history , government institutions, the names of the national and folk heroes, mythological creatures, etc"<sup>2</sup>.

Thus, the researcher includes the concept of the reality of the individual names of objects, concepts, phenomena everyday life, culture and history of a people or a country. As can be seen from the definition, G.D. Tomakhin defines reality in the sense of the reality of the sign – object, without affecting the question of the transfer of such cultural marked units.

In my opinion the most complete definition of reality given Bulgarian scientists S. Vlahov and C. Florin : " Realities - words ( or phrases ) , is an object characteristic of life ( life, culture, social and historical development ) of one nation and another alien, as vectors of national and / or historical color, they usually do not have an exact match ( equivalents ) in other languages, and therefore not be translated on the general basis, requiring a specific approach<sup>3</sup>. The definition given by scientists in terms of translation of words - reality , so is great interest to us . " Translating opposed to each other, not only languages, but even texts, cultures and situations<sup>4</sup>.

According to the well-known linguist E.V. Yazykova "Culture as a system includes a language"<sup>5</sup>. The realities are characteristic of any language,

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<sup>1</sup> Влахов, С. И. Непереваемое в переводе / С. И. Влахов, С. П. Флорин. 3-е изд., испр. и доп. – М.: Высшая школа, 2006.– С. 16.

<sup>2</sup> Томахин Г.Д. Реалии в языке и культуре // ИЯШ. – М., 1997. – С. 13.

<sup>3</sup> Влахов, С. И. Непереваемое в переводе / С. И. Влахов, С. П. Флорин. 3-е изд., испр. и доп. – М.: Высшая школа, 2006. – С. 55.

<sup>4</sup> Родионова Л.З., Левит Д.С. Роль фразеологических средств и фоновых знаний в повышении общеобразовательного уровня // Язык и культура: библиографический аспект проблемы. – Уфа: РИО Госкомиздата БАССР, 1990. – С. 148.

<sup>5</sup> Языкова Е.В. Интерпретация текста и проблемы художественного перевода // Язык и культура: библиографический аспект проблемы. – Уфа: РИО Госкомиздата БАССР, 1990. – С. 199.

it is inherent in a pronounced national color. Comparison of different languages and cultures, according to G.D Tomakhin, reveals the following features of the use of realities:

1. The reality is peculiar to only one language community, and in the other it is not: Amer. drugstore apteka – snack / Eng. no analogue.

2. The reality is present in both language communities, but in one of them she has added significance: Amer. slover leaf – cloverleaf; Avtodorozhnoye intersection with the intersection in a cloverleaf.

3. In different societies, similar functions are performed by different realities: Amer. sponge – sponge / Eng. cleansers (when washing in the bathroom in the bath).

4. In different societies similar realities are different shades of its meaning: cuckoo's call – kukovanie cuckoo in folk beliefs of Americans predict how many years are left before the wedding, the girl in Russian – How many years left to live.

The reality is most evident affinity between language and culture: the emergence of new realities in the material and spiritual life of society leads to the emergence of the corresponding words in the language. A distinctive feature of reality is the nature of its subject content. The reality may be limited by the scope of even a single team or institution. The reality of inherent and temporary coloring.

As a linguistic phenomenon, it is most closely associated with the culture of these lexical units to quickly react to changes in the development of society; among them we can always distinguish reality – neologisms, historicism, archaisms. Each of the types of realities demands an individual approach in translation. The properties and functions of the realities close to the terms and proper names. Researchers cultural – marked units have repeatedly pointed out that the border between the terms and the reality is rather conventional and very mobile. In some cases difficult to establish the reality of the difference of language terms. Yet there are signs by which it is possible to differentiate reality from the

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terms. The terms are mostly artificially for names of certain concepts and objects, which sometimes is used Greek and Latin morphemes. Realities arise naturally as a result of the national word creation.

The terms, as the name of any items subject to the proliferation of these items and the realities are the property of the people in the culture and language of which they have appeared. The terms, as a rule, is not peculiar to any emotion or imagery, but the realities of having specific properties, and these usually have. S. Vlahov and S. Florin also note that the terms belong to unit's translatable equivalents in almost any context and realities, as mentioned above, are not equivalent to the lexicon. From the realities of different terms and their origin.

Considering the ratio of the realities and the names of their own, it should be noted that the views of researchers on the ownership of a proper name to the realities in many ways diverge. "The proper name is always the bearer of regional geographic, cultural information. "GD Tomahin of the total weight of the anosmatic lexicon highlights the reality that, in contrast to ordinary proper names are always nationally colored. Among anosmatic realities he considers:

1. Geographical names (place names), especially with cultural and historical associations<sup>1</sup>.

2. Anthroponyms – the names of historical personalities, public figures, scientists, writers, artists, popular athletes, characters, fiction and folklore.

3. The names of literary and artistic works; historical facts and events in the life of the country; the names of state and public institutions, and more. A similar view is held by A.V. Fedorov.

V.S.Vinogradov believes that the proper name – is always reality. In the speech it calls actually existing or invented object of thought, person or place, the only one of its kind and unique. In each such name often includes information about local and national identity of the object referred to them. Of interest is a concept formulated by S. Vlahova and S. Florin. They see their

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<sup>1</sup> Томахин Г.Д. Реалии-американизмы. – М.: Высшая школа, 1988. – С. 16.

own names as a separate class of non-equivalent vocabulary, "which has its own characteristics and methods of transmission of the translation, of course, often coinciding with the methods of" translation "of reality." With the realities they have in common and mostly bright connotative value, resulting in the ability to pass a national and or historical flavor, which makes a number of authors and classing them to realities<sup>1</sup>.

Thus, reality is a very interesting and unusual layer of language vocabulary. Semantization these words is extremely important for learning a foreign language, because they usually cause difficulties in understanding. According to NI Pamorozskaya, the study of word reality is also of interest in connection with the interpretation of texts. Category reality is not simple and ambiguous, it requires a special approach to their classification and translation.

## 1.2. The criteria of the realia

Every nation has its own language and its own history. During the nation's developing its language also changes according to the internal and external influence. The translation of realia is partly great and important problem of transference of national and historical peculiarity which ascend to the very conception of theory of translation as independent discipline. Not setting ourselves a target to give a historical survey we bring only some facts and names connected with the elaboration of this problem in translation.

To this sphere all theoreticians of translation, the supporters of non-translability derived their arguments, theoreticians –realists refused them showing and proving the possibility of transference of coloring by deviation from the translation of «letters». I. Kashkin also wrote a lot about «the transference of national peculiarity» of original, «national spirit» and «national specifics», about

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<sup>1</sup>Секирин П.В. Язык и культура – два уровня антропонимического анализа //Язык и культура: библиографический аспект проблемы. Уфа: РИО Госкомиздата БАССР, 1990. – С. 156.

«the traits of time and place», «preservation of stylistic peculiarity of original», transference of text in its «national cloth»<sup>2</sup>.

About realias as bearers of coloring, concrete elements of national peculiarity linguists obviously spoke only at the beginning of 50<sup>th</sup> years. In L.N. Sobolev we find not only use of term “**realia**” in its modern understanding but sufficiently expressed definition.

Western authors, for instance, Peter Newmark(1981) has not a term for realia in our understanding. In his books we find “**national institutional terms**” that obviously correspond to our “**social-political**” realias, cultural terms for other majority significant realias; other groups not called realias are scattered both here and there.

The word «*realia*» is an adjective in neuter, plural (*realis,pl.realia* «*material*», «*real*») turned into a noun under the influence of analogous lexical categories. By realia they express materially existing or existed «object, thing», often connecting with the conception «life», for instance, «realia of European social life». According to the lexical definition realia are objects of material culture. In translation study, by the term «realia» they express mostly the words naming the objects that’s name of realia. In terminology, connected with them there are a lot of discrepancies.

The term «*realia*» in translation study literature got rather wide dissemination in the meaning realia word, in the capacity of mark realia-object and as the element of lexis of present language.

The absence of legibility in terminology being used by translators and theoreticians of translation, linguists and lingua–country studiers in reference to this conception, unsteady borders between realia and «not realia», between realia in translation study and realia in history and criticism of literature and linguistics, between realias and other classes of vocabulary demand at least approximate

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<sup>2</sup> <http://belousenkolib.narod.ru/Litera/Kashkin.html>.

explanation of contents of realia as term. It's more comfortable to begin such approximate definitions of conception with comparison and contrasting.

If to analyse the difference and combinability of realia and term at first one can see the resemblance of realia with term. Unlike the most lexical units, terms mean the exactly definite conceptions, objects, phenomena; as ideal they are synonymous, derived synonyms of words (and word-combinations), not infrequently foreign language origin; there are also such historically limited meanings among them. All these can be told about realias either. Moreover there are series of units on resemblance of these two categories which are difficult to define as term or as realia, and there are such units that «on a legal basis» can be considered at the same time both as terms and realias, has introduced even a name **«term-realialia»**.

However the difference between them is not less. Realialias undoubtedly belong to the vocabulary which has no equivalent, when terms in the main belong to the few language units, which have full language discharge in translation language, that's units, translated as equivalents almost in many context. Term, is an element of sublanguage of science, deprived national and or historical color in overwhelming majority cases carries out naming function; getting into the text of another genre, besides it acquires the role of means for fulfilling those or other stylistic tasks. Realialia mostly is connected with fiction, where it represents one of means of transference of local and temporary coloring; in scientific text realialias not infrequently play the role of mediocre terms.

The term usually spreads by spreading of a subject, which comes its denomination. It enters the language of any nation as its own house, which in that or another way meets its referent. It is prohibited to demand «national accessories» from the term, apart from its origin it is a property of all mankind which it was born. Unlike the terms, it penetrates into other languages in general independently from acquaintance of corresponding nation with object meant by it, often from literature and or on channel of means of mass information. It is accepted

temporarily and it stays in the nation which accepted it sometimes for a day, sometimes for a year and may happen so that it stays so long that enriching or obstructing the language it turns into borrowed word.

Moreover there are realias which not being terms have an international spreading and are used almost as widely as terms. But there is difference between them in the sphere of using even it is hardly noticed by national or historical shade.

Also terms differ from realias by origin. Many terms are made artificially to call the subject or by remaining the present words while realias are national words, closely connected with mode of life and world outlook of people creating them.

Unlike the terms as important feature of realias is their general use, popularity «familiarity» to all or most bearers of initial language and on the contrary, unfamiliarity, «alienance» with barriers of language accepting them. Considering the possibility of some detailization in dissociating realias from terms ( and also other categories of vocabulary) we'll try to state at least our reflection on examples with denomination of tribes and plants –two semantic groups which are very close to terms.

And all these denominations seem to be typical realias. However a logical reflection must make us come to the conclusion that such impression is stipulated for only unfamiliarity these words. Actually, what is the difference between denominations of tribes «**каникары**», and nation «**масай**» «**болгары**». All three are the denominations of ethnic community which is the characteristics of their relation with exactly definite object of place and time for each one, that's their rarity; besides they have the signs of proper noun and term. But in such case if «**ямади**» is considered as realia it seems that «**французы**» must be realia too.

It is considered to say that a special terminology is a sphere of special science and a cause of narrow specialists. But in our century of scientific-technical revolution this opinion may be considered somewhat old one even with reference to some terms of highly narrow branches of science. Thanks to not only the continents but also men of science with the rest of humanity for our time, it's

characteristic of simultaneous tendency to **terminology** and **despecialization**, stipulated «wide penetration of terms into people's life». It comes out that ultimately indexes of familiarity/ not familiarity as limited criterias must not be considered quite reliable. If we add the partial and easy transition of realias than for more convincing means of difference of realia from term we must accept local and temporary (national, historical coloring) color, character of literature (fiction, scientific) where one can meet the present unit and of course the context.

### **Realia and proper noun**

Some realias have the signs of proper nouns, others are between two categories and it would be correct to say that many nouns may even claim to the title realia. As a matter of fact, the close features of many realias and proper nouns make their delimitation almost impossible, not infrequently one has to make the border leaning only on orthography but this pure formal sign must not be considered reliable, at first because of partial irregularity of orthography of those or other nouns. For example: Snowman, at second, because of difference of orthographical rules of various languages and at last because of that the context may require the sudden decision<sup>1</sup>.

We can bring the Indian words-nouns in «Hiyawath» as examples for such indefinite condition, being between proper nouns, realias and usual words and even the terms. For such «frontier» realias we can bring the Bulgarian names of festivals, some mythical beings and so on.

From typical proper nouns some realias differ in the plan of contents only with availability of proper meaning and by this sign they might be equated to so-called speaking proper nouns. For example, there are a lot of intelligible ones among the names of festivals: *Teacher's day*, *International women's day* and there are such names that are not clear to the reader: *нала*, *меледу*.

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<sup>1</sup>Rossels V.M. Perevod i nacionalnoe svoeobrazie podlinnika. Voprosy xudozhestvennogo perevoda. – M.: Mezhdunarodnye otnosheniya, 1955. – P. 68.

In this way we can repeat the conclusion made in the time of comparison the realias with terms: the limits between some proper nouns and realias are unsteady, sometimes they are absent at all, sometimes one category turns into another and we can rank present words to that or another one only leaning on orthography<sup>1</sup>.

### **Realia the reality out of language.**

The realia is closely connected with the reality outside the language on which indicates at least the etymology of the term itself. Being the name of separate objects, conceptions, appearance of mode of life, culture, history of present nation or country, the realia as an individual word can't reflect the present part of reality on the whole. Most of these which must be «read between lines» and which are expressed or prompted in either case by means of language are not contained in the narrow frame of individual word-realias. These are characteristic allegories, hints, allusions, all «told» by the language of gestures and more wider the whole outside the language background, details which might be called «*situative realias*» and which reflect immediately in the translation of text.

Being the means of artistic representation realias are the linguistic units obeying the rules of corresponding language and consequently representing the object of linguistics. In this chapter we are not going to give the full linguistic analysis but dwell on borrowed realias: the rest by the point of view of form differ a little from usual vocabulary.

Being strange they may infrequently cause some difficulties to a translator with their forms, lexical, phonetic and morphological peculiarities, possibilities of word building and combinability, also with the mechanism of borrowing and their behavior as borrowed words. We are not going to number of questions which sometimes the success of translator's work depends on eight

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<sup>1</sup> Nation I.S.P. Learning Vocabulary in Another Language. – Cambridge University Press, 2001. – P. 38.

decision. The translator like a writer, takes part in enriching the language, into which he translates.

