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Annotation: *The article explores the concept and translation of realia, gives their classification and description, as well as methods of translation of realia.*

Key words: *realia, non-equivalent vocabulary, classification of realia, translation methods.*

Introduction

When you study a foreign language, you are not only confronted with the language itself, but also with the culture of the country where you are studying. The relationship between cultures in the broadest sense of the word and the information contained, stored and communicated in the words as elements of language occupies not only linguists but also representatives of other sciences. All peculiarities of the life of a given nation and its country are necessarily reflected in the language of that nation. Thus, the language is a reflection of culture of the nation. It carries national cultural code of the people. It has a special layer of words, the meaning of which reflects the relationship of the language to the culture. These are words of realia.

When learning a language, we are constantly faced with realia. Reading texts and listening to audio recordings on various topics, we encounter realia from various spheres of human activity. The teacher's task is to help the student understand the semantic and cultural load of a realia, to help translate it and, if necessary, explain the difference between the mother tongue and the foreign language because many realia do not have equivalents. This means that the main problem is not only understanding, but also the translation of realia.

Translation is no doubt a very ancient human activity. Translation emerged out of a social need. As soon as in our history there was an urgent need to have contact with people whose languages differed from each other there was a need for translators and with this the problem of closeness and correctness of the translation and the original appeared. Translation as a type of linguistic activity is a process of transferring adequately and fully the thoughts of one language by means of another. Adequate and full-fledged translation stipulates correct, accurate and complete transfer of the features and content of the original and its linguistic form, taking into account all the features of

the structure, of the style, of vocabulary and grammar, combined with flawless correctness of the language into which the translation is made.

The main task of the translator is to convey the content of the original as closely as possible. As a rule, the actual commonality of the content of the source and translation is very significant.

The effectiveness of communication between languages is largely determined by the closeness of a translation to the original. Communicative equation of different language texts in the process of translation is accompanied by more or less significant omissions, additions and changes.

The translator constantly has to decide which elements of the original can be sacrificed in order to enable a meaningful reproduction of the other, communicatively more significant parts of it.

The desire for maximum semantic and structural closeness of the translation to the original leads to the fact that not only the texts combined in the process of translation are equivalent, but also individual statements in these texts and not only the correlated statements, but also their constituent units of the source language and the target language. Both units have a relatively stable meaning and the fact that one of them can replace the other in the process of translation shows the considerable commonality of their meanings. This commonality creates the preconditions for establishing the relationship of translational equivalence between them, i.e. for the regular use of one of them as a translation of the other. The unit of the target language that is regularly used to translate a given unit of the source language is called a translational match.

A comparative analysis of translations reveals along with source language units having singular or multiple correspondences in the target language also such lexical and grammatical units for which there are no direct correspondences in the target language. Source language units that have no regular correspondences in the target language are called non-equivalent. The non-equivalent lexicon is mostly found among neologisms, among words naming specific concepts and national realia and among obscure names.

In most works on translation theory, the equivalent-free vocabulary often refers almost exclusively to the realia of the source language. It is therefore worth defining a terminological framework for the concept of realia. The word realia itself is a Latin adjective "real, actual".

In scientific literature the term realia is identified with the notion of equivalentless vocabulary. However, explaining one term through another, the content of which is also precisely defined, may cause further difficulties. Consequently, it would be useful to distinguish between the concepts of realia and the equivalence-free vocabulary.

Realia is the names of objects, material culture, historical facts, state institutions, names of national and folkloric heroes, mythological creatures, etc., which are unique to certain nations and people.

When comparing languages, words denoting these phenomena are referred to the non-equivalent vocabulary. Non-equivalent words are words used to express concepts that do not exist in the other culture and usually cannot be translated into another language with a single word, having no equivalents outside of the language to which they belong.

And in this case, translators have to resort to descriptive translation or create a neologism. The equivalentless vocabulary is quite easily recognisable in the source language, as it is distinguished by its specificity. The closeness between language and culture is most evident in realia; the emergence of new realia in the material and spiritual life of society leads to the emergence of realia in language, and the time of the emergence of new realia can be established quite precisely, as the vocabulary is responsive to all changes in social life.

There is also a definition of the term reality that goes beyond the theory of translation and is treated as a concept in general. According to S. Vlahov and S. Florin, realia is a phenomenon characteristic of the cultural history, of the way of life of this or that nation, not found in other nations. The term realia, a word denoting an object, concept, phenomenon, also a phrase, proverb.

