

THE WAYS OF TRANSLATING UZBEK REALIA INTO ENGLISH

Rahmatullayeva Malika Bakhodir qizi

Student, Tashkent State Pedagogical University,

Uzbekistan Scientific supervisor: D.V. Subanova

Email: malika030507@icloud.com

Abstract: *This article is dedicated to the study of the Uzbek cultural bound words and the ways of their translation. It highlights some methods and techniques of translation realia from the Uzbek into the English language. In this article, also, some difficulties of translating Uzbek cultural bound words and their solution is discussed through the examples.*

Key Words: *Realia, cultural-bound words, equivalence, transliteration, transcription, calque translation.*

In translation, Realia refers to words and expressions representing culture-specific material elements. Originating from medieval Latin, the term initially denoted "real things," emphasizing material rather than abstract concepts. The contemporary meaning of the word was coined by Bulgarian translators Vlahov and Florin, who conducted an in-depth study of realia. They highlighted the challenge realia pose in translation due to their localized nuances. It's essential to distinguish realia from terminology; while the latter is primarily used in scientific literature, realia, rooted in popular culture, appear across various text genres, with fiction often incorporating them for an exotic touch.

Cultural translation challenges often arise from misconceptions and misinterpretations, leading to difficulties in accurately conveying cultural words. Failing to appropriately transfer these words into the target language can result in drawbacks for the readers. One significant drawback is cultural misunderstandings, stemming from incorrect translation procedures. When the translator errs in rendering words into the target language culture, the message received by the target readers may differ from the intended one in the source text. Recognizing that words can have diverse meanings is crucial in preventing message misunderstandings. To mitigate cultural misunderstandings, it is essential to conduct thorough cultural word translation analysis during the translation process. This holds true, especially when examining national Uzbek meals, which are integral aspects of Uzbek culture.

Culture-bound words are generally rendered in the borrowing language through transcription, transliteration and calque translation, descriptive and explicatory translation. In this article some Uzbek realia and their translation into Uzbek is illustrated.

FOODS. There are meals cooked in a certain season. "*Chuchvara*" is a traditional dish in Uzbekistan with various types, such as meat dumplings, ting soup, boiled

dumplings, fried dumplings, dumplings with greens, potato dumplings, and more. Typically, this dish is accompanied by sour cream when boiled. The translation and description provide an opportunity for both Uzbek and international readers to understand this meal: "Chuchvara - Little dumplings."

"*G'ilindi*"- Thingly-sliced, crescent-shaped dough fried in butter and sprinkled with green onions. When translating this food, we use descriptive translation.

"*Hasip*"- A dish cooked with rice, liver and organs in the intestines of a sheep.

SWEETS. Uzbeks' traditional sweets also captivate global interest. The intrigue and fascination surrounding this topic led to the translation of ethnographic terms. "*Holva*" is a national sweet with ceremonial significance. In cultural rituals, when matchmakers visit the girl's house seeking her hand, and an agreement is reached, the girl's side presents a white headscarf and "holva" as a symbol of purity. This practice classifies "*holva*" as an ethnographic term, and its translation receives notable attention. Marilyn Petersen provides two definitions for this confection:

1. *Holva* - various types of confection.

2. *Holva* - a sweet dish made with sugar and flour, possibly colored red.

Novvot - a glossy, hard, colorless or yellowish confection made from sugar syrup. Consists of large sugar crystals. Widespread in the countries of the Near and Middle East. Contains 99.75% sucrose (sugar). Moisture does not exceed 1%. "Novvot" which is also considered type of candies translated into English as novvot – an amber colored hard sugar candy" and "rock sugar".

PLANT. "*O'sma*" - The leaves are long-lanceolate, the ones on the stem are unbanded, the edge is straight, and the stem is wrapped around the stem, forming a flower-like flower. It blooms and bears fruit in April and September. The flowers are yellow. The fruit is a thin, long, non-dehiscent pod. The juice of the plant leaves contains indigo dye. Since ancient times, in Uzbek households, women's eyebrows have been grown in yards to put .

CLOTHES. "*Doppi*" - is a light headgear. It has been common among the Iranian and Turkic peoples since ancient times. Among the peoples of Turkestan (especially in the territory of Uzbekistan and Tajikistan), it has become a type of national clothing. Uzbek hats differ from hats of other nations by their unique shape and decoration. The hat consists of three parts - a top (cut in the form of a circle and a square), a kazak (in the form of a flange) and a *jiyak*. It is decorated differently in different parts of Uzbekistan; parts look different when put together. A master hat maker is called a hat maker, and the profession of making hats is called a hatmaker.

To'n - (chopon) *Ton* or cape is a national upper garment; lined, long, sleeved, stand-up collar, open front. The blade will be straight. There are types of *Ton* with cotton and cotton without (bare layer consisting of avraaster) *Ton* is sewn straight, vertical and obliquely, sometimes it is sewn without being sewn (in this case, the twisted

lining of the *Ton* is glued to the avra from everywhere). *Ton* avra velvet, bekasam, kimkhob, etc. it is made of fabrics, chit and satin fabrics are used for the lining

Mahsi - The footwear consisted of *mahsi* (nice heelless step-in boots with a soft sole), and high boots made of rough leather or rubber. It was very handy and warm footwear which is quite popular even today.

In conclusion, the exploration of realia and the definition of peculiar features have been significant topics in both local and foreign linguistics for over fifty years. These lexical units serve as carriers of cultural elements, enabling researchers to uncover cultural codes embedded in language over centuries, reflecting specific aspects of national consciousness. Understanding the importance of realia is crucial, as it forms an integral part of linguistic knowledge and holds great relevance in examining the relationship between language and culture. This article focuses on the analysis of English and Uzbek food realias, delving into their etymology, distinctive features, structure, and various aspects. Through a semantic analysis of food realias, we've identified both similarities and differences, shedding light on their composition, structure, and preparation technology. This exploration has enhanced our understanding of unfamiliar food realias.

THE LIST OF USED LITERATURE:

1. D.Subanova. Ingliz tilidan o'zbek tiliga stilistik vositalar tarjimasi. "Lingvodidaktikaning fundamental va amaliy aspektlari" mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari to'plami. 2023-yil, 28-APREL, 462-467-betlar.
2. Musina N. M. Realia as a cultural phenomenon // Young scientist. 2017. No. 22. -pp. 481-484;
3. Karim Mahmudov. "Uzbek delicacies" - Tashkent: "Labor", 1989. –p. 427;
4. Korableva V. V. "Features of Translation of Tourist Texts about Spain (on the Example of a Tourist Brochure about Spain)" // Synergy of Sciences. – 2017. – No 7. – pp. 310–312. – URL: <http://synergy-journal.ru/archive/article014>