Even more than the writer, because many foreign words before strengthening in a language and getting into vocabulary pass through the translations. So it is not unnecessary to note some moments of translator's work with borrowed realias whether this process potential enriching or on the contrary, obstruction of native language.

To this question which category of language units the realias must be taken to, the specialists give various answers. For instance, M.L. Wiseburg thinks, that the conception belonging to the number of realia may be expressed by individual words and word combinations. This is wider but not the exact imagination about realias we met. Most other authors speak about «words», «lexical units», adding sometimes «word combinations»<sup>1</sup>.

1. In our opinion realias are only words, in addition to this case «word combinations» means that on general grounds we can take also nominative word combination or «composed realias» to them that's such word combinations that are semantically equal to words: if we think that «sporting» or «НОРТЕСЫ» are realias, than logically we can put the Vulgarian «national meeting» together with them.

2. Speaking about the form of realia first we'll dwell upon phonetic and graphical appearance of transcribing of borrowed realia depends of whether it figures in the dictionaries of the language of translation or not. The lexical realias go into the word stock of language and it seems that they already have a definite so-called legalized form, officially fixed in conformity with the rules of phonetics and orthography of the language which accepted them.

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<sup>1</sup>Rossels V.M. *Perevod i nacionalnoe svoeobrazie podlinnika. Voprosy xudozhestvennogo perevoda.* – M.: Mezhdunarodnye otnosheniya, 1955. – P. 123.

In this attitude the practical conclusion is one: transcribing the realia already confirmed in the form of translation language, the translator often must appeal to the dictionaries.

We shall not touch upon the cases, when accepted, confirmed form of realia is too far from original or by another reason doesn't satisfy the translator: changes in accepted transcription have their «for» and «against», the discussion which is not our problem. Speaking about the phonetic form of realia one must tell some words about stress. Bringing a new realia unfamiliar to the reader into the text, it will be better if the translator marks the stressed vowel almost in primary use of it: otherwise in the reader's memory will remain a distorted foreign word for ever. This recommendation especially concerns to the translators of language with free stress.

3. The grammatical form of realia is connected with the definition of its membership to this part of speech, various grammatical categories and of course, with the possibilities of formation.

The observations showed that most of realias are nouns. This is stipulated for a subject matter of realia as a special class of vocabulary, that is clear from our definition and classification.

Unlike the terms, among realias there are almost no verbal nouns, that are explained with absence of objected action in the contents of realia.

Under such condition the problem of belonging of realias to other parts of parts of speech is introduced in the following way: Independent, unproductive realias among other parts of speech are met infrequently and putting such words together with realias is risky. For instance, in the story «Kazak», explaining the verbs (*o'tirib turmoq, yalintirmoq, yorilib ketadi*) in footnote, L. Tolstoy in «kazak language» adds the thing which the explanation of nouns doesn't have. So here one can speak about more dialectisms than realias. As far as the parts of speech are concerned produced by realias, whatever

they are, of course they must keep at least partially or completely their national or historical coloring.

Many transcribed realias get in the language of translation quite right forms of gender and number: «*rouble*» in English, in plural «*roubles*», in German «*rubels*», in French «*roubles*»; «*копейка*» acquired in French the form of male «*kopec*» and accordingly, plural «*kopecs*»; correctly transcribed in Vulgarian «*kanu*»(compare with Russian “*каное*”) is used with post positive article in singular «*kanuto*» and in plural «*kanutata*»however that sounds rather awkwardly. It happens that a strange realia enters the language not in the initial form sometimes because of rarity of this initial form but perhaps often because of oversight or ignorance of a translator<sup>1</sup>.

The other index of mastering of borrowed realia in the language of translation may be its ability to reproduction. For example we can take the word «*cowboy*» .Entering the Russian language as a noun of masculine gender, first declension it formed the adjective «*ковбойский*» and the noun «*ковбойка*».The more interesting case is the word «*xunnu*», the word itself remained indeclinable, but nevertheless there is a number of offspring. It follows that almost full set of parts of speech has formed from only this realia. And all these cases must be considered most probably as exception, stipulated for «*abnormally high popularity*» of present realia.

### **1.3. The background of the term “realia”**

Having to face the question of practical application of translation shift categorization, we need material to work with and, for a part of such shifts, maybe the most material that is taken from everyday life, where the way of living of a people, the prosaic details of social life dictate the spontaneous origin of expressive forms that then, transposed into literature, can be very hard to translate.

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<sup>1</sup> <https://macsphere.mcmaster.ca/.../1/fulltext>

Some of these spontaneous expressive forms enter the vocabulary and eventually characterize the cultural, if not linguistic, way people express themselves. Single fragments of populations carry on specific cultural traditions, that use special words to indicate them<sup>2</sup>.

To enter this field it is necessary to understand what "realia" means in the first place, both within translation studies, and without; in this we will be helped by two Bulgarian researchers, Sergej Vlahov and Sider Florin, who in 1980 published a whole book covering what is normally called "untranslatable", realia included.

The word "realia" has its origins in Latin, not the language spoken by Romans, that used by Middle Age scholars in many European countries as a language of science, research, philosophy. Since in Latin the plural neuter nominative of an adjective transforms it into a name, "realia" means "the real things", as opposed to words, that are considered neither "things" nor "real". For this reason, the word is a plural of "realis" (real), that, however, is not found in most Latin dictionaries because they usually contain the Classical, not Medieval, Latin occurrences.

In this meaning, the word signifies the objects of the material culture.

Entering in the field of translation studies, a radical terminological change must be enforced: "realia", in fact, does not mean objects, but signs, words and, more precisely, those words signifying objects of the material culture, especially pertaining to a local culture. It is, therefore, necessary to distinguish realia-objects (mostly outside translation studies) and realia-words (mostly inside translation studies).

In every language, there are words that, without in any way distinguishing themselves in the original from the verbal co-text, however they are not easily transmissible into another language through the usual means and demand from the translator a peculiar attitude: some of these pass to the text

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<sup>2</sup> [www.pdfessay/english/lex/realia.php](http://www.pdfessay/english/lex/realia.php).

of the translation in unaltered form (they are transcribed), others may only partially preserve in translation their morphological or phonetic structure, still others must sometimes be substituted for lexical units of a completely different value or even "composed". Among these words, we meet denominations of element of everyday life, of history, of culture etc. of a given people, country, place that do not exist in other peoples, countries and places. Exactly these words have received in translation studies the name of "realia".

In order to further complicate the terminological framework that is already very confused, researchers of the East European area, among the first to use this term in translation studies, do not consider it to be a plural neuter, but a feminine singular. In particular, in Russian there is the word *реалия* (realia) that is a singular feminine. Consequently, it is, first, possible to speak about "realia" using the singular (in order to mean one of these words), which we cannot afford, short of using the word *realium* which, however, as singular, loses its value as a nominalization of the adjective. Moreover, when the word is used in the plural, it loses the -a ending, following the feminine declination, and becoming *реалии* (realii).

Linguistic differences notwithstanding, we need to be careful not to confuse the field of realia with the field of terms. Let's get Vlahov and Florin's opinion on the subject:

Between realia and terms there is a fundamental difference. Terms are the basis of scientific lexicon; their scope is specialized, scientific literature; in other spheres, above all in artistic literature, they are used with a definite stylistic aim. Realia are not met mainly in artistic literature, as it is well known they represent elements of the local and historical color; we find them in some descriptive sciences also, but they are now used, above all, as denominations of described objects or even as pure terms.

In the next units we will examine concrete instances of realia to see what are their possible actualizations and how they can be systematized<sup>1</sup>.

Vlahov and Florin, having shown in their book about realia that it is possible to categorize them based on the object type, or on place and time parameters, go on arranging the processes to transmit realia in translation. Such classification, presented after the examples in the two previous units, in their book bears a more systematic character.

First of all, translation is distinguished from transcription of realia as a first fundamental divide. In the case of translation, it is implicit the attempt at a greater appropriation of the alien element. In the case of transcription, there is an attempt to preserve the alien element through own means.

Transcription is, in turn, divided into transcription proper and transliteration. By "transcription" we mean: transmission of sounds of a foreign language (usually proper name, geographic name, scientific term) using the letters of the alphabet of the receiving culture.

Whether or not the receiving culture and the source culture use the same or differing alphabets involves further differences. If the alphabet is different, the change is all the more necessary so that the receiving culture reader is able to process the message. If the alphabet is the same, there can be cases of adaptation reproducing the pronunciation (for example, the English chewing gum can become in Italian «ciuinga», and be treated as an Italian word of feminine gender).

Transliteration is on the other hand transmission of letters of a foreign word using the letters of the alphabet of the receiving culture.

The emphasis of transcription is, consequently, on sound, while the emphasis of transliteration is on the graphic form. When transliteration is taken to the extreme, it is possible to anyone (even a computer) reconstruct the

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<sup>1</sup> [www.pdfessay/english/lex/realia.php](http://www.pdfessay/english/lex/realia.php)

original form of a word, as if it were the coding/decoding of the Morse alphabet.

One could even go further, and say that the transcription approach is useful in direct interpersonal relationships, in everyday, matter-of-fact situations, while transliteration is useful in the more intellectual relationships, mediated by written formulation.

The example given by Vlahov and Florin concerns the native North-American axe (that in itself is already a transcription by the British colonists of a word in a pre-existing language without a written form): the tomahawk. The Russian transcription would be томахок, i.e. «tomahok», which is a way to make pronounceable to a Russian speaker this word in a way similar to the American pronunciation. The word entered Russian culture instead as томагавк i.e. letter by letter transliterated, in a way that in Latin characters would be «tomagavk», since, usually, the sound of aspirate h is rendered in Russian with a hard g sound, and w, non-existing any better, is rendered with a simple v.

As to realia translation, there are many possibilities, many ways of incorporating. The first actualization consists in the neologism, often amounting to a calque. By "**calque**"[kæl̩k] we usually mean the "translation calque": with material of the receiving language a simple or composed word is formed by literally translating the elements of the expression in the source culture.

Then there are half-calques, in which just a part of a composed expression is preserved. For example, the translation of the German Dritte Reich is in Italian Terzo Reich, in Russian tretij rejh, in English Third Reich.

There are instances of appropriation, i.e. of adaptation of foreign realia: a word in the receiving language is created that, however, fundamentally is worn over the frame – even from a phonemic point of view - of the original word. It is what happens with the **pirozke**, typical Russian filled little pies, that in Estonian are called **pirukas**; it is what happens with the German Walküre, actualized in other languages as "**valchiria**" (Italian), Valkyrie

(English), **val'kirija** (Russian) etc.; the French concierge that in Russian becomes **kons'erzka**, ending up being inflected any other Russian word of the feminine declination in -a. In many of these cases it is a matter of "grammatical" appropriation, in the sense that the adaptation allows the treatment of the word along the rules of grammatical government, inflection, conjugation of the receiving culture.

The semantic neologism, on the other hand, is different from the calque due to the absence of an etymological connection to the original word. It is a word, or word combination, "**created**" by the translator in order to permit the rendition of the meaning contents of realia. It is also called semantic calque. One example is the English snowshoes from which the Russian **snegostupy** derives, formed with the **sneg-** root, meaning "snow", and the **root stup-, meaning "step"** (and having the same etymology of the English word). The Italian, on the same word, has created a translation calque instead, producing "**racchette da neve**".

An example of semantic calque is the Italian "**realizzare**", on the English "to realize", where the original Italian meaning of the verb (to make real, to do) the meaning of the English verb (understand) is overlaid, in sentences like:

There are also instances of fake calques, or pseudocalques, or presumed calques. For example, in American English the Italian word latte is used to mean not what in Italian is meant by latte (milk), but «espresso coffee mixed with steamed milk», i.e. «cappuccino», another element of realia that, by contrast, has passed unchanged in the English-speaking culture. In Italian there is the word "golf" that, in many Italians' view, would be an English word with the same meaning. It is a pseudocalque, because in English "golf" doesn't mean "sweater" – as it happens in Italian – but only the sport. The pseudocalque probably derives from the British expression "golf jacket". Deprived of the name "jacket", however, in English it loses part of its

meaning, but it still has it in Italian, in a very similar way to what happens with "latte", "caffelatte" and "cappuccino"<sup>1</sup>.

### **Looking around for solutions – translating realia and idioms**

So, assuming that this is a problem, what is the solution, then? The first thing to note is that idioms and cultural references like the ones we are dealing with can be accommodated in a broader definition of realia, i.e. lexical items designating elements specific to a particular culture. See for example the following definition, originally by the Bulgarian scholars Vlahov and Florin, and quoted by B. Osimo in an online course on translation theory: realias are words (and composed expressions) representing denominations of objects, concepts, typical phenomena of a given geographic place, of material life or of social-historical peculiarities of some people, nation, country, tribe [sic], that for this reason carry a national, local or historical color; these words do not have exact matches in other languages (my emphasis).

A couple of examples from Vlahov and Florin's list of "political and social" realia can clarify the kind of translation problems. There are plenty number of realias at the following: **canton, princedom, bidonville, arrondissement, suk, promenade, corso, prospekt, agora, storting, kneset, дума, czar, doge, vizier, alcalde, ayatollah, satrap, Bürgermeister, Union Jack, fleur de lis, and so on<sup>1</sup>.**

Set against this definition of realia, both our examples appear to designate objects or concepts typical of a given culture: traditional British culture – British cuisine? – in the case of the pudding, American sci-fi in the case of the quantum leap. Neither of them has "exact matches" (whatever this means) in our target languages. Both phrases carry some "**local colour**," as is witnessed by the fact that other speakers felt compelled to take them up

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<sup>1</sup> Федоров А.В. Основы общей теории перевода. – М.: ООО "Издательский Дом ФИЛОЛОГИЯ ТРИ", 2002. – С. 56.

<sup>1</sup> Федоров А.В. Основы общей теории перевода. – М., 2002. – С. 132.

again and develop on them, perhaps in order to enrich their own speech with some humour. That's why it should be argued that phrases like these can be considered as a specific type of realia.

As is often the case in legal reasoning, and occasionally in scholarly argument on translation too, once you agree on how to categorize something, you already have a clue as to how to handle it. So how do you go about translating realia? The standard answer is that you choose from the weaponry of translation techniques ranging from transcription, through loan and calque, to various ways of explaining what the item is. One end of the range is more controversial: the search for a cultural or functional equivalent to substitute for the original. Basically, techniques mentioned in scholarly discussion of realia are still the ones exemplified decades ago by Vinay and Darbelnet.