Many classifications have been created for the convenience of dealing with realia, but the most used is that of S. Vlachov and S. Florin. In their book "The untranslatable in translation", they gave a description of their classification.

The scheme they presented was as follows:

1. Subject division
2. Local division according to national and linguistic affiliation
3. Temporal division in synchronic and diachronic terms familiarity
4. Translation division

The stock of lexical units conveying background information is divided into a number of thematic groups. In the opinion of many professionals, V. S. Vinogradov's classification, which has been supplemented and amended, is the most successful.

1. Household realia
 - A. Dwelling, property: farm, suburban homestead
 - B. Clothing, attire: poncho, sombrero, hat
 - C. Food, drink: kvass, mate
 - D. Types of work and occupation: rodeo, farming
 - E. Currency, units of measure: ruble, peso, euro
 - F. Musical instruments, folk dances and songs, performers: tango
 - G. Folk holidays
 - H. Abbreviations: senor, madam
2. Ethnographic and mythological realia
 - A. Ethnic and social communities and their representatives: Maya, Creole
 - B. Deities, fairy-tale creatures, legendary places

3. Realia of the world of nature

- A. Animals: lama, bear
- B. Plants: oak tree
- C. Landscape, landscape: taiga, savannah

4. The realia of public life (current and historical)

- A. Administrative units and public institutions: canton, department
- B. Social organisations, parties, their functionaries and members
- C. Industrial and agrarian enterprises, commercial establishments
- D. Military and political divisions and ranks
- E. Civil offices and professions, titles and ranks: lord

5. Onomastic realia

There are many proper names in literary works and other texts.

A. Anthroponyms. A distinction is made between common names and surnames that name well-known public figures and often require special comments in translations

B. Toponyms. In translation studies it is reasonable to divide the names of geographical objects into ordinary and memorial toponyms.

C. Names of literary characters. Names of characters from other works of literature can be found all the time in literary texts. In translations such names are usually commented on. They characterise different characters by means of comparison or innuendo.

D. Names of companies, museums, shops, restaurants, etc. All of these names contain certain country-specific information that the translator needs to know in order to understand and reconstruct the text correctly.

6. Associative realia

- A. Vegetative symbols. They include names of plants.
- B. Animalistic symbols. In this case, the names of animals.
- C. Colour symbolism
- D. Folklore, historical and literary book allusions. They contain the image, behaviour, character traits of historical, folklore and literary characters to historical events, myths

E. Linguistic allusions. They contain an allusion to a phrase, proverb, catchphrase or popular expression.

7. Exoticisms and other occasional loanwords

They are concepts and things not related to our realia. These book words are necessary to understand a foreign language culture and history and their exotic origins become informative. Any language needs some number of loanwords naming the realia of a foreign language culture. Occasional loanwords are loanwords that do not go beyond one or more translated books.

The translator transcribes these foreign words as in the mother tongue he can not find them direct equivalents because of the lack of things, objects, phenomena or concepts in the target language.

According to S. Vlachov and S. Florin, translation of realia is part of a large and important problem of transmitting national and historical originality, which must date back to the very birth of translation theory as an independent discipline.

The question of the translation of realia is one of the most complex in translation theory and at the same time extremely important for any translator because it involves a number of heterogeneous elements, such as the culture of the translator, consideration of background knowledge, familiarity with the relevant environment, culture.

A rather brief definition of background knowledge was given by Fedorov. Background knowledge is a set of ideas about what constitutes the real background against which a picture of life in another country, another nation unfolds.

The notion of translation of realia is conditional, realia is usually untranslatable.

So the question is not whether we can or cannot translate a realia, but how we can translate it.

Techniques for translating realia can be reduced to two main types: transcription and translation.

Transcription implies the introduction into translated text by graphic means of the target language of the corresponding realia with the maximum possible phonetic approximation to its original phonetic form.

1. Translation of substitution

2. Neologism

a. calque

b. half-calque

c. assimilation

d. semantic neologism

3. Approximate translation

a. generic equivalence

b. functional analogy

c. description, explanation, interpretation

Thus, the question of how best to translate realia and non-equivalent vocabulary remains open.

The degree of approximation to the original depends on many factors, on the translator's skill, the characteristics of the languages and cultures being compared, the method of translation, the nature of the texts being translated, etc. The translator must not bring an element of their own perception into the text. The aim of translation is to preserve the content functions of the stylistic, communicative and artistic features of the original.

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