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# The Problem of Realia and National Words in Literary Translation (Based on the translation of Gafur Gulyam's novella "Yodgor")

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**Abstract:** Translation can be seen as a process, which deals with comprehending the content of a text in one particular way and representing it again in another. From the perspective of a product, it indicates what the impression made by that text is on the culture of that target language. The translator's skill reflected in the quality of a translation and how well it's assimilated into the target culture. The main difficulties that arise for a translator in the process of its conversion are associated with the transfer to the target language of cultural concepts, realia, traditions and words relating to national realities. In this study, the problems of content and solutions to them were analyzed on the example of translation of Gafur Gulyam's novella "Yodgor".

**Keywords:** realia, national words, transcription, transliteration, descriptive translation, calque, phrase.

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## Introduction

"Translation, at its core, is taking the meaning of a text and reproducing it in another language." [1] Yet, while maintaining meaning is a simple rule to follow, there are multiple difficulties that the translator faces when he/she encounters challenges on this issue; it is indeed, particularly in literary translation. Translation is mostly categorized into two kinds, scientific and Urdu literary. Of these two, literary translation is the more complex, as the translator works with not just words but also emotions and culture. The translator thinks as the source language author did, and remakes the whole thing into the new found language. "Translation has also some interpretative function [2]. What makes this so is that some researchers use interpretation in assessing literary translation — meaning explaining, interpreting and recounting the original in a different language." Each author writes through their own culture and experiences. Particularly for literary translation, the translator not only needs to be familiar with the target language, but also his/her culture, history and daily life. This way, the translator can enhance the performance of their work and naturally conduct the translation process [3]. In this regard, Edward Sapir said: "People living in different societies view the world in their own particular way." [4] This means that every country has its own worldview by definition. As the translation process goes on, he embraces the culture of the target language and views things from the perspective of those people. So to day the number of readers interested by translated

foreign literature is growing in Uzbekistan. The rate of Uzbek literature translation into other languages is not terribly high. By means of this small research, some examples of methods used in rendering translations of Uzbek works to the world readers were examined at large. Scientific methods of elimination of national words and realia problems during the process of literary translation are multifactorial. Specifically, the most commonly used types are transliteration, transcription, calquing and descriptive translation [5].

Transliteration – the act of (re)constructing (rendering) a text from one alphabet into the letters of another alphabet in letter-by-letter format. All letters are substituted by a matching letter of the opposite system or some other designated symbol. Example: Registon – Registan.

Transcription (Lat. Phonetic transcription (from the Greek phone (φώνη) – sound; and grapho (γράφω) – writing, i.e. Example: Interview – intervyyu.

Descriptive translation – the transference of artistic images, stylistic devices and emotionality of a literary work, poetry or text into a second language not in an interlinear map manner but in full-fledged scenes, images and vibrations. Example: Duogo'y – well-wisher.

Calque (loan translation) - A form of creating a new word by translating the constituents parts (morphemes or words) of >A< other language word for word. Example: Skyscraper – osmono'par.

### Methodology

Translation is the recreation of a source text's original meaning, but located within the target language. "Re-creation can mirror new ideas, new inventions and new genres; it is the history of translation, the history of literary innovation or bringing one culture's capabilities to another." By translating, readers of the target language become acquainted with their own history, culture and everyday life in the source language. A natural and fluent translation attracts the reader's curiosity. Hence, translating is not only replacing word for word and has also been the bridge to disclosure and connect.

Uzbek translators have skillfully brought Gafur Gulyam's novella "Yodgor" into English. Similar to other Uzbek literary works, in "Yodgor," we see nationality and culture, and it is worthy of recognition that during the translation process translators made them sound natural. "A translation can only represent a harmonious echo of the original in every aspect through the empowered labor and talent of the translator." Each community associates words with its culture. The problem of realia is one of the most common problems encountered in translation.

### Result and Discussion

Realia means things, concepts, or words of a nation that relate to its lifestyle, culture, history and customs (powerful) which cannot be translated into other languages. These are challenging for the translator to convey because they do not have a direct equivalent (similarity) in the target language. *Тактические приемы введения реалий в текст перевода Введение релевантных реалий — одна из самых сложных задач в процессе перевода.* As G. Salomov observed: "if national customs, objects or phenomena are single — they are not translated." They are generally transcribed and transliterated, along with some further explanation for a reader not from the culture in question. The best techniques in translating realia are transliteration and transcription, "which gives a full expression of the specific word by the original" (Dallari 2008). [6] These techniques create neologisms in the other language, maintaining the shape and national essence of the original. This helps the readers of the target language to form an understanding regarding the cultural units of the source language. Meanwhile, the realia in the translation of the novella Yodgor was

based on transliteration and transcription methods, adapting each word to English culture and conversational style. To make sure these words do not pose difficulty for the readers of the target language, each term has a simple and clear definition. Thus these definitions help to make both method more effectively [7].

