

The Linguocultural Study of Realia in the Texts of English Folk Tales

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ABSTRACT

This article is devoted to the linguacultural study of realia found in the texts of English folk tales. It examines the theoretical foundations of realia, the views of scholars, the classification of realia, their thematic groups, and linguacultural analyses of examples taken from folk tale texts representing each group. The article also analyzes the challenges of translating realia found in folk tale texts and proposes possible solutions to these translation issues.

Keywords: English folk tales, realia, geographic realia, ethnographic realia, socio-political realia, translation problems, transliteration, transcription, descriptive translation, linguacultural analysis.

1. INTRODUCTION

When literary works are translated from one language into another, it is natural for translation and linguacultural challenges to arise, particularly in preserving national and cultural characteristics and conveying them effectively to the target audience. In contemporary linguistics, the scope of research devoted to these issues continues to expand. Within this area of study, the focus of the present research is realia, one of the key concepts in linguocultural studies. National realia reflected in language are examined within the field of linguocultural country studies (linguocountry studies), which investigates culture-specific elements embodied in linguistic expression. In

linguocultural studies, realia are examined within the framework of non-equivalent vocabulary. Non-equivalent vocabulary refers to lexical units denoting objects and phenomena that are specific to the national culture of a particular people. In linguistics, non-equivalent vocabulary is defined as words and expressions that emerge under specific historical, social, economic, political, cultural, and other conditions during a particular stage in the development of a nation. These lexical units represent concepts and objects characteristic of a people's customs, traditions, culture, mentality, and way of life. Since they have no direct equivalents in the lexical systems of other languages, they cannot be translated by means of straightforward lexical correspondence [4: 32].

2. LITERATURE REVIEW

During the course of this research, we examined the scholarly views and theoretical approaches of numerous researchers. According to L. S. Barkhudarov, "Non-equivalent vocabulary consists of lexical units in one language that have no full or partial equivalents in another language" [6: 34]. Researchers such as E. M. Vereshchagin, V. G. Kostomarov, and A. V. Fedorov regard realia as non-equivalent lexical units. In other words, they argue that realia are not amenable to direct translation because they lack lexical equivalents in the target language. The Russian linguist and translator G. V. Chernov, in his works, likewise characterizes realia as "non-equivalent vocabulary" [6: 34].

A. V. Ivanov and L. K. Latyshev classified non-equivalent vocabulary into different categories for the purposes of linguistic analysis. A. V. Ivanov distinguishes three types of non-equivalent vocabulary:

1. Referential non-equivalent vocabulary;
2. Pragmatic non-equivalent vocabulary;
3. Alternative non-equivalent vocabulary.

According to Ivanov's classification, realia belong to the categories of referential and alternative non-equivalent vocabulary, depending on their specific characteristics.

L. K. Latyshev, in turn, classifies non-equivalent vocabulary into several types:

1. Realia words;
2. Temporarily non-equivalent terms;
3. Accidentally non-equivalent lexical units;
4. Structural exotisms (structural exoticisms) [7: 771-777]

L. S. Barkhudarov classifies non-equivalent vocabulary into the following categories:

1. Proper names that have no permanent equivalents in another language, including personal names and surnames, geographical names, as well as the names of enterprises, organizations, and newspapers;
2. Realia words denoting objects, concepts, and phenomena that exist in one linguistic and cultural community but are absent from the lexical system and everyday experience of another language community;
3. Accidental lacunae, that is, lexical units in one language that, for various reasons, have no equivalent in the lexical system of another language.

Barkhudarov's classification emphasizes that non-equivalent vocabulary encompasses not only culture-specific realia but also proper names and lexical gaps (*lacunae*) arising from differences between linguistic and cultural systems [1: 93-94].

The term "realia" originates from Medieval Latin and literally means "real things," that is, tangible, non-abstract objects. The concept of "realia" was first introduced into Russian translation studies in 1941 by Andrey Fedorov, who used it to refer to culture-specific objects and phenomena and proposed the term "realia words" (*slova-realii*). According to A. V. Fedorov, "realia" are "words denoting aspects of social life and material culture that refer exclusively to local phenomena and have no equivalent in the life or conceptual system of other peoples" [3: 160].