Even more than with single-word realia, when dealing with set phrases like the ones in our examples, language professionals are keen to search for a cultural equivalent, as is witnessed for example by the many multilingual lists of idioms circulating in interpreter-training institutions. One important point to be made is that translators will to some extent mix the available techniques, partly depending on factors such as text type and function. A good example of this are bilingual in-flight magazines: here, substitution of the realia by a (supposed) cultural equivalent is frequent, perhaps because the two versions are meant to be read independently (that is, unless the readers are frequently traveling interpreters suffering from a serious professional deformation). This would imply that articles are to be entertaining in each language separately.

## Conclusions of the first chapter

Words realities are very kind and at the same time is quite complex and ambiguous category of lexical system of any language.

As one of the most important groups of non-equivalent vocabulary realities act as a kind of "keepers" and "carriers" regional geographic information, this is determined by their specific role in the artwork. There is no single definition of vocabulary, having a cultural component in its meaning. In the scientific literature different terms are used for this purpose: the background vocabulary, cultural and marked the words of the national marked lexical units, background information, realities. We stuck to the latter term study. The problem of uniform classification of words – reality remains unresolved, however, the basis of all available classifications laid a substantive principle.

The author uses the word – reality to recreate the ethnographic peculiarities of the narrative, to re-create the temporary coloring. The writer uses the realities of borrowing from other languages, which play a big role in the detailed description of the way of life, people's life, but such details are not always clear foreign language reader, so here above all necessary to work with a dictionary or book should be provided paged comments. Translated works meet the following ways of transferring cultural marked units:

1. Approximate translation
2. Tracing
3. Descriptive translation
4. Giponimichesky translation
5. Transformational translation

According to frequency of use of different words – reality transmission techniques usually used tracing ( 65 % ), less often – hyponym transfer ( 2 % ). Not always the frequent use of a particular method of translation realities means its effectiveness. For example, transcription in compliance with all the

rules in most cases only transmits sound form of the word, without affecting its value. Also, transliteration, broadcasting graphic form of the lexical unit, and which is used less and less in the transmission of univalent language into another language. Since each of the methods of transmission of word reality has its advantages and disadvantages, you should use a combination of translation methods for cultural marked units are not limited to one technique, and combining 2 or 3, for example, transcription and descriptive translation, or to give an explanation or comment each realities. Omission or incorrect transmission of words – reality leads to incomplete disclosure of the full significance of the word, which does not allow the reader to understand foreign language connotative shades, hints and allusions.

Translations of word – realities – the creative procedure that requires a good level translator regional geographic and cultural training.

## **CHAPTER II.**

### **DIALECTS AND REALIAS**

#### **2.1 Dialectics of national coloring in the translation**

Any literary work appears on the national ground, reflects national problems, features and at the same time the problems common to all mankind. Passing from one nation to another literature enriches and extends the notion of peoples about each other.

It is one of the most difficult cases to convey national coloring. Owing to the translation very important literary works were able to appear in many other countries and became available for people speaking other languages. The translation helps mutual knowing and peoples' enrichment.

National coloring must be reflected adequately in the translation.

Dialectics of national coloring reveals itself specifically in different fields of spiritual culture of people and thus in various types of translation.

In the scientific and technique literature the national psychological categories are less expressed. The contents of such translations is valuable for all nations in spite of their national specific.

Thus, for example, concerning natural sciences Darwin's theory or classic physics of Newton or modern physics of Einstein or Bore have the same meaning for all the countries and nations. The original texts of natural-scientific works and their translations do not differ much from this point of view.

Here there is another case in the field of social-political literature. It is closely connected with the ideological society of the country with its history and its historical specifics and it can never be separated from country peculiarities and demands, political conditions, the events of its time and it is changed by the factors that reflect the notion development. National peculiarities, problems and interests put impress both on the contents and style of any author. In general

the translation of social-political literature is more similar with scientific literature<sup>1</sup>.

Comparing the works of J. Steinbeck, J. Austin and others we shall see the specific of author's personality and country specific.

The national beginning of one or another country reflected in its literature culture and in written culture that is especially interesting for us from the translation point of view is the aggregate of characteristic peculiarities and features that are specific for this nation and the constant historical development of this nation<sup>2</sup>.

It also has common to all mankind, international character to which historical conditions give its own national coloring, its self-expression. That is why we speak about national specific character that was formed in the certain historical, social, geographic and other conditions of this country. This specific character has enough concrete expression where one or another sign is predominant and that is seen in one or another nation form. 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.

The difficulties while translating are connected most of all with conveyance of national character of one or another work: the brighter it reflects national life the more illuminate characteristic situations the more difficult for the translator to find adequate functional figurative means.

It will be enough to recollect the difficulties that the translator faced with translating wonderful works of outstanding American writer John Steinbeck. Steinbeck is not only a deeply national, original writer but also a modern writer. His creative work could appear only in our days. Many translators mark out originality of his feature world and that is why the originality of his

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<sup>1</sup> Федоров А.В. Основы общей теории перевода. – М., 2002. – С. 117.

<sup>2</sup> www.yahoo.com

language and style and the specific usage of popular speech and dialectisms. For example: *It's the grapes!* – *Вот это жизнь!* *Got to blow town.* – *Мне пора сматываться из города.* Steinbeck often uses parallel literary words and its dialect synonyms. For example: *dish* also translated into Russian as *красотка*, *деваха*, *jazz* is translated as *болтовня*, *брехня*, *болтология*. Therefore, the translator must determine national peculiarities of the contents and the form (that is language peculiarities, melodies, rhyme and so on) and substitute national figurative means (realias, poetic images) for others that are equivalents to the firsts in their national determination to convey its national contents. The task of the translator is to find and rail the essence of national peculiarities and specific character. Correct conveying of these nationality elements opens the way to reveal internationality in the work. The popular speech, dialectisms, social coloring, realias in Steinbeck's works do not only total the basing of his original stylistics but also express certain over-text or behind-the-text peculiarities of his work, modern feelings system, the exclusive rich fantasy, deep thoughts, piercing visible and spiritual words, plastic gift and ability of transformation. All of these are united into complete combination of original artistic picture of life together with unique intellectual foreshortening of views on it. For example: *Don't you have a silly bone in your body?* - *Неужели у вас нет ни капли юмора?*<sup>1</sup>

Therefore it is not possible to create only conveying realias, social coloring and so on to display of national character while translating. It can be got only if the translator is able to create the combination of varied forms of national character in the creative work of one author or another in his works. National coloring is not an appendix in the work but it is one of its main parts that total the work structure.

Originality and specific character do not show that the work cannot be translated but they show the creative character of the translation process.

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<sup>1</sup> Schweitzer A. D. Translation and Linguistics. – Moscow, Military Publ. – 1973. – P. 80.

World literature knows many examples when translators managed to convey all the originality of works and these translations became masterpieces as their originals. Originality, national coloring of the work is not lost in the succeed translations and that is one of the main principals of creative translation activity. National coloring like everything in the world is in the constant movement. Here the translation 's role is enriched with one positive moment. His task is to carry this constantly changing stability to readers of other nations. It is interesting that for some works this process lasts more than ten years till the form is adopted and reconstructed.

Reconstruction of national coloring in the translation very often depends on the prevailing methods used in different literary schools.

The volume of the translation is not underlining of national specifics of origin text but it is the creation of its truly wholeness, finding of adequate concrete form that is to help to show the unity of national and common to all mankind coloring in the origin.

Translator must convey adequately the national character connected with the real representation of life. It means that he must know social conditions and nation development whose literature he translates, he must know and understand the specific spiritual way of life, find explanations of problems caused with peculiarities of this nation and originality of his development. For example, the figure of Marullo in John Steinbeck's novel *The winter of our discontent* is a collective figure of one of the representatives of Italian emigrant in America who became rich in the period of 20-s years. Such figures were in many other works of that period and like them Marullo is the bearer of common for native Americans problems but at Steinbeck's work this figure differs with his national and artistic originality, caused by peculiarities of American emigrants development at that period<sup>1</sup>.

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<sup>1</sup> Schweitzer A. D. Translation and Linguistics. – Moscow, Military Publ. – 1973. – P. 126-129.

What does every translator imply and what kind of tasks are in front of him? Why does he begin to translate works from another national literature?

At first he must know and understand the individuality, unique of figures. Every artistic figure is unique according to its nature and irrespective of its national origin.

Secondly he must know and understand the essence of figures and ideas of works of social class.

Thirdly he must take into account the national originality reflected in the work: its plot, form, images, style, language etc.

Fourthly he must reveal international coloring of the work that is significant for different countries, states and nations elements.

Fifthly he must reveal elements common to all mankind irrespective of their belonging to any country, epoch, and nation.

National and international, folk and common to all mankind activities are tightly connected with each other and perform the complicate dialectic unity.

Translation is not only outward form of these mutual relations; it is also dialectic unity of the national and international coloring of its essence.

The point of the translation is a bridge between national and international coloring. That is why its main function is the turning of spiritual values of one nation into the property of other nations; translation is transmission assisting to mutual penetration and influence of national cultures. In our days we can be witnesses of the powerful aspiration to mutual knowing, intellectual and spiritual communication. Every nation culture goes out the limits of its own country. Its relations with cultures of other nations development on multilateral basis, they become more and more all-embracing, acquiring bigger significance<sup>1</sup>.

It is easy to note that major part of themes and problems in the different national literature coincide. But treatment to these themes and solutions of these problems are various and original in the works of different cultures. For

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<sup>1</sup> Schweitzer A. D. Translation and Linguistics. – Moscow, Military Publ. – 1973. – P. 153-157.

example the theme of Motherland in three poems of A. Block, R. Burns and I. R. Beher.

Common to all mankind theme of Motherland these three poets express in different ways: their lyrical characters express their feelings differently and have different notions of Motherland. Ideal of Motherland in these poets' minds was formed in the different nations and spiritual environment. Originality of their attitude and artistic representation, originality of expressive means are the result of environment and other factors.

For Russian poet Alexander Block his Motherland is the most desirable dream, hope that it will be the place of his last rest. In his poem Russia embodies its beautiful nature; for Robert Burns Motherland is associated with the figure of the mother's sadness missing her sons who fight for the freedom and will never come back; in Beher's poem we do not hear cry but anger and appeal to revenge for the outraged and ashamed Motherland. Grief, ache, anger and love are lyrical moods common to these three poets<sup>1</sup>.

But for this specific feature in the expression of common to all people feeling of love to Motherland these poems would lose their concrete character.

International character in spiritual literature does not exist abstractly; in every national culture it acquires concrete forms. It is this dialect that must become ruling principle in the translating activity. The translator must convey truly both components on this unity keeping in his mind the frequent absence of confines between national and international coloring because they interlace with each other.

The translator only conventionally finds and marks out national, social, individual, international, common to all mankind coloring.

They cannot be separated in any artistic work. Their separating leads to the art destroying. if the translator does not manage to convey this floating it means that he has not able to create high-quality authentic translation.

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<sup>1</sup> Федоров А.В. Очерки общей и сопоставительной стилистики. – М.: Высшая школа, 1971. – 196 с.

## 2.2. Coloring and erasure of coloring

The notion of coloring appeared in the literary criticism terminology and meant a special quality of literary work, speech characteristic of personage, a special emotional or linguistic look of separate literary work or an writer's works, that is all peculiarities and originalities. Coloring of a word shows its belonging to a certain people, country, concrete historical epoch<sup>1</sup>.

National (local) and historical coloring of realia is a new additional meaning to its main signification. A.S. Pushkin uses realias *евнух, гарем, гяур, чубук, щербет* in *Bahchisaray's fountain*; their specific coloring gives an oriental coloring to the poem. According to dictionaries *щербет* is an oriental fruit soft drink and it differs from lemonade by its regional belonging and it is considered as a coloring. This neutral word turns into realia owing to relation with this region. But if an inhabitant of this region who works in the West faces with this word it gives him an association connected with his motherland, his recollections and feelings.

It makes us consider coloring a part of connotative meaning of a realia.

It is appropriate to compare realias – words with specific national and historical coloring – *connotative lexis* – with words deprived of such coloring. We may use two words – *bird cherry* and *rook*. They are only details of nature: *bird cherry* is a tree that grows in Northern America, Europe and Asia; and *rook* is specie of birds from crow family. These words are not realias because of their wide-spreadness and they are not connected with people or country. However associations connected with *bird cherry* (the height of spring) and *rook* (expectation of spring) make a heart of Russian man quicken. He connects their connotatively with realia not turning them into realia.

Another example touches up some difficulties translating of the title of famous Russian film *Летят журавли* into the French language: the French word

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<sup>1</sup> MacMillian dictionary

*grue* also means silly girl and a woman of easy virtue.

So they had to substitute the word “crane” for the word “stork”.

In these examples connotative words in contradiction to realia have full and significant equivalents. “Inconvenient” word is often substituted for its functional analogies. For example, *bird cherry* can be substituted for early blooming tree or bush – for England it can be substituted for plum or cherry-tree or even for lilac; instead of *rook* they can use any convenient bird. The main idea is to evoke a reader of translated text the same associations that has a reader of origin text.

The transmission of connotative word by means of devices that are characteristic feature for the transmission of realia usually leads to an undesirable results: a corresponding word must evoke a definite reaction<sup>1</sup>.

Classifying the realia we noted that realias were allocated according to their place or/and time. It is often happens that realia that means the same or close material notions can be from different places and historical rubric: that is, they differ from each other according to connotative meaning, coloring. For example, supreme organ is called *seim* in Poland, *Supreme Court* in Russia, *cortes* in Spain and Portugal, *Public Meeting* in Bulgaria, *bundestag* in Germany, *rikstaf* in Swiss, *storting* in Norway, *folketing* in Denmark, *knesset* in Israel. All these words mean Parliament and they do not differ much from each other but their traditional names represent characteristic national realia. Each of them has its own features that belong only to it. However, but for these distinctions, national and historical coloring would not allow substitution for another word in translation. Such substitution would destroy all coloring, to be more exact; it would lead to anachronisms and analogisms that can destroy the harmony, so called truth of life.

