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THE APPLICABILITY OF THE CONCEPT OF “REALIA” IN CHINA FROM THE PERSPECTIVE OF CULTURE TURN IN TRANSLATION STUDIES

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Translation Studies, as a modern discipline, have become increasingly important in the fields of Humanities, Arts, and Social sciences in China. Following the First Opium War, many Western works –in both science and technology as well as literature – were translated into Chinese. When translating foreign works, there were significant vocabulary gaps in Chinese, largely due to the relatively underdeveloped state of Chinese society and limited communication with Western cultures. To address these gaps, many new words were introduced into the Chinese language through translation, which have since become an essential part of modern Chinese. Some of these newly created words carry specific cultural colors and serve as important focal points for research in cultural translation.

In Chinese Translation Studies, the research on culture-specific words is significantly influenced by relevant Western theories, including terminology usage, research methodologies, and research approaches. At present, the world’s Translation Studies is still mainly in the “cultural turn”, the academia of Translation Studies in China has also transitioned its approach to studying these culture-specific words in translation from a linguistic approach to a cultural turn, leading to increased attention on the external factors affecting the language in translation.

Literary works often embody significant elements of national culture, and the translation of literary works plays a crucial role in transmitting that culture. National culture reflects the essence of national characters. In the context of the global resurgence of national consciousness influenced by globalization, there has been increasing attention on research on translating culture-specific words in literary works. In this context, the concept of “realia”, which emphasizes the inherent “subjectivity” of culture, becomes particularly relevant. Therefore, it is essential to incorporate the concept of “realia” into Chinese Translation Studies. Doing so will provide a theoretical foundation that aligns with contemporary developments in Translation Studies, benefiting the translation research of both foreign literary works into Chinese and Chinese classical literature into foreign languages.

ЗАСТОСОВНІСТЬ ПОНЯТТЯ «РЕАЛІЇ» В КИТАЇ З ПОГЛЯДУ КУЛЬТУРНОГО ПОВОРОТУ В ПЕРЕКЛАДОЗНАВСТВІ

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Перекладознавство, як сучасна дисципліна, стає все більш важливим у сферах гуманітарних, мистецтвознавчих і соціальних наук у Китаї. Після Першої опіумної війни багато західних робіт як у сфері науки, техніки, так і в галузі літератури було перекладено китайською мовою. Під час перекладу іноземних творів існували значні прогалини у словниковому запасі китайської мови здебільшого через відносно нерозвинений стан китайського суспільства та обмежене спілкування із західними культурами. Щоб усунути ці прогалини, в китайську мову шляхом перекладу було введено багато нових слів, які відтоді стали невід'ємною частиною сучасної китайської мови. Деякі з цих новостворених слів мають специфічні культурні забарвлення та служать важливими центрами для досліджень перекладу між культурами.

У перекладознавстві в Китаї дослідження культурно специфічних слів перебувають під значним впливом відповідних західних теорій, включаючи використання термінології, методологію дослідження та підходи до дослідження. Наразі світове перекладознавство все ще в основному базується на «культурному повороті». Академія перекладознавства в Китаї також змінила лінгвістичний підхід до вивчення цих культурно специфічних слів у перекладі на культурний, що призвело до збільшення уваги до зовнішніх факторів, які впливають на мову перекладу.

Літературні твори часто втілюють важливі елементи національної культури, а переклад літературних творів відіграє вирішальну роль у передачі цієї культури. Національна культура відображає сутність національних характерів. У контексті відродження національної свідомості під впливом глобалізації зростає увага до досліджень перекладу культурно специфічних слів у літературних творах. У цьому контексті особливої актуальності набуває поняття «реалії», яке підкреслює притаманну культурі «суб'єктивність». Тому важливо включити поняття «реалії» в китайське перекладознавство. Це забезпечить теоретичну основу, яка узгоджується із сучасними розробками в перекладознавстві, сприяючи дослідженню перекладу як іноземних літературних творів на китайську, так і творів китайської класичної літератури на іноземні мови.