The first comprehensive study of realia was conducted by the Bulgarian translation scholars S. Vlahov and S. Florin, who established the modern understanding of the term. They argue that, because realia carry a strong local and cultural connotation, they often present significant challenges in translation [2: 63]. In their seminal work *Untranslatable in Translation* (*Непереводимое в переводе*), S. I. Vlahov and S. P. Florin define “realia” as follows: “Realia are words and word combinations that denote objects, phenomena, and concepts related to the life, everyday customs, traditions, culture, and social development of a particular people. They possess both national and historical (period-specific) characteristics” [2: 8]. Although G. D. Tomakhin was the first scholar in cultural and literary studies to classify realia according to their onomastic characteristics, Vlahov & Florin [2] conducted a more comprehensive analysis and proposed the following thematic classification of realia:

1. Geographical realia
2. Ethnographic realia
3. Socio-political realia [2: 50-58]

3. METHODOLOGY

This study employs a qualitative descriptive approach based on the principles of translation studies and lexical-semantic analysis. The research focuses on identifying culture-specific lexical units (realia) in English literary texts and determining appropriate translation strategies into Uzbek.

The research methodology consists of several stages: First, lexical units were selected from the source text using the continuous sampling method. The selected items include nouns and noun phrases referring to social institutions, administrative titles, geographical names, religious concepts, traditional food and beverages, units of measurement, clothing, household objects, and other culturally marked elements. Second, each lexical unit was analyzed lexicographically using authoritative English dictionaries, primarily the *Oxford English Dictionary*, *Cambridge Dictionary*, *Merriam-Webster Dictionary*, and

Encyclopaedia Britannica, in order to establish its denotative meaning, historical usage, and cultural background. Only information confirmed by these sources was used in the analysis. Third, the identified lexical units were evaluated according to the theoretical criteria proposed by S. Vlahov & S. Florin [2] in *Untranslatable in Translation* and V. S. Vinogradov (2001) in *Introduction to Translation Studies*. According to these scholars, a lexical item was classified as realia only if it denoted an object, institution, title, geographical feature, religious concept, or cultural phenomenon that is specific to the source culture and lacks a complete lexical equivalent in the target language. Lexical items having direct semantic equivalents in Uzbek or denoting universal concepts were classified as non-realialia.

During the analysis, special attention was paid to the distinction between realia and other lexical categories that are often confused with it, including dialect words, archaisms, historical words, professional terminology, and proper names. Dialectal words were not automatically treated as realia; they were classified as realia only when they referred to culture-specific objects or phenomena. Likewise, geographical names (toponyms) were regarded as geographical realia only when they represented real geographical entities with cultural or national significance.

Each lexical item was analyzed according to the following procedure:

1. Determination of dictionary meaning;
2. Identification of its cultural and historical background;
3. Examination of the existence or absence of an Uzbek lexical equivalent;
4. Classification as realia or non-realialia based on established translation theory;
5. Determination of the type of realia (geographical, ethnographic, socio-political, religious, historical, gastronomic, etc.);
6. Identification of the translation method used, such as transliteration, transcription, descriptive translation, calque, functional equivalent, or lexical equivalent.

The classification of translation techniques was based primarily on the translation procedures described by Vinay & Darbelnet (1958/1995), Peter Newmark (1988), and the recommendations of Vlahov & Florin [2] concerning the translation of culture-specific items.

This methodological framework made it possible to distinguish culture-specific realia from universal lexical items and to propose translation solutions that preserve both semantic accuracy and cultural specificity in Uzbek translation.

4. ANALYSIS AND RESULTS

An analysis of English folk tales reveals numerous instances of *realia*, which constitute the cultural layer of language. Indeed, folk tales preserve valuable information about a people's culture, way of life, social and political organization, geographical environment, and ethnographic background, making them an important source of linguocultural knowledge.

4.1. *Geographical realia*

4.1.1. *Natural geographical objects*

Lexical units denoting geographical features that are characteristic of England and have no exact counterparts in the geographical landscapes of other countries are also classified as "geographical realia." Examples found in English folk tales include "glen," "moor," and "Solent": "So he walked up "moors," down glens, till at last he came to a farm, from which the good man had gone away to market" (English fairy tales, 'Jack Hannaford', p. 39). A "glen" is a narrow, elongated mountain valley characteristic of the geography of Great Britain, particularly Scotland and Ireland. It cannot be regarded as fully equivalent to the English word "valley," as it refers to a more specific type of landform. Therefore, in Uzbek it is best rendered through translation by description as *tog'vodiysi*. Similarly, a "moor" is a type of open, uncultivated landscape typical of Britain, characterized by marshy ground covered with grasses, heather, and low shrubs. In Uzbek, it may be described as *botqoqlashganyaylov* or *bepoyonbutazorliqir*. However, its

