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LINGUOCULTURAL ANALYSIS OF REALIA IN THE WORK “SHUM BOLA”

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Abstract:

This article analyzes the realia found in the famous work *Shum bola* by G'afur G'ulom from a linguocultural perspective. During the research, linguistic units expressing national and cultural features in the work are identified, and their functions and semantic characteristics in the literary text are examined. Through these realia, the ways in which the lifestyle, traditions, social environment, and cultural values of the Uzbek people are reflected are highlighted. The study also discusses the role of realia in creating national color in the text and analyzes their linguocultural significance. Semantic, contextual, and linguocultural analysis methods were used in the research process.

Keywords: realia, linguoculturology, national culture, literary text, Uzbek traditions, linguocultural analysis, mentality.

Introduction

Fictional literature reflects a people's historical experience, customs, social life, and cultural values through language. Among linguistic units, realia hold a special significance, as they express concepts specific to the life of a particular nation. Realia are cultural elements that cannot be fully translated into other languages and are often conveyed through explanation. The term “realia” is derived from the Latin word “realia,” meaning material or real. Realia are concepts that



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represent traditions, customs, or ways of life specific to a particular culture, history, or nation. They typically reflect the uniqueness of a people, their history, and their culture. Realia are often manifested through language, customs, traditions, architecture, art, and other social indicators.

“Realia are an integral part of the language of a literary work; through them, the author creates the image of characters and depicts the national characteristics of a people. They express the national color of a literary work, perform various stylistic functions, and help to portray events and objects accurately and authentically.”

Scientific research shows that the structure of linguocultures is much more complex than that of linguistic units. In the 19th century, V. Humboldt emphasized the importance of focusing on national culture when studying the relationship between language and thought. His ideas later contributed, in the 1990s, to the emergence of a new field—linguoculturology—which has since developed rapidly and has taken a distinct place within modern linguistics.

At present, the typology of realia is widely applied in the fields of translation theory, linguoculturology, ethnolinguistics, intercultural communication, and country studies.

Research Materials and Methods

The study was conducted based on the materials of the well-known novella “Shum Bola.” This work is one of the important examples of Uzbek literature, depicting through artistic representation the social life, lifestyle, and national cultural environment of Uzbek society in the early 20th century. Through the image of the main character—a mischievous and resourceful boy—the work reflects various aspects of the social environment of that period, as well as the everyday life, customs, and traditions of the people.



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The aim of this research is to identify and analyze culture-specific realia found in the novella, as well as to demonstrate their role in creating national color in the literary text and their linguocultural significance.

During the research process, semantic analysis, contextual analysis, and linguocultural analysis methods were employed. With the help of these methods, the realia in the work were identified, and their semantic features and functions within the literary text were examined.

Research Results

The conducted study showed that linguocultural realia found in 's novella "Shum Bola" function as means of expressing various types of textual information within a contextual environment. Through the realia present in the novella, important information is conveyed about the lifestyle, social environment, customs, and national values of the Uzbek people.

At the same time, realia play a significant role in creating national spirit and ethnocultural color in the literary text. They help to form a clearer understanding of the historical period depicted in the work and serve to reveal the characters' way of life, worldview, and social conditions.

Through the realia used in the novella, a wide range of ethnocultural information is presented, including traditional household items, national cuisine, social settings, musical instruments, and aspects of everyday life of the Uzbek people. These elements not only provide factual information in the text but also create a national atmosphere, revealing the distinctive features of the time and place in which the characters live.

For example, the following sentence is presented in the novella:

"Uzun rasta, juhud rasta, attorlik va boshqa rastalarning boyvachchalari savdodan bo'sh vaqtlarida bu choyxonaga yig'ilib, mehmonxonalardek o'rtada katta



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barkashlarda qand-qurs, pista-bodom, murabbo, nisholda, obinon, shirmoy nonlar bilan shamaloq bezatilgan dasturxon atrofida chaqchaqlashib o‘tirishadi”. This sentence reflects the Uzbek people’s teahouse culture and table-setting traditions. In the sentence, **qand-qurs** is a general term for various sweets and candies and is considered an important element in decorating the table when hosting guests. **Pista-bodom** (pistachios and almonds) are traditional snacks served to guests. **Nisholda** is a national dessert made from egg whites and sugar, especially prepared in spring, on the eve of Navruz. **Obinon** is a traditional type of bread baked in a tandoor oven, while shirmoy bread is a soft bread prepared with butter and milk, often served when guests arrive.

Realia related to food products also appear in other episodes of the novella. For example:

“Keyin yigirmata tuxum, bir do‘ppi so‘k, o‘nta tuya qurtga biz ham rozi bo‘ldik, kampir ham ko‘ndi”. In this sentence, such realia as eggs, **so‘k**, and tuya qurt are found. **So‘k** is a type of food made from crushed grain products and has traditionally held an important place in the people’s food reserves. Tuya qurt is a type of dried dairy product, which, due to its long shelf life, was widely consumed in nomadic and semi-nomadic lifestyles.