**Table: Realia and Translation Methods in "Yodgor"**

No.	Uzbek Realia	Translation Method	English Translation and Definition
1	Ayvon	Transcription	<b>Ayvan</b> – a large, vaulted hall or space, walled on three sides and open on one side.
2	Belbog'	Transcription	<b>Belbog</b> – a strip of cloth tied around the waist to hold clothing in place or used as an accessory; literally means "sash."
3	Bo'g'irsoq	Transcription	<b>Bugirsok</b> – a traditional fried dough food, typically made from flour, eggs, milk, and butter, shaped into small balls.
4	Cho'zma	Transcription	<b>Chuzma</b> – a traditional dough made like flatbread and deep-fried until semi-crispy and golden.
5	Chust do'ppi	Transliteration	<b>Chust duppi</b> – [tʃust duppi] a traditional Uzbek national cap (skullcap).
6	Paranji	Transliteration	<b>Paranji</b> – a traditional Central Asian robe, often worn with a veil.
7	Musallas	Transliteration	<b>Musallas</b> – (also spelled musalla) a traditional Central Asian fermented drink made by fermenting a mixture of grains such as barley or wheat.
8	Patir	Transliteration	<b>Patir</b> – a type of traditional Uzbek flatbread, usually round and thick, often baked in a tandoor (clay oven).
9	Chalpak	Transliteration	<b>Chalpak</b> – a traditional Uzbek fried dough dish made from simple ingredients like flour, water, salt, and sometimes yeast.
10	Palov	Transliteration	<b>Palov</b> – also spelled pilaf, plov, or osh.

Translation and Cultural Adaptation. In addition, it is known that the Uzbek language is a rich language with a large number of national terms. One of the basic conditions of the translation process is that the translated text should also express a meaning as salient as in the source text. For the novella *Yodgor*, they preserved natural resonance of the work by actually transforming Eastern culture into Western; This practice preserved the fidelity and the emotional delivery of the translation. "Culture is the complex whole that includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society; it absorbs history, social systems [8] social system#fin3historyHistorySocial systemReligionDaily customsTradition."

Solution to the problem of retaining the meaning and communicative effect of national-cultural words in a foreign language — descriptive translation method. In this approach, words are changed to obey the customs of target language. The key difference from translating realia is that partial equivalents for these words can often be found in the target language. A similar word does not mean the same concept as there is always a space to find a word that can be clear to readers of translated work and convey the needed sense, meaning. In the translation of *Yodgor* under our study, equivalents were skillfully provided that are intrinsic to English culture and people [9].

**Table:** Translation of National-Cultural Words.

No.	Uzbek Word	English Translation	Contextual Meaning / Method
1	Subh	In the morning	Used to denote the early dawn or daybreak with a poetic or cultural nuance.
2	Juvon	Divorced woman	Translated as "woman who is divorced" to convey the specific social status implied in the original.
3	Pochcha	Brother-in-law	A kinship term translated using the closest English functional equivalent.
4	Oppoq oyi	White mum	A descriptive translation of an affectionate, culturally-specific term for a female elder or mother figure.
5	Talaq	Talaq	<b>Talaq</b> – the formal process of divorcing one’s wife in accordance with Islamic law (Sharia).
6	Mulla aka	Mulla aka	A respectful and affectionate term used in Central Asia, particularly Uzbekistan, to address an elder or learned man.

Translate Idioms and Proverbs Native to the Nation When we are tackling the hurdles of translation, obviously we have to discuss idioms and proverbs in national languages. Proverbs and idioms are widely and skillfully used in the daily life of the Uzbek people. These terms are incredibly hard to translate because each has an ancient, innate significance that must be retained in its most primal form in the target locale. We have to first check if they are translatable to the target language. As the linguist Roman Jakobson observed: “There is no full equivalence between code-units in different languages. Meaning and equivalence problem includes differences of structure, terms, grammar as well lexical forms in the languages.” [10, 11] In some ways Jakobson is correct — idioms and proverbs hold varying degrees of cultural importance in each culture. Perfect matches are quite rare; what we commonly encounter is full-on joint or partial semantic overlap. “Choosing the optimal term from a set of more or less synonymous words is still one of the major problems at the heart of translation studies.” [12, 13]

If you can find a number of such units in the target culture related to the idiom in the original text, then you will first have to choose one which may correspond most closely with what is meant by the source culture. When there is no direct match found in the process, it uses the calque (loan translation) method. The literal adoption of idioms and proverbs may not be the most effective approach to translation as it helps retain context. Similar to loanwords, quite a few of these established calques on some point will also become an essential part of the language. The primary translation method for idioms and proverbs were calque in the six chapters of the novella *Yodgor*. In order to keep the process natural, words were swapped with their nearest functional equivalents [14, 15].

Examples of Idioms and Proverbs:

Tuvangdin fil bog'lamoq– To tie an elephant with a hair. (Calque)

Тирноқ билан тоғ қопармоқ — To move a mountain with a fingernail. (Calque)

Yetim qo'zi asrasang og'zi burning moy etar, yetim bola asrasang og'zini burning qon etar – If you raise an orphan, he will bleed you. (Functional equivalence/Calque)

### Conclusion

This, to some extent resembles difficult and not direct to establish trying process of affording national identity as conceiving literary translation during which cultural exchanges take place naturally that actually facilitates the way nations view each other.

Translation as art: hugging people through words In the case of Yodgor, whom I hope you all will read in the talented translation, translators have used simple means to achieve a natural result and help the reader understand words and units of Uzbek culture without difficulty. Going deeply into all the problems faced when transferring it to another language while preserving its meaning and spirit, also adds value to the work. Members of both cultures incredibly value when translation problems are resolved while remaining faithful to the source language and making sense in the target one, And such translations will continue to have their readers for years to come.

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