meaning cannot be fully conveyed by a single lexical equivalent. Words such as “field” or “meadow” are not semantically equivalent, as they fail to capture the distinctive geographical and ecological characteristics of a “moor.” The “solent” is a strait located on the southern coast of England, separating the Isle of Wight from mainland Great Britain. It connects with the English Channel and has historically served as an important maritime route for commercial shipping and the Royal Navy. For this reason, this toponymic realia occasionally appears in English folk tales: “Up Silver Street he went, and down Gold Street, and at the end of Gold Street is the harbour and the broad **solent** beyond” (More English fairy tales, ‘The pied piper’. p. 4).

4.1.2. *Geographical objects associated with human activity*

English folk tales contain numerous references to geographical features and structures created by human activity that reflect the traditional way of life of the English people. Such culture-specific geographical realia include “farmhouse,” “cellar,” and “cottage”: “Every evening he used to come and see her, and stop to supper at the **farmhouse**, and the daughter used to be sent down into the **cellar** to draw the beer for supper” (English fairy tales, ‘Three sillies’, p. 10.) A “farmhouse” is commonly translated as *fermauyi* (“farmhouse”) in Uzbek and refers to a residential building that forms part of a farmstead, typically together with agricultural buildings and storage facilities. One of its components is the “cellar,” an underground storage space traditionally used in English households for preserving food and, especially, beer. A “cottage,” on the other hand, is a traditional English dwelling, usually located in rural areas and historically inhabited by farmers and ordinary villagers. Characteristically small and often featuring a thatched roof, it represents a distinctive element of English rural architecture. In Uzbek, the term may be rendered through transliteration as *kottej* or translated descriptively as *qishloquyi* depending on the context and the intended degree of cultural specificity: “Well, he set out, and he travelled a long way, and at last he came to a woman’s **cottage** that had some grass growing on the roof” (English fairy tales, ‘Three sillies’, p. 12).

4.1.3. *Names of endemic plants and animals*

The plant “flax” is frequently mentioned in English folk tales. Commonly translated as *zig'ir* (flax) in Uzbek, it has traditionally been cultivated by the English people primarily for the production of linen and the spinning of thread. Because of its close association with the traditional lifestyle, domestic economy, and textile production of the English people, “flax” functions as a culture-specific lexical item and may therefore be classified as a geographical realia: “I’ll come to your window every morning and take the **flax** and bring it spun at night” (English fairy tales, ‘Tom Tit Tot’, p. 5)

4.2. *Ethnographic realia*

Ethnographic realia are linguistic units that reflect the national culture of a particular people. As culture-specific elements encoded in language, they constitute one of the central objects of study in linguocultural research, which examines the interrelationship between language and culture. An analysis of English and Uzbek folk tales reveals a wide range of ethnographic realia related to everyday life, including household utensils, food and drink, clothing, customs and traditions, rituals and festivals, occupations and tools of labor, art and culture, and monetary units.

4.2.1. *Realia related to occupations and tools of labor*

English folk tales contain numerous occupational terms, including “cobbler,” “watchmaker,” “miller,” “butcher,” “hen-wife,” “magistrate,” “waggoner,” “shepherd,” “ploughman,” “countryman,” “cattle-keeper,” “ditch-digger,” “well-digger,” “spae-wife,” “scullion girl,” and “tinker.” While occupations such as “cobbler,” “watchmaker,” “miller,” and “butcher” have direct lexical equivalents in Uzbek, others – such as “hen-wife” (a woman who raises poultry), “spae-wife” (a female fortune teller), “scullion girl” (a female kitchen servant of the lowest rank), and “tinker” (an itinerant mender of metal household utensils) – have no direct counterparts in Uzbek culture. These occupational terms may therefore be regarded as lacunae (lacunar units), since they cannot be adequately rendered by a single