Formulation of the problem. A culture, despite its distinct national characteristics, can still be communicated and understood by people from other nations. Literature serves as the primary expression of culture and plays a vital role in its transmission. Translating literary works is an essential method for disseminating culture and shaping cultural images. One of the most challenging aspects of translating works with strong national characteristics is dealing with culturally specific words. Since the emergence of

Western Translation Studies in the 1950s, research on these culture-specific words has been ongoing. With the continuous development of translation theories, the research approach has evolved from a linguistic focus to a more cultural perspective.

Translation Studies in China was formed under the influence of Western Translation Studies and gradually developed its own characteristics. Under the influence of globalization, Translation Studies in China is also in a period of “cultural turn”. Historically,

the primary focus of the Chinese translators was translating a multitude of foreign literary works into Chinese. Today, however, the main task is to translate classic Chinese literary works into foreign languages. As a result, the challenge now facing the Chinese translation academia has shifted from “how to absorb and understand foreign cultures” to “how to distinguish the cultures of different nations” and “how to introduce Chinese culture to the world”. Given the evolving needs, it is now crucial to revise the theories used to study related issues.

The purpose and objectives of the article: The purpose of this article is to describe the cultural turn and the current research on culture-specific words in Translation Studies in China, and then analyze the theoretical and practical significance of introduction of the concept of “realia” to Chinese academia.

The **object** of the study is the research status of the issues of words with special national/historical colors in Chinese Translation Studies. The **subject** of the study is the applicability of the concept of “realia” in Translation Studies of China.

The presentation of the main research material.

The current research on culture-specific words in Translation Studies in China

In Chinese Translation Studies, **the emergence of the issue of “culture-specific words”** is closely related to the great changes in society, language, and literature. After The First Opium War, the advanced “technology” and culture of the West had a strong impact on Chinese society. In response, Chinese intellectuals advocated learning from the West through translation. In this context, foreign literary works were translated into China in an endless stream. The long-term one-way entry of many translations has kept China entrenched in a state of constantly receiving external information for a long time. Therefore, the main issue that Chinese academia has been thinking about for a long time has remained in the practical stage of “how to translate” new things from outside and foreign cultures.

With the continuous modernization of society and the maturity of the discipline construction and scientific research theory construction of colleges and universities after the reform and opening-up, China has gradually integrated with the world’s academic research. Under the influence of globalization, Chinese academia has inevitably been affected by the cultural turn in global Translation Studies. There has been an exploration of translation issues from a cultural perspective. Many non-linguistic theories have crossed disciplinary boundaries and combined with the study of “culture-specific words”, including: “creative treason”, “hermeneutics”, “relevance theory”, “translator ethics/subjectivity”, “skopos rule”, “ecological translation”, “meme theory”, “schema theory”, “patron theory”, “manipulation

theory”, “poly system theory”, “reception theory”, etc.

Research methods on the issue of “culture-specific words” are becoming interdisciplinary. The issue of “culture-specific words” involves language and cultural aspects at the theoretical level and is closely related to translation and communication in practical terms. As a result, research on “culture-specific words” is primarily focused on the fields of linguistics, Translation Studies, lingua culturology, comparative literature, cross-cultural communication, and lexicography, with varying research emphases across different disciplines.

The terminology of “culture-specific words” in Chinese Translation Studies. Due to diverse research scopes, perspectives, and the influences of Western theories, there are several Chinese terms for “culture-specific words”. The more commonly used ones in Chinese are “文化负载词” (culture-loaded words), “文化专有项” (culture-specific items), “文化特色词” (culture-specific words) and “空缺” (lacuna, gaps). By searching keywords in China National Knowledge Infrastructure (CNKI)¹ and limiting the search conditions to article titles, it is found that among the articles, dissertations and conference article titles, there are 2417 ones with “文化负载词” (culture-loaded words), 373 ones with “文化专有项” (culture-specific items), and 310 ones with “文化词语” (culture words). From the perspective of lacuna, there are 519 ones with “词汇空缺” (lexical gap) and “空缺现象” (lacuna) in article titles, 206 ones with “文化特色词” (culture-specific words), and 71 ones with “国俗词语” (national custom words).