It is clearly seen when such close in meaning word like *хайдутии* and *κλεφτ* are compared. Both of them mean peasant-partisans who fought against Turkish ruling; both of them mainly attacked local Turkish feudalists and

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<sup>1</sup> <https://books.google.com/.../>

representatives of Turkish Administration, and also their landowners who called them “thieves” or “bandits”; both of them acted in the same historical epoch (the time of Osman Dominion on the Balkans). These dates about κλεφτ are related with haydutin; the only difference is that haydutin is *Bulgarian* and Cleft is *Greek*. But it is enough to be impossible to translate haydutin as Cleft.

Connotations and coloring are part of meaning that means they can be translated equal with semantic content of a word. If a translator managed to convey only a semantic lexical unit the translated text lost its coloring for the reader.

But there are cases when connotation of a realia dies down, erasures. Such erasure logically leads to the turning of realia into common, uncolored word.

To distinguish this phenomenon from loss of coloring in a translation we use a term “*erasure*” of coloring or connotation (*erased reality*).

Some exotic words can be adopted by language and lose their exotic character. To lose its status realia must lose quality that differs it from a common word, that is loss of coloring.

## CONCLUSIONS ON THE SECOND CHAPTER

Translation method, neologisms realities of the least used: the reason is quite obvious – the creator of the language and the people are very rare – a single author. The approximate translation: A) compliance by the nature and type; B) The functional analog; C) description, explanation, interpretation. – Contextual translation are the main means of translation realities. Translator faced with the alternative: to transcribe or translate? So, in the course of the study found that the reality – this object, a thing, or an existing material that already existed . There are two main problems with the transmission realities of the translation process : lack of compliance with the target language ( equivalent analogue ) due to lack of native speakers referred to a reality ( referent ) and the need , along with substantive meaning ( semantics ) realities transfer and coloring ( connotation ) – its national and historical coloring.

Thus, we see that this topic has been the subject of many works and Ukrainian , and Russian , and Bulgarian and foreign experts and researchers. This problem has been studied deeply enough and skillfully , but it is still relevant and to some extent , new to modern scientists, because human life does not stand still, it develops, and with it, new realities , concepts that have it is necessary to examine, which has not been given enough attention.

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## CHAPTER III

### THE TRANSLATION OF THE NATIONAL COLORING WORDS

#### 3.1 The types of realias and their translating ways

It will take much time to turn *proper realia* such as Russian пирожок into national uncolored, neutral word entered in the kitchens and languages of many countries and to make people forget its strange origin.

Related to *a strange realia* it will also take much time to adopt it into a language. It can turn into usual borrowing in the result of intensive usage of this object in private life depriving it both original national coloring and a kind of alliance.

1. It seems that international and regional realias are to lose their status of realia at first owing to their wide-spreadness. Many *international realias* go around the world without losing their national originality. For example, the names of money. There is another case with *regional realias*. Their national coloring is almost equal to national but it is limited by its regional belonging. For example, “the eastern coloring” is close to Syrian, Turkish and Egyptian etc. All above-mentioned regarding to proper realias is equal for national and regional realias.

2. These are the general considerations about coloring erasure or color keeping that depends on peoples and countries. But there are positions where color erasure depends on proper realia and its function in speech<sup>1</sup>.

Often the realias can have *an extended meaning* in the context.

3. Sometimes a realia can be used in a text not in the direct but in the *figurative meaning*. For example *цербем* can be used in Bulgarian language as an adjective in the meaning of something oversweet and it is almost similar with Russian сироп.

In general we may say about realia using in the figurative meaning in all cases of their usage as tropes, metaphor and comparison. When an author says

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<sup>1</sup> [www.rusnauka.com/19.../6\\_196150.doc.htm](http://www.rusnauka.com/19.../6_196150.doc.htm).

about mushroom's cap "*about two kopecks size*" he does not mean a kopeck as a kind of money but only its two signs: its size and its round form, so the kopeck here has only word cover.

For example, when an author describes land that is *flat like a pan-cake* he takes only one characteristics of a pan-cake: its flatness and plane and Russian reader even does not think about pan-cake as a food but it is only an image that author promoted with the help of trope.

The same with "*stone jungles*" and "*cowboys of cold war*" etc.

Some adjectives derived from mentioned realias can be literary comparisons and metaphors. Using such words as *богатырский*, *стопудовый*, *аршинный*, *саженный* at first we look at their figurative meaning, certain signs but not on their sign as a realia: for example, *пудовый* means *very heavy*, *грошовый* means *very unimportant, cheap*.

4. Among these examples there were phraseological units and set expressions as well, where realias lose their status more often than in the mentioned cases.

In these four cases realias are to lose their coloring that is the status of realia is to turn into common language unit. However, if we look more attentively we shall see that a total erasure is not possible. If it happens it will be an exception<sup>1</sup>.

For example, *macaroni* (international realia) and *tyubeteyka* (regional realia). *Macaroni*, also spaghetti entered in the languages by way of transcription. These words appeared in the languages having kept the meaning of national Italian dish. The best example is Italian scornful nickname *baked macaroni pudding*. *Tyubeteyka* also did not lose its oriental coloring in spite of its wide-spreadness in the USSR and even on Gorky's and Kuprin's heads reminds East. One should take into account all above-mentioned choosing a translation style in these cases.

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<sup>1</sup> Федоров А.В. Очерки общей и сопоставительной стилистики. – М.: Высшая школа, 1971. – С. 68.

The transcription is usual way of translation of such words. *Ruble, macaroni, tyubeteyka* keep their form after translation.

Another case when realia is wrong used or when it is a part of phraseologism. Right translation is stipulated with finding the most concordant and equivalent words that is usually deprived of coloring in the translation as a usual lexical unit. For example, *вершок* in Goncharov's story is translated into the English language as a *miserable part*. *Дюйм* translated from English inch is a realia but it also may have an extended meaning<sup>1</sup>.

Realia preservation in trope function (comparison, juxtaposition, metaphor etc.) could mean the volume definition of one thing unknown by author. If, for example, an English faces with two *kopecks* coin with the help of that we define a size of mushroom cap in Russian translation he would never know the mushroom size. Here a realia almost totally lost its natural coloring: in one language a reader almost does not understand its meaning, seeing only the given quality indicator. Transcription is possible in two languages only as an exception, for example, international realia that indicator is known in both languages. But it is easier to translate a realia as a neutral function equivalent because in the original text realia is used without connotative meaning.

But even in the third and fourth positions realia is kept. For example, translating comparison we usually substitute a strange realia for ours: it is not always convenient to use such phrases as *как блин*. The same is with a realia that forms phraseologism.

One should notice that translating a realia in one or another means it is wanted to lose a trope and accordingly phraseologism. Trope should be transferred by tropes, phraseologism by phraseologism; only "filling" will differ from origin one.

5. There are many cases of realia translation in the comparison when the realia not only loses its coloring but also receives excessive connotation and they

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<sup>1</sup> [www.rusnauka.com/19.../6\\_196150.doc.htm](http://www.rusnauka.com/19.../6_196150.doc.htm).

are wide-spread. An author compares the contents of strange realia with his own realia. And in a translation one notion is happened to be denoted with the two realias: internal and external. What should a translator do to convey the content of realia without coloring losing?

There are some theoretical variants.

At first a translator should transcribe each separate realia. For example, we can face with such translation from the Czech language: “In the evening a young teacher couple ... invited us for barbecue. It reminded us our evening by the camp fire where we did not do *shpekachkis*.” These two words: *barbecue* and *shpekachkis* are explanations of one unknown word by another.

At second place a translator can substitute an internal realia for his proper realia. For example, he should substitute *shpekachkis* – for a regional realia – Caucasus shashlik. As a result a reader would be able to get more clear notion about Australian dish (barbecue is a Haitian word that was taken by the English language from Spanish and then was borrowed by Australian). But a reader would be astonished hearing from Czech about “evenings with shashlik”. Theoretically this variant is more vicious because it leads to mixture of different realias that belong to different nations.

The third possibility is to refuse transcription of both realias and to convey their contents with the help of descriptive translation that approximately can sound so: “... in the evening we were invited for a picnic that reminded us our evenings by a camp fire and we ate meat grilled on a spit.” But this translation deprives the text of Australian coloring<sup>1</sup>.

And, at last, the fourth variant consists in transcription of external realia and conveying internal realia with its functional equivalent. And we shall have the next sentence: “In the evening ... a young teacher pair invited us for barbecue. It reminded us our evenings by camp fire when we ate meat grilled on a spit.”

The last variant is considered to be more successful because the

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<sup>1</sup> [www.rusnauka.com/19.../6\\_196150.doc.htm](http://www.rusnauka.com/19.../6_196150.doc.htm).

translation is true and the translator managed to keep coloring having transcribed main realia<sup>1</sup>.

In Margaret Aliger's notes "Chilean summer" we face with more difficult case: "it is possible to eat here, one woman bakes pies – *empanados*. *Empanados* is something similar with *chebureks*, they are very hot, tasty and big." Here we have three realias: the main external Spanish - *empanados* that is explained as Russian national pies and one regional Caucasus – *chebureks*. In the translation one should keep the main realia because it stands in the center of the author's attention and other realias should be substituted for neutral.

### **3.2 The classification of realias and their rendering ways**

#### ***The classification of realia.***

A common scheme of the classification of realia is:

1. Subject deviation.
2. Local deviation (depending on national and linguistic belongings).
3. Periodical deviation (in synchronic and diachronic plan, by signs of «familiarity»).

#### **Subject deviation**

##### ***A) Geographic realias.***

1. The names of objects of physical and also meteorology: *prairie*, *desert*, *dasht*, *cho'l*; *valley*; *tornado*;
2. The names of geographical objects connected with human activity: *well*, *pond*, *ditch*, *aryk*<sup>2</sup>;
3. The names of endemics: *kiwi*, *koala*, *jaguar*, *galapagos*;

The realias of geographical groups specially the names of objects of physical geography and meteorology and the names of endemics are more terms than realias; therefore we can't limit them exactly. For instance: *prairie*, *desert*. It is a type of vegetations. In Hungary they are called «pushta» (typical

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<sup>1</sup> www.englishforum.com

<sup>2</sup> www.englishforum.com

realia). Prairies of North America are subdivided into meadow prairies (also realias) South American prairie desert is called «pampa» (typical realia). It appears that «step» is not a realia but a term; its types-prairie, pushta and pampa are realias. As a geographical conception «step» entered the other language by transcription, that's more typical way of transference for terms than realias<sup>1</sup>.

All these point to the extremely unsteady limits of geographic realias and the necessity especially an individual approach to their transference during translation; one has to take into consideration a great number of indexes; the statistics of dictionaries (also the absence of statistics) the degree of «familiarity» and «diffusion» of both the word itself and its referent, coloring and context, the degree of «elucidation» of words in the text which is being translated.

**B) Ethnographic realias** are closely connected with the geographic ones. Since this term is more capacious here we considered possible to include into the group of ethnographic realias a great number of words with the meaning of those conceptions which really belong to the science, «studying the mode of life and culture of nations», «the forms of material culture customs, religion», «the spiritual culture», including the art, folklore, etc.

#### **Mode of life:**

A. Food, beverages, etc: *spaghetti, hamburger, pizza, cake, chebureki, qimiz, manti, chuchvara.*

B. Buildings: *tavern, saloon, drugstore, sauna, choyxona, xammom.*

C. Clothes: (including shoes, head-dresses and others): *sandals, trainers, slippers, flip-flops, sari, kimono, chopon, paranji.*

D. Dwelling, furniture, dish and other pots and pans: *hut, bungalow, terraced houses, detached houses, semi-detached houses; grater, kettle casserole microwave, qozon, lagan, piyola.*

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<sup>1</sup> www.allbest.ru

E. Transport (means and «drivers»): *the Underground, hydrofoil, hovercraft, ferry, tram, minibus, moped, helicopter, coach, bicycle katamaran, yamshik, ot – arava, ulov.*

F. Other : *sanatorium, accommodation, pansionat.*

### **Labour:**

G. People of labour: *translator, brigade-leader, farmer.*

H. Instruments of labour: *ketmon, tesha, xaskash.*

I. Organization of labour (including the economy and others ): *kolhoz, enterprise, agrokompleks, rancho.*

### **Art and culture:**

J. Music and dances: *lazgi, kazachok, lezginka, tarantella, kansonetta.*

K. Musical instruments and other: *flute, clarinet, saxophone balalaika, dutor, rubob, chang, childirma, tor.*

L. Folklore: *lapar, qasida.*

M. Performers: *minisinger.*

N. Customs, rituals: *confirmation, cooker, namoz, ramazon, hayit.*

O. Festivals, games: *Teacher's Day, cricet, pasxa, xoli, Navro'z, boychechak.*

P. Mythology: *qorbobo, yalmog'iz kampir, devil, dragon, suv parisi, dev.*

Q. Theatre: *comedy, mystery.*

R. cults words and followers: *domla, mulla' mustiy, qori, haj, darvesh.*

S. Calendar: *saraton, chilla.*

### **Ethnic objects:**

T) ethnonyms : *anar, рембранка, казах;*

U) nicknames (usually funny or offensive): *горилла, хохол, бош, фриц, янки;*

V) names of persons by domicile: *габровец, аверниц, абердинец, кариока;*

## Measures and money:

W) Measures units: *hound, yard, foot* ; *десятина, кварта, баррель; чорак, чакирим.*

X) Pecuniary units: *rouble, dollar, frank, dinar, so'm, tanga;*

### 1. Administrative-territorial units:

a) County: *графство, state-штаты, department, tuman, viloyat-province;*

b) Populated areas: *aul, block-mahalla, village-qishloq, guzar.*

c) Parts of populated areas: *row-ряд, kreml-кремль, корзо, медина, форум, агора.*

### 2. Organs and bearers of power (authority):

a) Organs of authority: *Parliament congress, sporting, дума, Oliy majlis, yuqori palata.*

b) bearers of authority: *lord, king, queen, captain, хон, bek, amir, devon, vazir.*

### 3. Social-political life:

a) Political organizations and political parties: *Ku-Klux-Klan, vigs, перонисты, торилар.*

b) Patriotic and public movements: (and their figures): *Fatk, Hamas, Taliban, partizanlar, Qizil yarimoy.*

c) Social appearances and movements:(and their representatives): *business, publicision, kibic (German), kibik (Vulg)<sup>1</sup>.*

d) Ranks, degrees, titles, treatments: *Bachelor, prince, Mr, Mrs, sir, Madam, baron, graf, knyaz, lord, gersog, xonim, afandi, taqsir.*

e) Offices: *British Council, Ministry, state department, European Commission, Vazirlik, Hokimiyat.*

f) Educational institutions and cultural institutions: *campus, lyceum, college, madrasa.*

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<sup>1</sup> www.ref.uz

g) Estates (and their members): *grand, gentry, unker, samuray, braxman, мужик, shayx, bek, to'ra, mirza, pir.*

h) Estatic signs and symbols: UNION JACK, Yarimoy.