lexical item in Uzbek. Instead, their meanings must be conveyed through translation by description. The term “magistrate,” which may be translated as “magistrate judge” or “local magistrate,” refers to a judicial office found in the British legal system. In Uzbek folk tales, a comparable social function is typically represented by the figures of the *qozi* or *qozikalon* (chief judge), although these titles belong to a different historical and cultural tradition. Likewise, “shepherd” and “cattle-keeper” correspond to the broader Uzbek concept of *cho'pon*, while “ploughman” and “countryman” may be translated by the general term *dehqon* (“farmer” or “peasant”). This is because Uzbek traditional culture does not distinguish “ploughman” as a separate occupation; agricultural work involving the cultivation of land was traditionally carried out by farmers in general. Similarly, the English occupational terms “ditch-digger” and “well-digger” have no direct lexical equivalents in Uzbek folk culture. In Uzbek folk tales, such activities are commonly associated with the broader occupational title *mirob*, a person responsible for irrigation management, including the construction and maintenance of canals and wells, the regulation of water distribution, and the supervision of irrigation systems. Consequently, these English occupational terms are best translated descriptively rather than through direct lexical substitution.

4.2.2. *Clothing-related realia*

English folk tales contain a number of ethnographic realia denoting items of traditional clothing, such as “gown,” “girdle,” “pantaloons,” and “breeches.” For example: “Well, so they were married. And for eleven months the girl had all she liked to eat, and all the gowns she liked to get, and all the company she liked to keep” (English Fairy Tales, ‘Tom Tit Tot,’ p. 3). A “gown” is a long, loose-fitting garment traditionally worn on formal or ceremonial occasions. In the context of English folk tales, it often denotes elegant attire associated with royalty or the aristocracy. In modern Uzbek, the term is sometimes translated as *mantiya* (“robe” or “gown”), although its precise meaning depends on the context. The term “girdle” may be translated as *korset* (“corset”)

or *bog'ich* ("belt" or "waistband"). It refers to a garment characteristic of Western dress culture and was an integral part of women's fashion during the nineteenth and early twentieth centuries. As such, it reflects the aesthetic ideals and clothing traditions of English society and therefore constitutes an example of ethnographic realia: "In her golden hair were pearls and precious stones ; you could not see her waist for her golden **girdle**, and the golden fringe of her white dress came down over her lily feet" (English fairy tales, 'Binnorie', p. 44). In English culture, "pantaloon" traditionally refer to long, close-fitting trousers worn by men, while in certain historical contexts the term may also denote short, loose undergarments worn by women. "Breeches," by contrast, are close-fitting trousers extending to the knee and fastened or tied just below it. Both pantaloons and breeches are plural nouns in English and represent culture-specific items of historical clothing. Since Uzbek lacks direct lexical equivalents for these garments, they are most appropriately rendered through translation by description as *uzun shim* ("long trousers") and *kalta shim* ("knee-length trousers" or "short breeches"), respectively. "And what do you call these? said he pointing to his **pantaloon**: "**Breeches** or trousers, or what ever you please, sir." (English fairy tales, 'Master of all masters', p. 230).

4.2.3. Gastronomic realia

Every nation possesses traditional foods that reflect its unique culture, and it is therefore natural to encounter culture-specific names of foods and beverages in folk tales. English and Uzbek folk tales preserve numerous gastronomic realia that are characteristic of their respective cultures. In English folk tales, examples include "pudding," "gruel," and "bannock": "I bought me a pudding, my lady, my lady, I bought me a **pudding**, my lady" (English fairy tales, 'Mouse and Mouser', p. 49). In English culture, "pudding" is a traditional dessert that occupies an important place in the national cuisine and is especially associated with festive occasions and holiday celebrations. Since Uzbek has no direct lexical equivalent for this culture-specific dish, the term is most appropriately rendered through