By searching in CNKI, we found that in 1978 Xu Guozhang (许国璋) in his article “Sociolinguistics and Its Application” first explored the impact of cultural factors in language on communication [许国璋, 1978]. The article used examples to compare and illustrate the sociolinguistic issues caused by different languages and cultural systems in communication. In 1980, Xu Guozhang published an all-English article entitled “Culturally loaded words and English language teaching”, in which he used the term “culturally loaded word” for the first time in China [许国璋, 1980]. This English term is now generally translated as “文化负载词” [陈喜荣, 1998]. Liao Qiyi (廖七一) in his book “Contemporary Western Translation Theories” defined “文化负载词” as: “Words, phrases and idioms that mark things that are unique to a certain culture. These words reflect the unique way of activities that a particular nation has gradually accumulated over a long historical

¹ China National Knowledge Infrastructure is a private-owned publishing company in China since 2014. It operates databases of academic journals, conference proceedings, newspapers, reference works, and patent documents. CNKI is the largest Chinese academic journal database, which basically covers all academic journals in China.

process and are different from other nations” [廖七一, 2000, p. 232]. Eugene A. Nida wrote a preface for this book, which can be seen that the appearance and use of term “文化负载词” was mainly influenced by contemporary western Translation Theories.

Some other Chinese scholars conduct research from the perspective of “空缺” (lacuna), and usually discuss lacuna in conjunction with “不等值词” (non-equivalent vocabulary). The study of the phenomenon of “lacuna” began in the 1950s with the American linguist C. F. Hockett. It is generally believed that “lacuna” originated from the French word “lacune”, latter the concept “lacuna” has received great attention in the Soviet linguistic academia and has formed a main current in its subsequent development. Since the Soviet Union and China had a very close history of literary exchanges in the early days of the founding of the People’s Republic of China, after the reform and opening-up, many Chinese scholars followed the inertia of “Soviet fever” and introduced the “lacuna theory” to the Chinese academia by translating relevant theoretical works.

The concept of “lacuna” was first introduced in China by Tan Zaixi (谭载喜) in 1982, when he used the term “词汇空缺” in article “An Analysis of Semantic Contrast in Translation” [谭载喜, 1982]. In 1993, Li Xiangdong (李向东) introduced the “lacuna theory” to China in his article “Gaps in Russian text and the relevant translation strategies”. Based on this, he proposed the concept of “cognitive cards” to address limitations in semantic understanding and to fill gaps [李向东, 1993].

Yu. A. Sorokin and I. Yu. Markovina defined “lacuna” as “gaps in languages” and “gaps in culture”, which has had a significant impact on Chinese academia, leading to numerous scholarly research endeavors. In 2015, the monograph “Contemporary Russian Language and Cultural Studies” which is edited by Li Xiangdong, Yang Xiujie (杨秀杰) and Chen Ge (陈戈), provided a detailed introduction to the evolution of the “lacuna theory”, the lacuna as a phenomenon, and related research in Russian. In this book also compared the “lacuna theory” of Yu.

A. Sorokin and I. Yu. Markovina and the theory of G.V. Bikova. Obviously, the “lacuna theory” of Soviet academia has had a profound influence on Chinese academia. Scholars such as Li Xiangdong, He Qiuhe (何秋和), and Guo Aixian (郭爱先) have discussed the phenomenon of “lacuna” in translation in many papers.

However, with the deepening of globalization and the popularity of the Internet, cultural exchange activities between countries are increasing, and separately discussing language and cultural issues in translation can no longer adapt to the significant challenges brought by cultural diversity. Chinese scholars have also paid attention to this change, resulting in a cultural turn in Translation Studies.