#### **4. Military realias:**

a) Subunits: *legion, a hundred, legia, falanga, qo'shin, o'nlik, yuzlik.*

b) Weapon : *bomb, gun, dagger-xanjar, to'qmoq, palaxmon.*

c) Uniform: *civer, mentic, chakmon.*

d) Serving soldiers (and commanders): *captain, unter, ataman, yuzboshi, sardor, mongboshi, mirshab, bakovul.*

At the end of subject classification we'd like to remind that further distribution on place and time concerns the same realias, but examined from the other point of view.

#### **Local division**

Leaning on the specifics of translation - «means of communication on the surface of two languages» - and logical consistence of translation process. One may say that most expedient basis of such division is not represented strictly local that's extra linguistic, more probably language principle which allows to examine the realias.

1. On the surface of one language, that's own and alien.

2. On the surface of two languages, that's internal and external.

Depending on the width of area own realias may be national, local or micro local and alien ones- international and regional. In this way our scheme of division on place and language acquires the following shape:

#### *A) On the surface of one language:*

##### **1. Own realias:**

a) national      b) local      c) micro local

##### **2. Alien realias:**

a)international b)regional

B) On the surface of two languages:

1) Internal, 2) external

On the surface of one language realia represents the lexical unit with qualities pointed out above. Here the first practical question concerns its recognition in the initial language, and besides it's more difficult to recognize own realias<sup>1</sup>.

Own realias are mostly root (native) words of present language, such as English «heet» (health-marshy place), «ale» (bright English beer); Russian «самовар», «боярин», «комсомолец»; Bulgarian «bucklisa» (original form of dish or vine), «kaval» (national wind instrument like pipes); German «burger» «choirige» (Hewrige-fresh vine and festival in Vienna connected with it), «вермахт» (Wehrmacht); French «fiakr» (fiacre-light carriage, cab); «bosh» (boshe-scornful nickname of German), Uzbek: *mahalla, hashar, chopon, do'ppi, palov*.

**Alien realias** are either borrowing, that's the words of foreign language orogin, entered the language word-stock, or tracing-papers that's morphemic or word for word translation of alien nomination for objects of present nation, or transcribed relias of another language often occasionalizms and neologisms.

On the surface of two languages the realias are examined from the point of view of translation. Besides, this problem is closely connected with lexicography and any comparative study of language.

**External realias** are the words which belong to one of the two languages and, consequently, alien to another; if «fiord» is external for Uzbek and Russian language ,it will be internal for pairs Russian – Norwegian or Bulgarian –Norwegian<sup>2</sup>.

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<sup>1</sup> McCrum; Robert MacNeil, William Cran . The Story of English. – New York, 1986. – P. 235-246.

<sup>2</sup> <https://books.google.com/.../>

That's on the surface of one language according to our terminology it will be own for Norwegian and alien for the rest languages. This way for the purpose of translation theory the realias can be examined in two plans:

a) from the point of view of initial language, that are the realias in original-own and alien realias;

b) from the point of view of the language of translation-external and internal realias; but in the time of translation into initial language the realias are only internal. This way, regional and international realias overlapping in both languages will always be alien, external for both languages and usually they are transferred from the initial language of translation automatically. Strictly local division requires some more detailed elucidation. We'll bring it in some logical order, without taking into consideration that whether the realias are examined on the surface of one or two languages, however, every time marking their place in the scheme brought above.

By national realias they understand the objects belonging to present nation, people, but alien out of the country; this is the overwhelming majority of realias, all the more that national belonging of referent is one of the categorical signs of realia at all. But there is an exception: therefore the title «national realias» must not be considered pleonasm.

Having national realias in the text now and then it will be enough to give rise to association, connected with nation and country.

The national realia is an initial point for local division: before becoming international or regional it had to have a national character: local and micro-local realias in that or other degree also have a national coloring<sup>1</sup>.

Regional realias we call those, which crossed the borders of one country or spread among some nations, usually together with referent, being, this component of vocabulary of some languages. In this attitude the units are typical which E. M. Vereshagin and Kostomarov collected to the seventh

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<sup>1</sup> [www.cl.cam.ac.uk](http://www.cl.cam.ac.uk)

groups of their classification: «The words of not Russian, origin so-called turkizms mongolisms, ukrainizms, and etc.», which «might be called twice without equivalent: at first they didn't have equivalents from the point of view of foreign languages with reference to Russian».

A group of Latin American realias, African realias, a group of realias of English speaking countries also belong to the regional realias. In this attitude the location of some Bulgarian national realias is peculiar. As a result of long development of the language in proximity with Turkic and Arabian most of our realias turned to be in one region on one hand with the realias of soviet nations and on the other hand with the realias of Arabian countries of Asia and Africa . Compare, for example, such Uzbek national realias as «*usta*» (*master*), «*imom* ; *Kirgizian-mulla, ayran; Algirian-kus-kus, kadi, myuftiya.*

International realias, as the term itself shows, 1)figure in the vocabulary of many languages and entered the corresponding vocabularies; 2)usually keep the intial national color either. If to take into consideration the most typical sign of any realias- national coloring, the combination of the word «realia» with epithet itself seems contradictory rejecting this national stipulation. And nevertheless «it happens so that exotic words deviated from the framework of one language and spread in number of languages, become international words».

One more peculiarity of international realias : their contents may differ from the primary , initial one. Again that «ковбой» etimologically (cow+boy) and by essence- «пастух, гуртовшик» (in the south) southwest of the USA), not more; its difference from other herdsmen is that it is a horse herdsman though not only cowboys may be horse herdsman. But everywhere where there is no cowboy ,they almost lost their pastoral mode of life having turned into «fearless adventurer», «heroes» of countless American films – westerns and adventure romans.

### ***Local realias***

Unlike the national realias they don't belong to the language of corresponding nation, but belong either to the dialect of the language of to the language of less significant social group. On the other hand, being, dialectisms, they mean specific objects for present district or relation to them, having the signs of typical realias we can take the «family» of Baikal winds: «*barguzin*» (more popular) «*kumtuk*», «*verxovik*», «*sarma*», «*xius*», «*zaryanka*».

Microlocal realias-quite conventional term, which we mean such realias whose social or territorial basis is very narrow local: the word may be typical for one city or village, not losing its peculiarities and consequently, demanding the same approach during translation. Generalizing the facts about local division of realia, we'd like to underline some conventionality of all divisions in the sense, that not infrequently one and the same unit may be with the same realia taken to different headings. Obviously, familiarity /unfamiliarity of alien realias and the degree of mastering-index closely connected with temporary factor play role in more accurate definition.

### ***Periodical division***

On the basis of temporary criteria all realias may be conventionally divided in the very general features into: 1)modern and 2)historical. That such division has acquired real maintenance, we'll examine following, stipulated with the factor of time, questions of status of realia in dependence on 1) time and subject, 2)time and place, 3)the ways of penetrating and acquiring (alien) realias<sup>1</sup>.

### ***The relation of realia by place and time***

At the very beginning of chapter we wrote that the status of realia is not always constant quality of word. The alteration of this status in time is

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<sup>1</sup> [illinois.edu/emailer/newsletter/27493.html](http://illinois.edu/emailer/newsletter/27493.html)

clearly seen in examples of transference of terms into realias and on the contrary realias into terms and others, non-terminological units.

Some terms by that or another reason, usually connected with alteration of referent (for example, obsolescence of machines), gradually depart into the sphere of history, turning into historical realias. Adverse process is connected also with referent: for recreated machine, detail, for coming into usage of object there was need for denomination and it was found in old realias which, this way, becomes the name of new referent, sometimes losing and sometimes keeping its connection with previous: the old word begins a new life in the form of term. We can bring the word «спутник» as an example. The word «спутник» developed in rather brief period. From the primary common language word till astronomical term it passed indeed long way, approximately came into the category of realia; and what's more it came out highly: in the language of translation it was a term (man-made sputnik of the Earth), but in any foreign language dictionary it may be found as a typical sound realia: English "sputnik", French «spoutnik», German «sputnik», meaning not satellite in general, not any other man-made sputniks of the Earth, but launching in the former Soviet Union.

The historical realias are seldom torn away from their national source. This happens only when alien realia belongs to the deep antiquity (Ancient Rome; Ancient Greek): *amphora, ostrakism, etc.*

In this case historical coloring has an advantage over the national one. Moreover, time by time most of these realias acquired figurative meanings, turned into the category of phraseologisms that much more made weaker their belonging to definite place. However most of realias may be considered in historic plan, not losing sight national membership, more correctly such words represent equally historical and national realias.

### *Mastering alien realias*

The penetration into a vocabulary of foreign language is carried out parallel with consolidating or seldom weakening international relations that, in its turn, is connected with those or other political-historical and cultural events in nation's life with social bursts which are felt as «jolts» or «waves» and in mastering this vocabulary and wider in the development of language. These process are often stipulated as the course into literature and art and not infrequently as the tastes, interests, the passion of society altering periodically under the influence of ideas of great persons, etc. The historian of language and culture could outline some periodization of entering of these elements by historical epochs like the entering of borrowed words at all. Most of alien realias penetrates into language through translations either probably one must note that this is more typical for the work of the modern translators.

Depending on the degree of mastering realias may be divided into: 1) familiar and 2) unfamiliar. These conceptions are very relative and loose, that's why we'll try to define them a little. The quality of «familiarity» alien realia acquires time by time in the course of use : the word of foreign language which is often met in literature becomes familiar is used by most of bearers of the language that accepted it and at last it becomes interesting to thousands of readers, all of this happen during rather long time. In consequence, the word becomes a part of vocabulary of present language and gets into its dictionary. This way present division may be produced in the form of two categories of alien realias:

- 1) realias which belong to the word stock of the language that accepted them;
- 2) realias which haven't entered it's vocabulary yet.

### *Ways of rendering foreign realias*

There exist some ways of rendering foreign realias:

- 1) transliteration (translate on the level of graphemes: Lincoln);
- 2) transcription (transference on the level of phonemes: *drug –store*);
- 3) calque (word for word translation);
- 4) descriptive or explanatory translation (coroner);
- 5) approximate translation (with the help of “analogue”: *drug –store –apteka*);
- 6) transformative (contextual) translation.

1) Transcription (transliteration) is often used in the cases, when the question is about proper names, the names of governmental institutions, educational establishments and so on. The serious drawback of this method leads to the appearance of unusual and loss clear words in translation.

For example, while translating the novel “Rantime” by E. Doctorow the realia “escapist” (the question is about famous Harry Houdini) was translated as “эскейпист”. However in our real life there is no such fakirs who in order to entertain the public appear with this kind of tricks, (release from various chains, fetters, shackles). Owing to it communicative value of the word “эскейпист” (in contrast to “escapist”) is equal to zero. One can perceive only the suffix “-ist” which shows that “escapist” – is a person does something.

From the other hand using methods of broadening information (explanation of the realia in the translated text, the explanation of historical situation and etc.) the translator can use foreign realia, preserving national coloring in the language of translation.

Two variants of interrelation between realia and context are more typical: 1. Realias are homogeneous, thematically united with the context and

came forward as its essential on realias and the content of the text serves as a good background to understand and remember them<sup>1</sup>.

2. Realias are heterogeneous, thematically not united with the context and are used as the methods of literary expressiveness. It is very difficult to understand realias in these texts because of absence of the necessary information. Additional difficulty is to use realia in a figurative meaning.

The meaning of realias thematically united within maximal semantic unit of the language–text is expressed with the means of the context. Three main variants of their normative usage are distinguished, limited by either standart (stereotype) , or explanatory of situational context. In stereotype context words and word combinations, designating realias are used without any commentary or detailed definition of the realia is given e.g.: “Frivey – Los Anjelesning hashamatli va ramziy obrazi”(free way –svetafor va boshqa har xil cheklashlardan xoli yo’l).

In this way G. Longfellow reveals the meaning of Indian realities in “Song of Gaya var ta”.

Word –realias can be used in a figurative meaning which situational context, e.g. “But at least her filibuster gave me a chance to decide on my next speech”. – *Uning gaplari menga hech bo’lmaganda nima deyishni o’ylab ko’rishga imkon berar edi*”. In this context “filibuster” designates not obstructionist at American senate but a long speech of landlady who praised to the skies the rooms she let out.

In lingua –country study and usual language textbooks, the realias within texts, as a rule, require special explanations. The character of information and their completeness depend on that whether the acquaintance with the given fact is essential for communication within limits of the country of studying language, if it is important for understanding the history

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<sup>1</sup> McCrum; Robert MacNeil, William Cran . The Story of English. – New York, 1986. – P. 235-246.

of development of the country or it has sense only for understanding the text.

Depending on the content of explanations they can have the shape of paginal footnotes, after text commentaries, be given within the text itself or in preface.

Probably, determinant in choosing between descriptive translative variant foreign realia or its transliteration (temporary borrowing) must be the factor of expediency of preserving connotation: preservation of connotation is necessary in describing the reviewer, specific to this country, the usage of transliteration can be warranted with the necessity of preservation of local colouring and more precise transmission of the content within essays and descriptions of the country, guide books<sup>1</sup>.

*Calquing* is literal (word for word) translation of the word or word combinations and it is widely used for rendering realities into another language. Assimilation of the calque is very complicated phenomenon being subject to consideration within diachronic plan and is stipulated not only with intralinguistic but the whole range of cultural and social factors.

Calque can be widely spread in the language, but at the same time it remains a s “exotizm” for the denotant correspond to it is alien to is culture.

In connection with considerable divergence of lexico –semantic systems calques are sometimes perceived as unusual or even destroying the norms of the language by the bearers of the language of translation. Thus, for example, the calques from Russian “travail de choc” (zarbdor mehnat) met in the pages of newspaper is perceived by French people as word combination not fully adequate to the norms of language.

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<sup>1</sup> Федоров А.В. Очерки общей и сопоставительной стилистики. – М.: Высшая школа, 1971. – С. 84.

In creating calque it is necessary to take into account the cultural component of the initial word, it mustn't be eliminated or substituted with the components of another culture.