transcription as puding, thereby preserving its cultural identity while remaining comprehensible to Uzbek readers: “Make some **gruel** for the young master, they said to the cook” (English fairy tales, ‘Cap o’ Rushes’, p. 55). “Gruel” is a traditional dish of English cuisine consisting of a thin porridge made by boiling oats or barley in water or milk. Historically, it was regarded as a staple food for the poor and for domestic servants in England. As this dish has no direct equivalent in Uzbek cuisine, the term is best rendered through translation by description as *suyuqbo’tqa* (“thin porridge” or “watery porridge”), which accurately conveys its form and function to the target reader: “So he went away on his journey; and after he had travelled a far way, he met with an old woman that asked him if he would give her a bit of his **bannock**” (English fairy tales, ‘The Red Ettin’, p. 140). “Bannock” is a traditional flatbread characteristic of English and, especially, Scottish cuisine. It is typically made from barley, oat, or wheat flour and has long been a staple food in rural communities. In Uzbek, the term may be rendered through transcription as *bennok* or through translation by description as *yassi non* (“flatbread”). In addition to traditional foods, the folk tales examined also contain references to beverages that are specific to English culture: “She was furnished with rich dresses, and with sugar, almonds, and sweet meats, in great quantities, and a large bottle of **Malaga sack**” (English fairy tales, ‘The three heads of the well’, p. 236). “Malaga sack” is a strong, sweet white or golden wine originally produced in the Málaga region of Spain and the Canary Islands. It became especially popular in England during the sixteenth and seventeenth centuries. As this beverage has no established equivalent in Uzbek, it may be translated through transliteration as “Malaga saki,” thereby preserving its historical and cultural identity. “Malaga sack” is a strong, sweet white or golden wine originally produced in the Málaga region of Spain and the Canary Islands. It became especially popular in England during the sixteenth and seventeenth centuries. As this beverage has no established equivalent in Uzbek, it may be translated through transliteration as “Malaga saki,” thereby preserving its historical and cultural identity. Another example is “mead,” which the *Cambridge*

Dictionary defines as a traditional alcoholic beverage made from fermented honey. It is one of the oldest drinks in English culture and frequently appears in historical and folkloric contexts. Since there is no direct lexical equivalent in Uzbek, “mead” may be rendered through translation by description as *asalli vino* (“honey wine”), which accurately conveys the nature of the beverage to the target reader: “Why the very **mead** and beer in the barrels was not safe from them” (More english fairy tales, ‘The pied piper’, p. 1).

4.3. *Socio-political realia*

4.3.1. *Realia denoting socio-political life*

According to the classification proposed by Vlahov & Florin [2], “realia” also include political organizations, social movements and phenomena, cultural institutions, social classes, governing authorities, as well as official titles and ranks. In English folk tales, the word “fair” may likewise be classified as a socio-political realia. This is because a “fair” is not merely a place where buying and selling take place; rather, it is a periodic public event that combines trade, handicrafts, livestock trading, and various forms of entertainment. Unlike a “market,” which primarily refers to a regular place of commerce, a “fair” has broader social and cultural functions and occupies an important place in English social life: “There is a **fair** at the neighbouring town.” (English Fairy Tales, “Mr. Vinegar,” p. 28); “Little pig, there is a **fair** at Shanklin this afternoon; will you go?” (English Fairy Tales, ‘The Three Little Pigs’, p. 72). In the latter example, the word “fair” refers not simply to a marketplace but to a festive public event serving as a venue for entertainment and social interaction. Consequently, it represents a culture-specific, socio-political realia rather than an ordinary commercial market.

4.3.2. *Realia denoting titles, ranks, official positions, and social classes*

English folk tales frequently refer to titles of nobility and high-ranking officials associated with the British aristocracy, including “Sir,” “Lord,” “Lady,” “gentleman,” “knight,” “sheriff,” “duke,” “earl,” and “baron.” These titles represent

culture-specific socio-political realia, as they reflect the hierarchical structure of British society and the country's historical system of governance and nobility: “**Sir** William came wooing the elder and won her love, and plighted troth with glove and with ring” (English fairy tales, ‘Binnorie’, p. 44). In English, the title “Sir” has two principal uses. When it precedes a personal name, it denotes the honorary title of knighthood conferred within the British honours system; when used independently, it functions as a respectful form of address. In the example above, “Sir” refers to the honorary rank of a knight within the British monarchy and is therefore treated as a socio-political realia. Similarly, the words “Lady,” “gentleman,” and “Lord” have two distinct meanings depending on the context. First, when they function as polite forms of address, they may be translated into Uzbek as *xonim* (“madam”) and *janob* (“sir” or “gentleman”). Second, when they denote members of the British aristocracy or specific social classes, they should be rendered through transcription or transliteration as *Ledi*, *jentlmen*, and *Lord*, respectively. In this latter sense, they constitute socio-political realia because they represent titles and social distinctions unique to British culture and society: “The **gentleman** tells him, “Now there are two more things you have to do, and then you shall have my daugh ter in marriage” (English fairy tales, ‘Jack and his Golden Snuff-box’, p. 86); ““**Lord** Mayor of London!’ said he to himself” (English fairy tales, ‘Whittington and his cat’, p. 179). The term “knight” is translated into Uzbek as *ritsar* and refers to a mounted warrior of high social status who, in medieval England, served the king or a feudal lord. As an institution unique to the medieval European social and military system, the title knight represents a socio-political realia and is most appropriately rendered through transliteration as *ritsar* [8]: “They were married the next morning, and soon after went to the Court of King Arthur, where Jack for his many great exploits, was made one of the **Knights** of the Round Table” (English fairy tales, ‘Jack the Giant-Killer’, p. 111). A “sheriff” is a royal official appointed to administer a county in England. Traditionally, the office of the “sheriff” involved responsibilities such as maintaining law and order, overseeing judicial