The work also widely depicts realia related to national dishes:

“Sen ketganingdan keyin xo‘jayinning bir-ikki qur oshnalari mehmon bo‘lib kelishdi... hali manti, hali tandir kabob, hali lag‘mon, hali holvaytar deysanmi, ishqilib noz-ne‘matlarning ichiga ko‘milib ketdim”.

In this sentence, a number of national dishes characteristic of Uzbek cuisine are listed. **Manti** is a traditional meat dish cooked by steaming, while tandir kabob is a meat dish prepared in a tandoor oven. **Lag‘mon** is a national dish made from hand-pulled dough and is widely распространed in the gastronomic culture of



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Central Asian peoples. **Holvaytar** is a traditional sweet dish made from flour, oil, and sugar.

In addition, the novella also contains realia related to Eastern sweets:

“Yana o‘sha yerdagi g‘arib-g‘urabolarga mendan bozorlik bo‘lsin uchun uch paqirga yarim qadoq pashmak holva olib, takyaga qarab keta boshladim”. The **pashmak halva** mentioned here is a type of Eastern sweet with a fibrous structure, made from flour, sugar, and oil. During its preparation, the sugar is melted and stretched to form very fine strands, resulting in a soft, thread-like texture. This sweet is widely распространен in Central Asia and the Middle East.

Thus, the realia related to food and dish names found in the novella serve as important linguocultural units reflecting the gastronomic culture, hospitality traditions, and everyday life of the Uzbek people. They contribute to creating a national atmosphere in the literary text and help to reveal the social and cultural characteristics of the period depicted in the work.

Clothing realia in the novella also function as important linguocultural units reflecting народная culture, customs, and the social environment. The clothing of the characters indicates their social status, age, profession, and national color. “Ustida oldi ochiq yaktak, oyog‘ida qala kavush, zangori shohi qiyiq bog‘lagan, yelkasiga xolparang ro‘mol tashlagan xushfe‘l yigit edi”.

In this sentence, **yaktak** and **qala kavush** serve to express the national and cultural characteristics of the character through his appearance. **Yaktak** is a traditional Uzbek men’s garment, usually long and open at the front. It reflects the character’s national identity, age, and social class. From a linguocultural perspective, yaktak represents a traditional form of Uzbek clothing culture and adds national color to the literary text. **Qala kavush** is a traditional type of footwear, usually made of fabric or leather and often decorated with colorful patterns.



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The work also contains a considerable number of realia reflecting traditional housing and elements of everyday life in Uzbek culture, which represent the way of life and cultural practices.

“Hoji bobo nonni mendan olib, samovar tagidagi bir sandiqqa taxladi..”

A **samovar** is a traditional metal vessel used for brewing tea. In Central Asia, particularly in Uzbekistan, it is closely associated with tea-drinking culture and is an essential element of family and social gatherings. A **sandiq** is a traditional wooden chest used for storing household items or food products. From a linguocultural perspective, the sandiq represents an important element of Uzbek domestic culture, reflecting family order and traditions of storage.

“Mo’ri yerga qo’ndirilgan tandirning ro’parasida bo’lganligi uchun men tomdan tikka tandirning ichiga tushgan edim”.

A **tandir** is a traditional oven used in Uzbek cuisine for baking bread and cooking food. It represents national culinary traditions, cooking techniques, and aspects of culture connected with rural life.

Conclusion

The linguocultural realia found in ‘s novella “Shum Bola” not only enrich the artistic structure of the text but also allow readers to form a clear understanding of the characters’ way of life and the temporal and spatial context through realia related to food, dishes, clothing, household items, musical instruments, and other elements of everyday life.

Realia denoting food and dish names (qand-qurs, pista-bodom, murabbo, nisholda, obinon, shirmoy non, tuxum, so’k, tuya qurt, manti, tandir kabob, lag’mon, holvaytar, pashmak halva) are closely connected to the Uzbek people’s gastronomic culture and hospitality traditions, playing a significant role in creating national color within the literary text.



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Clothing realia (yaktak, qala kavush, nimcha, mursak, mahsi) reflect the characters' social status, age, and national identity. From a linguocultural perspective, they represent traditional Uzbek clothing culture, aesthetic taste, and historical customs.

Additionally, realia related to household items and everyday life (samovar, sandiq, supa, so'ri, beshik, tandir, qumg'on, ko'rpacha, ketmon, xurjun, obdasta) reveal the people's lifestyle, habits, and socio-cultural activities. These realia help readers to visualize the period depicted in the work more accurately and provide insights into the characters' daily routines, work and leisure patterns, as well as their cultural values.

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