Descriptive or explanatory translation has the advantage that it includes incomplete understanding which is characteristic to transliteration or calquing, but the drawback is that realia is translated not with analogous unit by its structure of another language but with diffuse description. (Long four-axial vans, covered with canvas, which used by immigrants on moving through boundless prairies in the period of colonization of western lands of the USA beginning with the end of XVI till the middle of XIX centuries) – prairie scooners.

In lingua – country study dictionaries and commentaries short description is often used as well, limited by ancestral belonging of phenomenon of this type as: “Ilya Muromets – rus eposining qahramoni” (Ilya Muromets is a hero of Russian epos). The translation consists in the usage of the word designating something close by its content, however the realia is being lost. Serious drawback of this method of translating realias is that national specificity of the notion is concealed, and in the field of social – political life and spiritual culture it may lead to the alien phenomenon indications not characteristic to it on the bases of appropriateness with the familiar one. In this cases the difference in ideology comes forward. Scherba wrote about it: “a lot of notions have been changed in their content but how to reflect this simply and clearly in translation?” It is quite obvious, e.g. that our “prokuror” isn't the same as in European countries but nevertheless we translate it with the word “procureur” and thus in the endless range of cases.

### **3.3. Practical Part. Translation Uzbek realias into English**

#### **Ways of translating the meanings of Uzbek realias into English.**

Realemy, cannot be translated into English and Russian languages, describe the life, customs, traditions and forms of life of the Uzbek people, who played in the system of communication and communicative based on its cultural values.

Thus, Europeans or Americans it is difficult to understand the word dastarkhon ( dastarkhan ) - **1 ) tablecloth , 2 ) food, if he is not familiar with the Uzbek hospitality.**

This concept is considered as a unit, which is the link between language and culture, language and cognition. It reflects knowledge, ignorance of the person of a certain fragment of reality, namely dastarkhan presented as a concrete image, which was subsequently transformed and came to symbolize the hospitality of the Uzbek people .

Without common knowledge of Uzbek culture it is also difficult to understand the realities Sumalak - " mushy food made from wheat malt with flour, preparing for a day, usually at Navruz". Sumalak - it's just food, cooked in a special way, it is a complex concept, accommodating the process of spiritual unity, hope and communion.

Another interesting word "chilla", defined as a special period of time , which includes 40 days - cold winter , from December 25 to February 5 to 40 days, hot summer, from 25 June to 5 August ( the summer is still the name of Saratan ) : Honeymoon in newborns and small chilla lasts 20 days, the usual chilla - 40 days. This reality includes certain rules, signs, because, while it is impossible to show chilla newborns strangers .Each contains information realema deeper character than just the usual meaning of the word.

To understand the realities қовурдоқ ( kavurdak ) it is quite difficult - fried meat, because it is not just a dish , and a rite of passage for residents

of Tashkent, a ritual dedicated to the arrival home of a young mother with a newborn. Child guests do not show, as he chilla; the bride groom's house to bring a lot of food, gifts. Invite to kovurdok relatives, neighbors, unwilling newborn all the best.

Without the knowledge of Uzbek culture, it is difficult to understand the realities of xolvatar - it's not just the food in the form of porridge made from flour and sugar, fried in oil, it is compulsory meal, which is prepared to commemorate the departed. Nisholda - is not only a very tasty dish of whipped whites with sugar and soap root, it is nutritious dish prepared during ruza, it gives strength to withstand the post.

In Uzbekistan, many people wear "ko'z munchoq" – a decoration in the form of pebbles from the eye, it is believed that it protects against the evil eye. It is attached to clothing, home, car, etc. No solemn event passes without karnay "musical instrument, which is a long copper pipe," and surnay "spiritual musical instrument", which symbolize the wedding - nikox – to'y, Sunnat – to'y, beshik – to'y. Thus, the study of Realia is very important, because they are, on the one hand, related to the mentality of the people show spirituality, they are associated with the Uzbek mentality, character, another side to actively operate in the living Russian and English speech of representatives of different cultures. They are diverse in composition, and are divided into several lexical-semantic groups: names of household items: Numismatic vocabulary: names associated with the world of art, music, crafts, education and mentality: names of officials in the sphere of activity, profession, on the basis of kinship or treatment: names associated with the sphere of religion: vocabulary related to administrative-territorial division: the names of public institutions, foundations, associations and ensembles: names of months, holidays, ceremonies: names of plants, flowers and spices: the name of the animal world: anthroponomy and place names.

## 1. The names of dishes and drinks

This group includes:

**shurpa** - boiled soup with meat and vegetables: qaynatma - broth mashhurda ( moshho'rda ), thick soup with fried slices of meat with waving, beans, rice and vegetables;

**Rice and vegetables:** mastava - soup to fried with slices of meat with rice and vegetables, Atala - a thick soup made of flour and mutton Goodge ( Tug ) - porridge , shirguruch -milk rice porridge , beshbarmak ( beshbarmoq ) – boiled meat with boiled noodles in the form of kvaratikov and vegetables, kavurdak (qovurdoq) - fried meat, pilaf - pilaf, besh kebab - pieces of meat cooked on the grill, manti ( mante) - a dish made of dough , resembling a large dumplings , steamed, manpar, - 1) balls of dough for soup, 2) soup balls of dough, kebab (kabob) - cooked on the grill marinated meat, samsa - baked pies stuffed, kazi - boiled horse meat sausage, Hasip - home cooked sausage meat and rice, tandoor –samsa (tandir somsa) - cooked in the tandoor pies with filling, ko'k-somsa (Cook Soames) - baked cakes with greens, lagman ( la'gmon) - boiled noodles with bits of meat and vegetables, "lagman kavurma (qovurma lag'mon) – fried noodles with meat and vegetables, Gumma - fried patties out of the ear-nose-throat, bog'irsak (bo'g'irsoq) - balls of dough, fried in boiling oil, Norin (Noreen) - finely chopped noodles with chopped horsemeat, Sumalak – porridge meal of wheat malt and flour, preparing for a day usually at Navruz, ayran (Iron) – drink of sour milk diluted with boiled water, good thirst quencher and is usually used in the summer on hot days, suzma – thick sour milk, reminiscent of the density of cheese, Siauliai - rice porridge with meat, carrots, katik (qatiq) - sour milk, clotted cream ( qaymoq) – heavy cream, mare (qimiz) - mare's milk, Dumba - interior mutton fat, patir ( patir ) - big fat cake, usually made of puff pastry, parvarda – kind of sweets in the form of pads white, made from flour and sugar, chak- chak – dish of fried dough ,

drenched with honey syrup, navvat ( novvot ) - vareny sugar candies kind of crystal form holvator (xolvaytar) – the food in the form of porridge made from flour and sugar, fried in oil, nisholda - dish of beaten egg whites and sugar with soap root;

**b) the names of structures , institutions and property rights and other domestic institutions and their parts :**

minaret – tower at the mosque, the mosque - Muslim temple, which is usually committed by men of prayer" madrassas (Madras ) – the highest Muslim religious educational institution, teahouse ( Choyhona ) - café where usually gather men, elders, choyhona - dining room, tuyhona ( to'yhona ) - restaurant, where weddings are held, bazaar ( Bozor ) – eastern market, a yurt - dwelling, Sufa - the rise in the courtyard for sitting or lying, Baland Sufa – highest elevation in the backyard, ayvan ( ayvon ) - summer terrace, mound - an artificial mound , Tapa - Upland, the tandoor ( tandir ) - clay oven, a device for baking cakes , samsa , sardoba – a permanent structure for the conservation of rainwater and meltwater, charkh - spinning wheel charkhpalak , Chigir – wheel cherpalkami for irrigation, driven by the force of water flowing into irrigation ditch;

**c) the names of interior items:**

Khan - ottoman ( xontaxta ) – Tables on low legs, chest (sandsch) - bin storage , beshik - wooden painted cradle whip - lash , felted cloth - felt, carpet -free cloth kurpacha ( ko'rpacha ) – quilted narrow blanket designed sitting or lying on the floor, dastarkhan ( dasturhon) 1) cloth; 2) treat;

**g) ware name, capacity:**

bowl (piyola) – a cup without a handle, tableware for tea, Lagan – large, flat ware, tangent ( braid ) - tank for the first course , Tavaco (tovoq) – a large cup, the cauldron (qozon) - cooking pot, hurdzhun – Peremetnoe bag wineskin – leather bag for storage of water, hum - a large earthen vessel,

manti kaskan (manti qasqon, Monte -gap) – utensils for cooking dumplings and Khanuma (hunona);

**d) the names of clothes , its styles :**

veil (paranji) - a woman's robe is usually black with covering the face hair net chopon ( chopon ) - men's quilted robe , skullcap – a headdress, Losimo - Uzbek harem pants , usually worn under a dress, poyandoz - path fabric that stele under the feet of the bride, newlyweds, turban – a hat chadra - light blanket that covers the face of Muslim women;

**e) The names of fabrics:**

Atlas - the fabric of silk thread with the national pattern , khan-atlas (hon- atlas) - colored fabric of silk thread with the national pattern, adras - a fabric made of cotton yarn with the national pattern, bekasam (beqasam ) - colored cloth;

**g) the name of the shoe :**

Makhsi – soft leather boots, worn on the galoshes, overshoes, galoshes (Kalish) " leather overshoes with an elongated nose";

**h) the names of cosmetics:**

Antimony - natural dye for summing up the eyebrows and eyelashes, usma (o'sma) – a plant whose juice smear eyelashes and eyebrows for their growth and make black;

**a) the name of jewelry :**

Tumar (tumor) - Decoration , Official, belief, protection from harm, Kuz munchok (ko'z munchoq) - decoration in the form of a pebble with the eye, it is believed that it protects against the evil eye, Kalampirgul (qalampirgul) – drawing of pepper, is applied to the fabric, ceramics.

**2. Numismatic vocabulary:**

**So'm** ( Sum ) – the ruble, tanga ( thong ) - coin, money, tiyin - coin having a monetary expression .

### 3. The names associated with the world of art, music , crafts, education , mentality:

**Munojat** (munojot) – Uzbek classic dance, **dutar** (Dutor) – a traditional two-stringed plucked musical instrument, the peoples of Central and South Asia , is very common in Uzbekistan . Game dutar – an integral part of creativity Bakhshi . Usually found dutar length of 1 to 2 meters with a pear-shaped resonator and highly elongated neck to neck.

**Nay** – a musical instrument, a kind of flute, **do'mbra** (dumbira) – a musical instrument, **karnay** – People's brass instrument, which is a long copper pipe with a large neck, **surmay** - musical wind instrument **rubab** (rubob) - plucked string instrument, Poppy (matsom) - a classic national motif melody **Ganj** - plaster, molding of plaster, **kulol** - ceramics, **kulolchilik** - pottery , **Manaviyat** – Spirituality, **marifat** - education .

### 4. The names of the persons on various grounds presented:

#### a) Title

**Sultan** (Fallen) - ruler, obsolete , Shah (**hukmdor**) - ruler, obsolete, Khan - 1) ruler, obsolete ; 2) adherence to proper names belonging to a privileged group of labor , Khoja - 1) The designation of a person as belonging to a privileged group of labor ; 2) a person , a man who has made the pilgrimage (haj) to Mecca or Medina; 3) adherence to the proper names of the men who made the hajj, or belonging to a privileged group of generic Mirza - 1) the clerk 2) adherence to proper names, Bek 1) ruler obsolete; 2) adherence to proper names belonging to a privileged group, Emir 1) ruler obsolete ; 2) adherence to proper names belonging to a privileged group, mirab - distributing water to the irrigation system ;

#### b) individual titles by occupation , profession :

**hokim** - representative government , **Murabba** - educator, teacher, **Tabib** doctor , farmer (dehqon)" farmer in a hundred – master **Ustoz** - mentor, shepherd (**cho'pon**) – herding cattle, **zargar** – master jewelry cases; **mardikor**

a man , a worker who takes a job, usually a building of character;  
**Hunarmand** – a person engaged in arts and crafts, **Bakhshi** - narrator;

**c) the names of persons on the basis of kinship or treatment:**

**opa** - 1) older sister, 2 ) respectful treatment to the eldest girl , 3)connection to the name of the older age- **ota** - 1) father, 2) respectful treatment to the elderly person , 3) connection to the name of the senior on the men age,**aka**- 1) brother, 2) respect for the older youth age, man 3) connection to the name of the eldest, **Buvi**- (grandmother) - 1) grandmother 2) adherence to the name of the elder for, age, **bibi** 1) grandmother 2) adherence to the name of an older age, **kenayi** (kelinoyi) - 1) the wife of his brother 2) an appeal to a married woman, **Hall** - 1) aunt, my mother 's sister, 2) an appeal to the older age women ; **tog'a** - uncle, mother 's brother ; **Mehriban** (Khanym) - Madam, joins the female name" **begim** - lady, joins the women's names.

**5. The names associated with the sphere of religion:**

Allah – the Most High, the Koran - Holy book, Sura – chapter of the Qur'an , Mulla – a Muslim priest, clergyman, namaz ( nomoz ) – the prayer done by the Muslims five times a day, Domla - clergyman, teacher, Dervish (darvigi ) - a wandering beggar, Ishan ( Eshon ) – cleric, Hajj ( % already ) - a pilgrimage trek to Mecca or Medina to the holy places.

**6. Natural areas and phenomena:**

Rural ( villages) - turbulent flow that occurs in the mountains during heavy rains or melting snow, a blizzard ( Buron ) – a snowstorm, a blizzard in the steppe.

**7. Vocabulary related to:**

**a) the administrative- territorial division**

Fog - district, region is - region, village ( Qishloq) - the village, the village; mahalla (metal) – part of the city, village administrative center. The name of the mahalla , the community, comes from the word Mahal, having a value of "place" and "time".