administration, collecting taxes, and performing ceremonial duties on behalf of the Crown. As this office is closely associated with the historical administrative system of England, sheriff constitutes a socio-political realia. In Uzbek, the term is most appropriately rendered through transliteration as “sheriff” or, where necessary, through translation by description as *qirroliktomonidantayinlangangraflikamaldori* (“a county official appointed by the Crown”) [9]: “A day for the wedding was soon fixed ; and they were attended to church by the **Lord Mayor**, the court of aldermen, the **sheriffs**, and a great number of the richest merchants in London, whom they afterwards treated with a very rich feast” (English fairy tales, ‘Whittington and his cat’, p. 185).

Within the British peerage, there are five hereditary ranks of nobility below the royal family: “duke,” “marquess,” “earl,” “viscount,” and “baron.” These titles constitute important socio-political realia, as they reflect the hierarchical structure of the British aristocratic system and have no exact counterparts in Uzbek culture. The title “duke” is the highest hereditary rank in the British peerage, immediately below the royal family. It denotes a noble of the highest status outside the monarchy and is traditionally associated with extensive privileges, landownership, and political influence. Since there is no direct lexical equivalent in Uzbek, the term is most appropriately rendered through transliteration as *gersog*, thereby preserving its historical and cultural specificity: “But above all, I grieve for a **duke**’s whom they fetched from her father’s garden, carrying her through the air in a burning chariot drawn by fiery dragons, when they secured her within the castle, and transformed her into a white hind” (English fairy tales, ‘Jack the Giant-Killer’, p. 114). The title “earl” is a rank of nobility unique to the British peerage and is traditionally regarded as the British equivalent of the Continental European title count. In Uzbek, it is conventionally translated as *graf*. As this title reflects the historical and social structure of the British aristocracy and has no indigenous equivalent in Uzbek culture, it is classified as a socio-political realia: “One fine summer’s day **Earl Mar**’s daughter went into the castle garden, dancing and tripping along” (English fairy tales, ‘Earl Mar’s daughter’, p. 166). The title “baron” is the

lowest hereditary rank within the British peerage: "Don't be downhearted, my man, said the Baron" (English fairy tales, 'The fish and the ring', p. 199).

CONCLUSION

The analysis demonstrates that not every historical, dialectal, religious, or culturally colored lexical item can be classified as realia. The classification of culture-specific units requires not only semantic analysis but also consideration of their cultural specificity and the availability of lexical equivalents in the target language. Following the theoretical framework proposed by Vlahov & Florin [2], only those lexical items that denote culture-bound phenomena and lack complete lexical equivalents in Uzbek were identified as realia. The study revealed that administrative titles (e.g., "lord mayor," "sheriff," "beadle"), titles of nobility (e.g., "duke," "earl," "baron," "viscount"), geographical names (e.g., "Solent"), traditional foods and beverages (e.g., "bannock," "mead," "Malaga sack") and certain historically specific institutions represent genuine culture-specific realia because they embody elements unique to the source culture and cannot be replaced by direct Uzbek lexical equivalents without some loss of cultural information. The analysis further confirms that the choice of translation strategy depends largely on the type of lexical unit. Culture-specific realia are most effectively rendered through transliteration or transcription accompanied, where necessary, by explanatory translation, whereas non-realra are generally translated through direct lexical equivalents or descriptive translation. This distinction helps preserve both semantic accuracy and the cultural identity of the source text.

Overall, the study confirms that the identification of realia should be based on objective translation-theoretical criteria rather than on the historical age, rarity, or stylistic coloring of lexical items. Applying the criteria developed by Vlahov & Florin [2] enables a more consistent differentiation between genuine culture-specific realia and universal vocabulary, thereby

contributing to more accurate and culturally adequate English-Uzbek literary translation.

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