The introduction of the term “文化专有项” is a performance of the culture turn in Translation Studies in China, which originated from the Spanish scholar J.F. Aixelà. Zhang Nanfeng (张南峰) first write about it in his article “A critical introduction to Aixelà’s strategies for translating culture-specific items” (2004) and translated it into “文化专有项”. He compared Aixelà’s strategies for translating culture-specific items with the strategies of Qiu Maoru (邱懋如) and Wang Dongfeng (王东风), pointing out that Qiu Maoru and Wang Dongfeng’s classification strategies are less diverse than Aixelà’s, because the purpose of classification (for practice or descriptive research), the orientation (source-oriented or target-oriented), and the research object (language-oriented or culture-oriented) are different.

The article also explains the necessity of introducing Aixelà’s strategies for translating culture-specific items into Chinese academia: “As Chinese culture becomes more open and people become more familiar with foreign cultures, and as the number of readers of translated literature gradually changes from the general public to a minority, the need for domestication strategy in translation has reduced” [张南峰, 2004, p. 23]. Searching for term “文化专有项” in CNKI reveals that the number of related research papers is increasing year by year, especially after 2010, the number of articles with “文化专有项” in their titles has continued to rise.

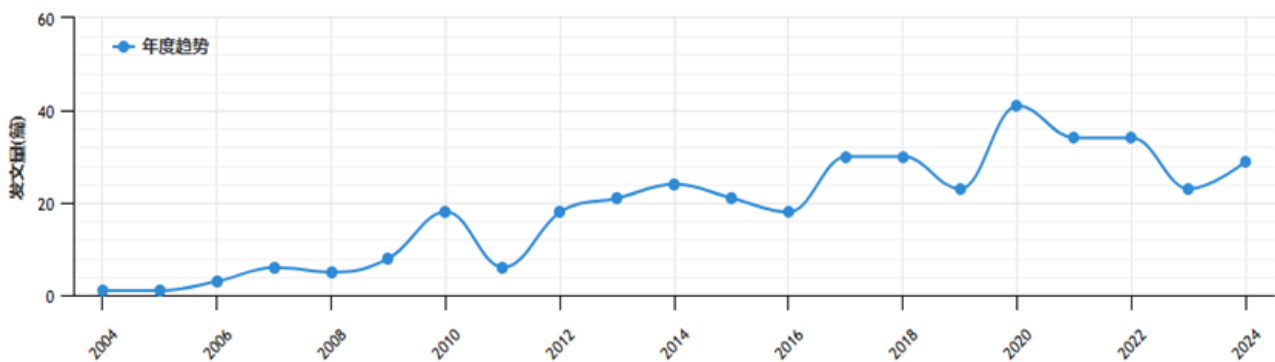


Рис. 1.

Chinese scholars not only translate terms from Western theories but also conduct research from the perspective of Chinese language and culture. Wang Dechun (王德春) proposed the term of “国俗词语” (national custom words) based on the study of the Chinese folk customs. He defined “国俗词语” as “words related to China’s politics, economy, culture, history, and folk customs with national cultural characteristics” [王德春, 1991]. Mei Lichong (梅立崇) studied the composition and characteristics of words that express Chinese national custom from the perspective of teaching Chinese as a foreign language. He proposed that these words should become an important part of teaching Chinese for foreign students.

Obviously, the research subject of term “国俗词语” is mainly based on Chinese language and culture, ignoring the translation difficulties caused by cultural differences when translating between Chinese and foreign languages. Chang Jingyu (常敬宇) in his monograph “Chinese Vocabulary and Culture” divides Chinese vocabulary into general vocabulary and cultural vocabulary and makes a detailed classification of historical and cultural words in Chinese [常敬宇, 1995]. However, from the perspective of cross-cultural communication, Hu Wenzhong (胡文仲) advocates using “the relationship between the cultural connotation of words and the translation” to describe this phenomenon. He disagrees with singling out certain words with special cultural connotations and calling them “cultural vocabularies”, believing that this will cause people to ignore the general meaning of the word itself [胡文仲, 1990].

