

**LINGUISTIC AND CULTURAL ASPECTS OF TRANSLATION OF REALIA AND
SUBSTANDARD VOCABULARY IN THE WORKS OF ERNEST HEMINGWAY**

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Abstract. This article examines the linguacultural and translation aspects of realia and substandard vocabulary in Ernest Hemingway's prose. These two lexical categories are crucial components of linguistic and cultural identity, reflecting national mentality, historical context, and sociocultural realities. The study analyzes the ways in which E.M. Hemingway utilizes culture-specific and colloquial expressions to achieve stylistic authenticity and psychological realism.

Drawing on the works of S. Vlahov and S. Florin, Yu. Naida, A. Vezhbitskaya, and contemporary Uzbek researchers M. Rakhmatullaeva, M. Makhsudalieva, and N. Lapasov, the author identifies the main translation strategies for conveying such elements into other languages, particularly Russian and Uzbek. The article argues that adequate translation of realia and substandard vocabulary requires a comprehensive approach combining linguistic equivalence, cultural awareness, and pragmatic sensitivity. The results highlight the need to develop intercultural competence as a prerequisite for effective translation and language teaching.

Key words: realia, substandard vocabulary, translation strategies, linguacultural approach, intercultural communication, equivalence, stylistic adaptation.

Introduction. The relationship between language and culture is one of the key issues in modern linguistics. Each language reflects the worldview, history, and mentality of its people. In this context, the concept of realia —lexical units denoting culturally specific objects, phenomena, or concepts characteristic of a particular nation—occupies a special place in scientific research. Realia accumulate the material and spiritual heritage of a people, thereby playing an important role in the process of intercultural communication.

Along with realia, substandard vocabulary —including slang, jargon, colloquialisms, and dialectal expressions—represents another dimension of linguistic richness. It expresses social identity, emotional tone, and the stylistic authenticity of speech. When realia and substandard vocabulary appear in literary texts, they become an important means of expressing national character and the realism of the narrative. However, these same elements present significant challenges for translators seeking to convey them adequately in a different cultural and linguistic context. Ernest Hemingway's prose serves as a striking example of the close connection between linguistic form, cultural content, and authorial intent. His laconic style, straightforward dialogue, and use of colloquial American speech create the illusion of naturalness and simplicity, concealing a deep cultural layer. Translating such texts requires translators not only linguistic competence but also cultural and cognitive intuition.

This article aims to analyze the linguacultural nature of realia and substandard vocabulary in the works of Ernest Hemingway, as well as to explore the key translation strategies that ensure an adequate and culturally sensitive rendering of these elements. The study draws on both classical and contemporary theories of translation and linguacultural analysis.

LITERATURE REVIEW AND THEORETICAL FRAMEWORK.

The study of realia as a linguistic phenomenon began in the mid- 20th century thanks to the work of Bulgarian researchers S. Vlahov and S. Florin. In their seminal monograph, "The Untranslatable in Translation" (1980), the concept of realia was identified as a special category of vocabulary, encompassing several subtypes: geographic, ethnographic, socio-political, cultural, religious, and everyday realia. According to the authors, realia are literally untranslatable, as they denote objects and phenomena characteristic exclusively of a single culture. Consequently, the translator must seek contextual and functional correspondences using adaptive strategies.

S.I. Vlahov and S. Florin proposed six basic methods for translating realia: transcription, transliteration, calque, descriptive translation, functional analog, and contextual substitution. These methods still form the basis for most modern approaches to translating culture-specific vocabulary. Later, Eugene Nida developed this concept in his theory of dynamic equivalence , according to which translation should not ensure literal accuracy, but rather preserve the communicative effect identical to the original's impact on the reader. Anna Wierzbicka developed a cognitive-cultural model using the natural semantic metalanguage (NSM) method, demonstrating that culture is anchored in the keywords of a language and reflected in their semantic structures. Similarly, J. Lakoff and W. Labov, in their sociolinguistic studies, demonstrated how language reflects social stratification and the structure of thought. U. Labov particularly emphasized that the use of substandard forms serves as a marker of group identity, solidarity and social hierarchy.

In recent years, Uzbek scholars have made significant contributions to the development of linguacultural and translation studies. For example, N. Lapasov studied the role of realia in English language teaching, noting that cultural context facilitates better vocabulary acquisition. M. Rakhmatullaeva analyzed methods for translating Uzbek realia into English, emphasizing the importance of combining transliteration and a descriptive approach. A. Tukhtamurodova proposed a linguacultural model for analyzing realia in a bilingual environment, while M. Makhsudalieva and M. Kosimova focused on the problem of conveying realia and idiomatic expressions in interlingual translation.