**b) the name of public institutions , foundations , associations, ensembles:**

The Oliy Majlis, the Ak-Saray (ak-Saray), Advice, state administration, "Camelot", "Umid", "Mehr Nuri" Foundation Fund (" Meuhr Nuri" ), the Fund " Usto- shogird ", "Izhod" ensemble "Shodiyona" fund group "Bolalar" group "Yalla";

**c) the name of the radio and television;**

"Davr" (time, the era ), " Akhborot " (news) , "Poytaht" (the capital ) , "Tahlilnoma" ("Tahlilnoma"), (analysis, analyzing );

**8. The names of months, holidays, rituals:**

Saratan (saraton) - The hottest time of the year, usually from June 25 to August 5 Ramazan ( Ramazan ) - The holy month, the name of the month of the Muslim lunar year in which is observed post Mavludi - oy the name of the month, Chilla - 40 cold days in winter ( from December 25 to February 5) hot summer - from 25 June to 5 August, at the honeymooners and newborn small chilla lasts 20 days, the usual chilla – 40 days Fatiha (fotscha, pottsa) - Engagement, nikokh (nikoh) - wedding, one (tuy) - wedding, sunnat – to'y (sunnat – to'y) - wedding circumcision beshik - one (beshik - tuy) - wedding after the birth of a child, " Khayit ( hayit ) hayit, Ramadan Khayit (Ruza hayit ) – a holiday in honor of the end of the Muslim fasting ro'za, ruza (Ro'za) - Muslim fast, lasts 1 month (30 days), Eid al - Khayit (Kurban, hayit) - Muslim holiday of sacrifice, Navruz (Navro'z) Muslim New year, celebrated on March 21 Chimildik ( chimildiq ) - curtain fabric in the corner of the room in which the bride, hashar (xashar) - a nationwide Saturday .

**9. The names of plants, flowers, herbs, and animal names of the world:**

Issiryk (issiriq) - Garman, Rayhan - basil, spicy herb with a pleasant smell , used in food , jiyda (jiyda) - Loch east, angustifolia, the fruits of carrot, brown with white bloom, cumin - seasoning for pilaf and other national dishes, Cherry plum – a sort of wild local plums, figs (Angirey) - fig tree

dried apricots (o'rik) - small apricot, persimmon (persimmon) – tree with orange-red sweet fruits, sycamore (Chinor) - sycamore, tree, Carrack - plant kurak - green unopened cotton ko'ksulton (fruit green), shotut – a kind of mulberry fruit maroon, guzapaya – stalks of cotton, mung bean (Mogi) - legumes, fruits dark green, Handalak (handalak) - melon variety, usually small in size, round shape, dried apricots (turshak) - dried fruit apricot.

**This group also includes the following components:**

**a) fauna : (eshak) - a donkey b) means of transport:** arba (Arabia) - the cart, wagon, donkey- Arava (eshak)- the cart, wagon, driven by a donkey caravan (carvone)- carts .

A special kind of proper names are related to the names, surnames, and also related to the category of unique and employees for the names of local narrow local attractions . It anthroponomy and place names.

#### **10. Anthroponyms:**

##### **a) male names:**

Abduvali, Bahodir, Bakhtiyor, Daminbek, Jalol, Kamol, Mahmatali Muhammad, Fakhridin, Farrukh, Elyor, Ergash;

##### **b) female names :**

Aziz Gulzhahon , Diyor , Dilbar , Matluba , Mavlyuda , Nargiza , Nilufar , Odin , Sayer, Salem, Sevinc, Sarvinoz, Fazilat , Fatima , Feruza , Hadicha, Shoiria , Shohsanam, Yulduz .

#### **11. Place names:**

##### **a) the names of metro stations, stadiums, parks:**

"Tinchlik"(peace,peace)," Independence " ( Mustaqillik) (independence) "Bunyodkor"( creator ) , " Biruni "( Beruni ) (in honor of the scientist Beruni , Bodomzor(bodom-almonds,overview-place) , " Minor" (minaret tower) ,Pakhtakor" (cotton growers) , the stadium "Jar" (ravine), Gafur Gulam park;

**b) the names of areas , mahallas :**

Chilanzar, Uchtepa , Yakkasaray, Aktepa, Beshagach, Beshkayragach, Bektemir, Shayhantahur, Mirabad, Chorsu, Karakamysh;

**c) the names of the cities of regional and district centers and villages:**

Beldersay, Karasu, Khumsan, Kiziltog, Shahimardan , Gazalkent .Realemy used not only in the living Russian language, but also in writing, and the ways and methods of inclusion in the realities of Russian texts may be divided into two main groups .

**1. Introduction to the context without explanation and comments.**

The lack of explanation indicates that the corresponding value is enshrined use the word practice, and by entering a word in the text without explanation , the author realies on contextual interpretation and preparation of the reader .No explanation can also be given a word which, because of the relevance and prestige designated by their realities, are often used in speech. Without special interpretation used proper names of persons, geographical names, as the context they are easy to identify. Such a method is intended for readers within the Republic, as there imple-lems are known and their use in the text does not need interpretation.

**2. Use a related commentary, the nature of which depends on the degree of development of speech, its prestige of, the social importance of the author's style.**

A feature of this method is that any author's explanation is in direct proportion to the author: Considering explanations necessary, the author introduces them using a variety of techniques according to his creative manner.

Often the interpretation of the new concepts of the author (or translator) makes beyond text with footnotes, the presence of which is not always evidence of the first use of the word: novelty tokens can be felt for quite some time, and it requires additional explanatory information.

Sometimes the interpretation of the concepts of the author gives in brackets, in cases when the context seems insufficient for a full and proper understanding of the introduction realemy the text is accompanied by explanations. Note that this method is applied, if literature is mainly intended for readers of outside.

Some realemy due to the regularity and frequency of use of loans acquired the status and function in the modern Russian language. So, in modern dictionaries of the Russian language, marked with the following words : “Shah Sultan in the sense of “in some countries of the East the title of the monarch, and the person wearing this title .”Some of the tokens recorded in the dictionaries which you've marked "obsolete".

So , the word antimony in Dictionary S.Y. Ozhegova marked as obsolete, within the meaning of "blackening hair color", but in Uzbekistan antimony - "Paint for eyebrows and eyelashes" – is used at present. The word apricot in the same dictionary is given in the sense of " dried apricots with a stone", while living in the Russian language in Uzbekistan under the dried apricots of apricot variety is usually understood, the smaller its fruits.

### **Uzbek English Way of translating**

|             |                                 |                    |
|-------------|---------------------------------|--------------------|
| Piyola      | tea bowl                        | by descriptive way |
| Peshtoq     | adorned portal                  | by descriptive way |
| Rabot       | caravansaroy; fortren of Islam, | by descriptive way |
| Registon    | sandy place, square             | by descriptive way |
| Sardoba     | cold water, water reservair     | by descriptive way |
| Saroy       | Palace                          | by calque          |
| So'zani     | needlework                      | by calque          |
| Tandir      | rick oven to cook non-bread     | by descriptive way |
| Tahoratxona | hall for ablutions              | by descriptive way |

|            |                                       |                    |
|------------|---------------------------------------|--------------------|
| Tosh       | Stone                                 | by calque          |
| Tepa       | Fort                                  | by calque          |
| Tim baraar | with one entrance                     | by descriptive way |
| Xalat      | Chapan                                | by calque          |
| Xonaqoh    | dervish hostel                        | by descriptive way |
| Chayla     | house, dwelling                       | by descriptive way |
| Chopon     | long striped Uzbek cloak              | by descriptive way |
| Shahriston | inner town around an ark              | by descriptive way |
| Qalin      | bride price                           | by descriptive way |
| Qishloq    | rural Uzbek statement                 | by descriptive way |
| Qibla      | wall, orientated to Mecca             | by descriptive way |
| Qum        | desert, sands                         | by calque          |
| Qushbegi   | Prime Minister                        | by calque          |
| Qo'sh      | Double                                | by calque          |
| Qo'riqxon  | where the blind recite from the Koran | by descriptive way |
| Hammom     | Turkish baths                         | by descriptive way |
| Harom      | forbidden, women's living quarters    | by descriptive way |
| Hovli      | Palace                                | by calque          |
| Hovuz      | Pool                                  | by calque          |
| Hujra      | students cell in Madrassah            | by descriptive way |

### **Russian Realia: «Счастливый билет»**

Posted on 27. Oct, 2009 by [josefina](#) in [Culture](#), [language](#).

Since we recently had a post here on how to ride «**общественный транспорт**» (public transportation) in Russia – or perhaps it was really more about «**виды общественного транспорта в Российской Федерации**» (types

of public transportation in the Russian Federation) – let’s take a closer look at **«проездной билет»** (ticket *on buses, trams, trolleybuses, etc.*) in Russia today. Or more exactly: the interesting phenomena of the **«счастливый билет»** [the ‘*lucky*’ ticket] in Russia. May be not all of my dear readers know what it is that makes a Russian **«проездной билет»** (a ticket) **«счастливый»** (lucky)? I thought so! Aren’t you curious now? Well, let me explain.

In Russia there are two ways you can pay for public transportation. Either you can buy **«проездной билет»** (ticket) that entitles you to ride as much as you like on anything you want to – **«на трамваях»** (on trams), **«на автобусах»** (on buses), **«на троллейбусах»** (on trolleybuses) – for a specific amount of time. Usually the amount of time is a month (*when you have to buy a new ticket depends on what Russian city you’re living in, sometimes in the middle of the month, sometimes closer at the end of it for the next month*); one can buy a ticket for two weeks at a time also. When buying these kinds of tickets there are all sorts of **«скидка»** (discount, price reduction; rebate) one can receive if one belongs to a certain group in society. For example, there are **«скидка для пенсионеров»** (discount for pensioners) , **«скидка для школьников»** (discount for school children), and – my personal favorite – **«скидка для студентов»** (discount for students). This is of course the most **«экономный способ»** (economic; economical; thrifty way) of riding public transportation in Russia. But if you don’t use public transportation on a regular basis you might want to just buy a one-time **«проездной билет»** (ticket) already when you’re on the bus or the trolleybus. In Russia every bus, tram and trolleybus is still served by a person (*usually a woman*) selling these – **«билеты на одну поездку»** (tickets for one ride). And that’s where the **«счастливый билет»** (the lucky ticket) enters into the picture.

On every ticket in Russia there are always six numbers. «Счастливый билет» (a lucky ticket) is a ticket where the total of the first three numbers equals the total of the last three numbers. If this is not clear enough, let's take a look at a «наглядный пример» (demonstrative; illustrative; visual example):



This is «несчастливый билет» (an unlucky, unfortunate; unhappy, sad ticket) from «Пермь» (Perm). Why? Because  $9 + 7 + 3$  equals 19, while  $0 + 3 + 5$  equals 8. And 19 and 8 are not equal numbers, not even close!



This, however, is «счастливый билет» (a lucky ticket) from «Екатеринбург» (Yekaterinburg). How come? Because  $3 + 3 + 3$  equals 9, and  $6 + 2 + 1$  also equals 9. Yay!

Russians always make sure to count and add up the numbers on their bus tickets, and if they receive a lucky one, then they're always eager to inform you of this. One can actually call it a bit of a national game, if not even a kind of national sport! Don't be surprised if you're riding the bus with some Russian friends and they ask you: «У тебя билет

**счастли́вый?»** (“Is your ticket lucky?”). If you’re not sure how to add up your numbers I’m sure they’ll be more than happy to explain. I do it myself, too. And whenever I receive a ‘*lucky*’ one I feel like the day is going to be extra good, but when I don’t I just hardly pay any attention at all. Then it’s just a bus ticket and has no influence on my life at all... And I have a hunch that the way I look at this is also the way of most Russians!

Of course the adjective **«счастли́вый»** (glad, happy, pleased, fortunate, lucky) is made from the noun **«сча́стье»** (happiness, joy, gladness, cheerfulness, fortune, luck). Other Russian nouns that would be more proper to use in the sense of ‘*luck*’ would be **«уда́ча»** (luck, success, fortune, stroke of good luck, good innings) or **«везе́ние»** (luck, good fortune). But for some reason the adjective used together with bus ticket is not **«удачный»** (successful, fortunate, prosperous, lucky). I guess that Russians like the concept of **«сча́стье»** more!

Have you ever received a lucky ticket in Russia? Where? If not, then I hope you’ll be sure to be on the look-out for one in the future!

Tags: *lucky ticket in russia, public transportation in russia, russian realia, russian reality, общественный транспорт, проездной билет, русская действительность, русская жизнь, русский язык, счастливый билет.*

## CONCLUSIONS ON THE THIRD CHAPTER

In recent years there have been a lot of work related to the study of language phenomena in the extra-wide context: attempts to detect the conditionality of language in the meaning of the token, select "cultural" component values, see "background" knowledge, open lingvocultureme consider concepts . In linguistics, there are the following terms: reality, non-equivalent vocabulary, ekzotizmy , barbarisms, localism , ethnographisms, connotative words and some others. In terms of language contact in a live speech on Russian.Uzbekistan used vocabulary that have been lawfully called realemami (from the Latin realis -. the thing, reality, + suffix for -em-derivational analogy with words of phoneme, morpheme, token). This Vocabulary refers to national realities, characterizes the life, customs,traditions and forms of life of the Uzbek people, which are reproduced in communication and communicative system based on cultural values of the Uzbek people - all of that is the so-called language picture of the world, they are connected with the mentality, show spirituality of the people,they are associated with the Uzbek mentality, character and pose.

Realemy, cannot be translated into English and Russian languages, describe the life, customs, traditions and forms of life of the Uzbek people, who played in the system of communication and communicative based on its cultural values.

Thus, Europeans or Americans it is difficult to understand the word dastarhon ( dastarkhan ) - **1) tablecloth 2) food if he is not familiar with the Uzbek hospitality.**

This concept is considered as a unit which is the link between language and culture, language and cognition. It reflects knowledge, ignorance of the person of a certain fragment of reality, namely dastarkhan presented as a concrete image, which was subsequently transformed and came to symbolize the hospitality of the Uzbek people.

Without knowledge of Uzbek culture it is also difficult to understand the realities Sumalak - " mushy food made from wheat malt with flour, preparing for a day, usually at Navruz". Sumalak - it's just food, cooked in a special way, it is a complex concept, accommodating the process of spiritual unity, hope and communion.

Of interest is the word chilla, defined as a special period of time, which includes 40 days - cold winter , from December 25 to February 5 to 40 days, hot summer , from 25 June to 5 August ( the summer is still the name of Saratan ); Honeymoon in newborns and small chilla lasts 20 days, the usual chilla - 40 days . This reality includes certain rules, signs, because, while it is impossible to show chilla newborns strangers.Each contains information realema deeper character than just the usual meaning of the word.

To understand the realities qovurdoq (kavurdak) it is quite difficult - fried meat, because it is not just a dish, and a rite of passage for residents of Tashkent, a ritual dedicated to the arrival home of a young mother with a newborn. Child guests do not show, as he chilla; the bride groom's house to bring a lot of food, gifts. Invite to qovurdoq relatives, neighbors, unwilling newborn all the best.