Since the reform and opening-up, Chinese academia has achieved breakthroughs in the study of cultural-specific words across different fields. While there are variations in terminology, theoretical approaches (from linguistic approach to cultural turn), and the range of subjects considered (vocabulary, phrases, idioms, and texts), and different research purposes are emphasized in different disciplines, they are essentially addressing the same linguistic phenomenon – words in the language that can reflect the cultural characteristics of the nation.

Currently, the research methods in Chinese academia on the issue of “cultural-specific words” have evolved from language-centrism to pluralism, significantly influenced by the developments in global Translation Studies, showing a cultural turn. However, there are still two shortcomings. The first one is the simplification of the research focus. Many articles still address the issue of “how to translate,” which connects to a long-standing belief in Chinese academia about the practicality of theory guiding practice. Another shortcoming is the absence of original theories. Although the expression of “国俗词语” has emerged, it confines research to the

Chinese language, and cannot have an impact on the international Translation Studies.

2. The Cultural Turn of Translation Studies in China

“As an empirical science, Translation Studies is based on translation practice” [刘必庆, 2005, p. 15]. Whether in China or in other countries in the world, Translation Studies has gone through the development from “discussing translation skills” to “adopting a scientific approach to research”.

Before China began its modernization process, translation research primarily focused on Buddhist scriptures, with monk translators being the main researchers. The studies mostly concentrated on translation methods. However, there was no systematic translation theory. As a result, despite the long history of translating Buddhist texts, this work remained in a **pre-modernization period** of Translation Studies due to the limitations of translation theory.

After the First Opium War, Western thinkings and Cultural trends began to enter China in significant numbers. Under the “impact-response model” [Ssu-yu Teng, John K. Fairbank., 1973, p. 5], China’s modernization commenced. Chinese intellectuals advocated for the “translation to save the country” initiative, emphasizing the need to learn advanced technology and culture through translation. Translation activities became highly active throughout this interactive historical process, and discussions on translation methods gradually increased.

During the Self-Strengthening Movement and the Hundred Days’ Reform, many scientific and technological works were translated into Chinese. Later, during the New Culture Movement, a significant number of foreign literary works were also translated into Chinese. As translation practices accumulated, some Chinese translators began to propose specific standards based on their experiences. For example, when translating 《天演论》 (Evolution and Ethics and other Essays, 1896), Yan Fu (严复) first proposed three translation standards: “信, 达, 雅” (faithfulness, expressiveness, and elegance). Lin Yutang (林语堂) later proposed the translation standards of “忠实、通顺、翻译和艺术文(即美)” (faithfulness, fluency, and beauty” in his article “On Translation” (1933), which was a continuation of Yan Fu’s translation thought. During the New Culture Movement, translation played a key role in modernizing the Chinese language. Lu Xun (鲁迅) proposed the principles of “hard translation” (硬译) and “literal translation”(直译), which sparked widespread discussion.

After the establishment of the People’s Republic of China, Fu Lei (傅雷) proposed the translation concept of “Approximation in Spirit” (神似论) in 1951. Later, Qian Zhongshu (钱钟书) proposed the concept of “Transformation” (化境论) in 1964.

Both concepts are fundamentally rooted in Chinese aesthetics and poetics. However, in the late 1960s, the onset of the “Cultural Revolution” led to a halt in almost all academic research. This turning point prevented the advancement of Translation Studies in China and limited its engagement with the global development of Translation Studies.

Chinese prominent translators like Yan Fu, Lin Yutang, Lu Xun, Fu Lei, and Qian Zhongshu have significantly contributed to Translation Studies in China and have proposed specific translation strategies. However, there are still no dedicated monographs on translation theory available. As a result, the author believes that Chinese Translation Studies at that time was still in **early developmental stage**.