Thus, the works of these researchers form a theoretical basis for analyzing the use of culturally and socially marked elements in E.M. Hemingway's prose. His texts demonstrate the interaction of realities and substandard expressions, creating unique material for the study of translation models and linguacultural patterns.

LINGUOCULTURAL ASPECTS OF REALITIES IN THE WORKS OF E.M. HEMINGWAY

Ernest Hemingway's prose is deeply rooted in the reality of his time and the cultural milieu in which he lived and worked—from the battlefields of World War I to the cafés of Paris and the fishing villages of Cuba. His works are imbued with realities that represent the material and cultural artifacts of specific social and geographical contexts.

Thus, in the novel "A Farewell to Arms!" there are numerous military realities: mess hall (soldier's mess hall), ration (rations), ambulance unit (medical detachment), battalion (battalion), medal (medal). These words create a reliable image of army life and convey the atmosphere of war. In the novel "The Sun Also Rises" (The Sun Also Rises (literally, "Rises ") uses Spanish realia— fiesta , " torero , " aficionado , " and "sangria "—which immerse the reader in the

Spanish cultural environment and lend the narrative a national flavor. According to A. Tukhtamurodova, realia constitute the text's "national-cultural code," linking linguistic form with ethnographic content. Translating such units requires preserving not only the denotative but also the connotative meaning. In the Russian translations of E.M. Hemingway by T.M. Litvinova and L.K. Chukovskaya, many realia are preserved in their original form ("fiesta, " "tapas," "matador"), which corresponds to the strategy of foreignization (according to L. Venuti) and helps preserve the cultural flavor of the original. However, other translators prefer a strategy of domestication, replacing foreign realia with more familiar analogues. For example, "barroom" is sometimes translated as "tavern" or "inn," which makes the text easier for Russian readers to understand but also erases its American specificity. As M. Rakhmatullaeva notes, the translator must "balance between authentic representation and cultural accessibility."

E.M. Hemingway, with his laconic style, imbues every element with special significance. In his prose, realities become markers of deep cultural meaning, hidden beneath the apparent simplicity of the narrative. This technique, the "iceberg effect," suggests that entire cultural layers lie beneath the surface of a brief phrase. The success of cross-cultural translation depends on the translator's ability to recognize and convey these hidden meanings.

SUB-STANDARD VOCABULARY AND ITS STYLISTIC FUNCTIONS

Along with realities, substandard vocabulary occupies a central place in Hemingway's artistic style. His dialogue is replete with colloquial forms, abbreviations, and colloquial expressions, creating the effect of lively American speech. Words such as "ai n't," "gonna," "hello," "buddy," "kid," and "dame" lend naturalness, emotional coloring, and social nuance to the speech. As William Labov noted, such forms are not simply grammatical deviations but sociolinguistic markers of identity. They signal characters' belonging to a particular social group, reflecting their closeness or distance, as well as their emotional state. In E.M. Hemingway's texts, these speech features become expressive means of psychological characterization—be it soldierly brotherhood, friendly gatherings in a bar, or the informal communication of athletes. In translation, such vocabulary is often neutralized. Russian equivalents like "friend" or "guy" don't convey the same informality and emotional intimacy as "buddy" or "kid." Similarly, the expression "helluva" when translated as "it wasn't easy," the phrase "time" loses the expressiveness and colloquial energy of the original. M. Makhsudalieva notes that such losses are explained by cultural asymmetry: what is natural in one linguistic environment may be perceived as rude or inappropriate in another. To compensate for these losses, translators resort to compensatory techniques, introducing emotionally charged words or colloquial expressions in other parts of the text. Yu. Naida called this functional equivalence—preserving the emotional and pragmatic effect while changing the form. The main challenge is to preserve the laconicism and dynamism of E.M. Hemingway's style without resorting to excessive liberties or stylistic smoothing.

TRANSLATION STRATEGIES: BETWEEN ADEQUACY AND ACCEPTABILITY

The process of translating realities and substandard vocabulary in Ernest Hemingway represents a constant choice between adequacy (faithfulness to the original) and acceptability (understandability and naturalness for the reader of the translation). According to Gideon Turri's model, these two poles determine the translator's behavior depending on the cultural and functional objectives of the translation.