Without knowledge of Uzbek culture is difficult to understand the realities of xolvaytar - it's not just the food in the form of porridge made from flour and sugar, fried in oil, it is compulsory meal , which is prepared to commemorate the departed. Nisholda - is not only a very tasty dish of whipped whites with sugar and soap root, it is nutritious dish prepared during ro'za, it gives strength to withstand the post.

In Uzbekistan, many are ko'z munchoq - a decoration in the form of pebbles from the eye, it is believed that it protects against the evil eye. He attached to clothing, home, car, etc. No solemn event passes without "karnay musical instrument, which is a long copper pipe," and surnay" spiritual musical instrument ", which symbolize the wedding - nikox – to'y, Sunnat –

to'y, beshik – to'y. Thus, the study of Realem is very important, because they are, on the one hand, related to the mentality of the people show spirituality, they are associated with the Uzbek mentality, character, another side to actively operate in the living Russian and English speech of representatives of different cultures. They are diverse in composition, and are divided into several lexical- semantic groups: names of household items; Numismatic vocabulary; names associated with the world of art, music, crafts, education and mentality ; names of officials in the sphere of activity, profession , on the basis of kinship or treatment; names associated with the sphere of religion; vocabulary related to administrative - territorial division; the names of public institutions , foundations , associations and ensembles; names of months, holidays, ceremonies, names of plants, flowers and spices; the name of the animal world: anthroponomy and place names.

## **Conclusion**

In every language, there are words that, without in any way distinguishing themselves in the original from the verbal co-text, however they are not easily transmissible into another language through the usual means and demand from the translator a peculiar attitude: some of these pass to the text of the translation in unaltered form (they are transcribed), others may only partially preserve in translation their morphological or phonetic structure, still others must sometimes be substituted for lexical units of a completely different value or even "composed". Among these words, we meet denominations of element of everyday life, of history, of culture etc. of a given people, country, place that do not exist in other peoples, countries and places. Exactly these words have received in translation studies the name of "realia".

Vlahov and Florin's research is precious, we will return to it many times again. For the time being, what I wish to stress is the definition the two Bulgarian scholars give to "realia" within the framework of interest of this course: words and composed expressions of the popular language representing denominations of objects, concepts, typical phenomena of a given geographic place, of material life or of social-historical peculiarities of some people, nation, country, tribe, that for this reason carry a national, local or historical color; these words do not have exact matches in other languages.

As to realia translation, there are many possibilities, many ways of incorporating. The first actualization consists in the neologism, often amounting to a calque. By "calque" we usually mean the "translation calque": with material of the receiving language a simple or composed word is formed by literally translating the elements of the expression in the source culture. One classic example is the English skyscraper,

that has many calques in different languages: the Russian neboskreb, the Italian grattacielo, the French gratte-ciel, the German Wolkenkratzer, for example.

There are instances of appropriation, i.e. of adaptation of foreign realia: a word in the receiving language is created that, however, fundamentally is worn over the frame - even from a phonemic point of view - of the original word.

A couple of examples from Vlahov and Florin's list of "political and social " realia can clarify the kind of translation problems we are talking about: think of how you would "translate" into your own language county, canton, principedom, bidonville, arrondissement, suk, promenade, corso, prospekt, agora, storting, kneset, дума, czar, doge, vizier, alcalde, ayatollah, satrap, Bürgermeister, Union Jack, fleur de lis, and so on.

Set against this definition of realia, both our examples appear to designate objects or concepts typical of a given culture: traditional British culture – British cuisine? – in the case of the pudding, American sci-fi in the case of the quantum leap. Neither of them has "exact matches" (whatever this means) in our target languages. Both phrases carry some "local colour," as is witnessed by the fact that other speakers felt compelled to take them up again and develop on them, perhaps in order to enrich their own speech with some humour. That's why I argue that phrases like these can be considered as a specific type of realia.

Every nation has its own language and its own history. During the nation's developing its language also changes according to the internal and external influence. The translation of realia is partly great and important problem of transference of national and historical peculiarity which ascends to the very conception of theory of translation as

independent discipline. Not setting ourselves a target to give a historical survey we bring only some facts and names connected with the elaboration of this problem in translation.

To this sphere all theoreticians of translation, the supporters of non-translability derived their arguments, theoreticians –realists refused them showing and proving the possibility of transference of coloring by deviation from the translation of «letters». I. Kashkin also wrote a lot about «the transference of national peculiarity» of original, «national spirit» and «national specifics», about «the traits of time and place», «preservation of stylistic peculiarity of original», transference of text in its «national cloth».

The term «realia» in translation study literature got rather wide dissemination in the meaning realia word, in the capacity of mark realia-object and as the element of lexics of present language.

If to analyse the difference and combinability of realia and term at first one can see the resemblance of realia with term. Unlike the most lexical units, terms mean the exactly definite conceptions, objects, phenomena; as ideal they are synonymous, derived synonyms of words (and word-combinations), not infrequently foreign language origin; there are also such historically limited meanings among them. All these can be told about realias either.

Some realias have the signs of proper nouns, others are between two categories and it would be correct to say that many nouns may even claim to the title realia. As a matter of fact, the close features of many realias and proper nouns make their delimitation almost impossible, not infrequently one has to make the border leaning only on orthography but this pure formal sign must not be considered reliable, at first because of partial irregularity of orthography of those or other nouns. For example: Snowman, at second, because of difference

of orthographical rules of various languages and at last because of that the context may require the sudden decision.

The realia is closely connected with the reality outside the language on which indicates at least the etymology of the term itself. Being the name of separate objects, conceptions, appearance of mode of life, culture, history of present nation or country, the realia as an individual word can't reflect the present part of reality on the whole. Most of these which must be «read between lines» and which are expressed or prompted in either case by means of language are not contained in the narrow frame of individual word-realialia.

Unlike the terms, among realias there are almost no verbal nouns that are explained by the absence of objected action in the contents of realia.

Under such condition the problem of belonging of realias to other parts of speech is introduced in the following way: Independent, unproductive realias among other parts of speech are met infrequently and putting such words together with realias is risky. For instance, in the story «Kazak», explaining the verbs (*o'tirib turmoq, yalintirmoq, yorilib ketadi*) in footnote, L. Tolstoy in «kazak language» adds the thing which the explanation of nouns doesn't have. So here one can speak about more dialectisms than realias.

Any literary work appears on the national ground, reflects national problems, features and at the same time the problems common to all mankind. Passing from one nation to another literature enriches and extends the notion of peoples about each other.

It is one of the most difficult cases to convey national coloring. Owing to the translation very important literary works were able to appear in many other countries and became available for people

speaking other languages. The translation helps mutual knowing and peoples' enrichment.

The notion of coloring appeared in the literary criticism terminology and meant a special quality of literary work, speech characteristic of personage, a special emotional or linguistic look of separate literary work or writer's works, that is all peculiarities and originalities. Coloring of a word shows its belonging to a certain people, country, concrete historical epoch.

Classifying the realia we noted that realias were allocated according to their place or any time. It often happens that realia that means the same or close material notions can be from different places and historical rubric: that is, they differ from each other according to connotative meaning, coloring. For example, supreme organ is called *seim* in Poland, *Supreme Court* in Russia, *cortes* in Spain and Portugal, *Public Meeting* in Bulgaria, *bundestag* in Germany, *rikstaf* in Swiss, *storting* in Norway, *folketing* in Denmark, *Knesset* in Israel. All these words mean Parliament and they do not differ much from each other but their traditional names represent characteristic national realia. Each of them has its own features that belong only to it. However, but for these distinctions, national and historical coloring would not allow substitution for another word in translation. Such substitution would destroy all coloring, to be more exact; it would lead to anachronisms and analogisms that can destroy the harmony, so called truth of life.

In general we may say about realia using in the figurative meaning in all cases of their usage as tropes, metaphor and comparison. When an author says about mushroom's cap "about two kopecks size" he does not mean a kopeck as a kind of money but only its two signs: its size and its round form, so the kopeck here has only word cover.

### **Ways of rendering foreign realias.**

There are some ways of rendering foreign realias:

- 7) transliteration (translate on the level of graphemes: Lincoln)
- 8) transcription (transference on the level of phonemes: drug –store)
- 9) (word for word translation)
- 10) descriptive or explanatory translation (coroner)
- 11) approximate translation (with the help of “analogue”: *drug –store – apteka*)
- 12) transformative (contextual) translation.

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**МИНИСТЕРСТВО ВЫСШЕГО И СРЕДНЕГО СПЕЦИАЛЬНОГО ОБРАЗОВАНИЯ  
РЕСПУБЛИКИ УЗБЕКИСТАН  
УЗБЕКСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ  
МИРОВЫХ ЯЗЫКОВ**

Факультет: III английского языка

Кафедра: Лингвистика и английская литература

Учебный год: 2015-2016

Студент магистратуры: Кулмаматова А.Д.

Научный руководитель: Содиков А.

Специальность 5A120102

**АННОТАЦИЯ МАГИСТЕРСКОЙ ДИССЕРТАЦИИ**

**Актуальность** магистерской диссертации в том, что в настоящее время вопрос о природе, типах реалий и способах их перевода является открытым. Вместе с тем, роль слов-реалий в процессе межкультурной коммуникации достаточно важна.

**Цель исследования** – выявление и анализ типов реалий английского, русского и узбекского языков.

**Задачи исследования:** 1) определение и сущность реалий; 2) классификация реалий рассматриваемых языков; 3) установление принципов перевода реалий в межкультурной коммуникации; 4) определение проблемы сохранения национальной окраски реалий при переводе.

**Объектом исследования** послужили реалии английского, русского и узбекского языков и их эквиваленты, содержащиеся в лексикографических источниках и текстах художественных произведений и их переводах.

**Предмет исследования** – лексико-семантический анализ реалий английского, русского и узбекского языков.

**Метод исследования** – метод компонентного анализа; сравнительный метод; метод лексико-семантического анализа.

**Новизна настоящей работы** состоит в том, что фоновые знания лексического поля данной лексико-семантической группы слов до настоящего времени еще не были отдельно выделены и достаточно описаны. Данная работа также имеет и существенную задачу прикладного характера, а именно: составление словаря реалий англо-русско-узбекского языков.

**Практическая значимость** работы заключается в том, что она может быть использована на занятиях по теории перевода, сравнительной типологии, . Одной из важнейших общеобразовательных задач курса иностранного языка является приобщение обучаемых к культурному богатству народа, язык которого они изучают.

**Структура диссертации:** Диссертационное исследование состоит из введения, трёх глав, заключения и списка использованной литературы.

**Основные результаты исследования:** впервые в сравнительном и сопоставительном аспекте проведено комплексное исследование реалий английского русского и узбекского языков, дана их семантическая характеристика.

**Общие выводы и рекомендации:** реалии невозможно понять так, как их понимает носитель языка, если нет определенного запаса фоновых знаков, т.е. "обоюдного знания реалий между слушающим и говорящим". В этом заключается необходимость выделения и исследования языковых реалий. Слова, составляющие словосочетания также, в основном, являются производными и корневыми. В подавляющем большинстве исследуемые лексические единицы являются однозначными. Среди исследуемого материала также были выявлены случаи омонимических и синонимических пар языковых реалий. Нам представляется, что данная диссертационная работа, посвященная рассмотрению реалий английского, русского и узбекского языков, может найти практическое применение при подготовке студентов филологических вузов к семинарам по лингвострановедению, а также может быть использована учащимися старших классов средних специализированных школ при подготовке к занятиям по иностранному языку.

Научный руководитель

Содиков А.

Студент магистратуры

Кулмаматова А.Д.

**MINISTRY OF HIGHER AND SECONDARY OF THE REPUBLIC OF UZBEKISTAN  
UZBEK STATE WORLD LANGUAGES UNIVERSITY**

Faculty : III of the English Language  
Master's Student: Kulmamatova A.D  
Department: English Literature and Linguistics  
Supervisor: A. Sodikov  
Academic year : 2015-2016 Occupation 5A120102

**ANNOTATION OF MASTER'S DISSERTATION**

**The urgency of the actuality** of the master's thesis is that the current issue of nature, the types of realiaes and ways of their translation is open. At the same time, the role of the word – realiaes in the process of intercultural communication is important enough.

**The purpose of research** - the identification and analysis of the types of realiaes, English , Russian and Uzbek languages.

**Research objectives:** 1 ) the definition and essence of realiaes ; 2 ) classification of the realiaes of the languages in question; 3 ) establishment of the principles of translation realiaes in intercultural communication ; 4 ) definition of the problem of preservation of national coloring realiaes of the translation .

**The object of study** is based on the realiaes of English , Russian and Uzbek languages and cash equivalents contained in the lexicographical sources and texts, art works and their translations.

**Subject of research** - the lexical- semantic analysis of the realiaes of English , Russian and Uzbek languages.

**The research method** - the method of component analysis ; comparative method; lexical-semantic analysis method.

**The novelty of this work** lies in the fact that the background knowledge of the lexical field of the lexical- semantic group of words to date have not yet been individually identified and sufficiently described. This work also has an important task of applied research , namely, compiling a dictionary realiaes of the Anglo- Russian - Uzbek languages.

**The practical significance of the work** lies in the fact that it can be used in the classroom for translation theory , comparative typology . One of the major tasks of secondary foreign language course is familiarizing of students to the cultural wealth of the people whose language they are studying.

**Structure of the thesis:** The thesis is composed of introduction, three chapters, conclusion and bibliography.

**The main results of the study:** the first time in a comparative and comparative aspect conducted a comprehensive study of the realiaes of English Russian and Uzbek languages and their semantic characteristics given.

**General conclusions and recommendations:** the realia is impossible to understand the way they understand the language of the media, if there is a certain margin of background characters , ie, " The mutual knowledge of the realiaes between the listener and the speaker ." This is the need for the study of language and realia. Words and phrases constitute mainly derive and root. The vast majority of the studied lexical units are unambiguous. Among the cases investigated material homonymous and synonymous pairs linguistic realiaes have also been identified. It seems to us that this thesis is devoted to the consideration of the realities of English, Russian and Uzbek languages, may find practical use in the preparation of students of philological high schools to workshops on Linguistic and can also be used by students in upper secondary specialized schools in preparation for foreign language classes.

**Scientific Advisor**

Sodiqov. A

**Master's Student**

Kulmamatova. A