S.I. Vlahov and S. Florin's typology offers a practical tool for achieving this balance. Thus, transliteration and calque help preserve form and meaning; descriptive translation and functional analogies ensure clarity; cultural substitution and omission are used when a literal translation is impossible. In Hemingway's texts, a combined approach yields the best results. For example, "Thanksgiving" is usually calqued as "Thanksgiving Day," while "barbecue" requires a descriptive translation: "grilled meat over coals." Spanish realia (*aficionado* , *fiesta*) are preferably left untranslated to preserve the atmosphere. As for colloquial expressions, adaptive equivalence is preferable: "buddy" can be translated as "friend" or "pal" depending on intonation and context. A. Tukhtamurodova introduces the concept of linguocultural density—the degree of concentration of culturally specific elements in a text. In cases of high density, the translator must apply additional commentary or adapt the context for the reader, especially when it comes to pedagogical translations. Thus, accurate lexical rendering must be accompanied by cultural mediation, ensuring cross-cultural understanding.

LINGUOCULTURAL AND PEDAGOGICAL IMPLICATIONS

Beyond translation practice, realia and substandard vocabulary are also important for foreign language teaching methods. As N. Lapasov notes, the use of authentic, culturally conditioned units significantly increases learners' motivation and fosters intercultural awareness. Incorporating realia from literary works into the learning process allows students to perceive language as a living reflection of culture. M. Rakhmatullaeva emphasizes that learning to translate realia contributes to the development of not only linguistic competence but also cultural intelligence. Comparing the ways in which realia are conveyed in the works of E.M. Hemingway and their translations into Uzbek helps students identify intercultural parallels and differences, developing a deeper understanding of the national and cultural specifics of the language. This not only improves the accuracy of translation but also fosters respect for cultural diversity.

Moreover, Hemingway's style exemplifies pragmatically organized communication—laconic, emotionally charged, and contextually accurate. Analyzing his dialogues helps students understand the pragmatic functions of substandard forms—expressing intimacy, irony, trust, or tension. Thus, integrating the analysis of realities and substandard vocabulary into the educational process serves as a bridge between linguistics, cultural studies, and translation studies.

DISCUSSION

A comparative analysis of the realities and substandard vocabulary in the works of Ernest Hemingway and their translations into Russian and Uzbek allows us to draw a number of general conclusions:

1. **Cultural anchoring:** realias act as linguistic anchors that connect the text to specific national and historical contexts . loss or unfaithful interpretation leads to cultural leveling .
2. **Stylistic integrity:** substandard vocabulary ensures the authenticity of the speech environment, reflects the social tone of the narrative and the psychologism of the characters.
3. **Hybrid translation strategies:** the best results are achieved by combining the methods of foreignization (for cultural realities) and domestication (for colloquial elements).
4. **Cognitive awareness:** Successful translation requires not only knowledge of dictionary meanings, but also an understanding of the cultural scripts and social roles embedded in the source language.

5. **Pedagogical integration:** Incorporating the analysis of realia and substandard vocabulary into the teaching program contributes to the development of students' communicative and intercultural competence, as well as the formation of their translation literacy.

Thus, translation can be viewed not as a mechanical replacement of linguistic signs, but as an act of cultural mediation that requires interpretive skills and empathy. The translator acts as a mediator, capable of reconstructing meaning within a new cultural framework without destroying its authenticity.

CONCLUSION

An analysis of the realities and substandard vocabulary in Ernest Hemingway's works reveals that these elements serve a dual function—linguistic and cultural. They not only imbue the text with national content but also shape the writer's individual style, contribute to the creation of realistic images, and reveal the characters' psychology.

Translating such elements requires a multidimensional approach, encompassing linguistic, cultural, and pragmatic components. Drawing on the theories of S. Vlahov and S. Florin, Yu. Naida, and contemporary Uzbek researchers, we can develop an optimal strategy that combines appropriateness and cultural accessibility. Effective translation of realia and substandard units is impossible without a high level of linguacultural competence, including knowledge of sociocultural codes, stereotypes, and communication norms. Mastering these skills is crucial not only for literary translation but also for modern intercultural communication in general. Thus, this study emphasizes the need for a systemic approach to teaching translation and foreign languages, based on an understanding of culture as an integral part of language. Developing intercultural competence is becoming a crucial task in training specialists capable of adequately perceiving and conveying culturally charged meanings in the global communication space.

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