Since the 1980s, guided by the reform and opening-up policy, Chinese academia has made significant progress in catching up with global developments in translation studies. Prominent Western translation works have been translated into Chinese one after another. “Since the 1950s, a group of scholars in the West, including Eugene Nida, Peter Newmark, and Catford, have emerged, focusing on translation from a linguistic perspective. Their key works began to be translated into Chinese starting in the 1980s” [谢天振, 2018, p. 2]. Data from CNKI indicates that during the 1980s and 1990s, there was a substantial increase in articles introducing Western translation theories. Under the influence of contemporary Western Translation Studies, China’s translation research “has shifted towards a linguistic framework in terms of both theoretical foundations and research methodologies” [李林波, 2005, p. 81].

In the 1970s and 1980s, the trend of a cultural turn in world Translation Studies began to emerge. However, “linguistic centrism” persisted in Chinese academia until the end of the 20th century. With the continuous modernization and globalization of society, along with the influence of the Internet, Translation Studies in China eventually experienced its own “cultural turn”. After over a decade of challenging digestion, absorption, and application of these theories, the limitations of the linguistic approach became apparent. The rigidity of research models and the uncritical adoption of linguistic approach led to a “stagnation period” in China’s translation research [方梦之, 1996].

To overcome research challenges and better address the effects of globalization, Translation Studies in China has also begun a cultural turn. Xie Tianzhen’s (谢天振) “On the Creative Treason of Literary Translation” published in 1992 is one of the earliest articles to conduct translation research from a cultural perspective. He discussed “Creative Treason in Literary Translation” from three perspectives: “Translator, Audience, and Recipient environment”

[谢天振, 1992]. Later, representatives of the cultural turn in Translation Studies such as Mary Snell-Hornby, Hans Josef Vermeer, Even-Zohar, James Holmes, Gideon Toury, André Alphons Lefevere, Susan Bassnett and their related theories were continuously translated into Chinese, prompting a “cultural turn” in translation studies in China.

As a result, an increasing number of Chinese scholars are examining translation issues from an interdisciplinary perspective. For instance, Xie Tianzhen’s monograph “Introduction to Translation Studies” (2007, 2018) focuses on Translation Studies through the lens of Comparative Literature. Wang Ning (王宁) approaches Translation Studies from the standpoint of Cultural Studies and has authored the monograph “The Cultural Turn in Translation Studies” (2009, 2022). He builds upon the ideas of Susan Bassnett and André Lefevere regarding Translation Studies and offers a more in-depth exploration of the “translation turn” in Cultural Studies, which was proposed by them in 1998. Wang Ning combines various theories, including Deconstructionism, Postcolonialism, Comparative Literature, and Intersemiotic Translation.

Over the past 40 years, research approaches to Translation Studies in China have evolved significantly. This development reflects both the ongoing enhancement of its theoretical framework and the modernization of research concepts. As a result, the focus has shifted from a “language-centric” perspective to a culture turn.

3. The applicability of the concept of “realia” in Chinese Translation Studies

At present, the terms most commonly used by Chinese scholars in studying “culture-specific words” include “文化负载词”, “空缺”, “文化局限词”, “不对等词”, “文化专有项” etc. The term “文化负载词” is translated from the English term “culture-loaded words”, which is not such widely recognized in English-speaking academic circles. However, it is popular among Chinese scholars and has become a commonly used term. In Chinese, the term “文化负载词” (culture-loaded words) defines culture as an additional layer of meaning, placing a strong emphasis on the semantics of vocabulary. This may be linked to the fact that initial research in this area in China primarily focused on linguistic theory, with cultural factors not taking a central role.

Research from the perspective of “lacuna” is also valued by Chinese academia for a long time because this term emphasizes contrast and difference. The difference between the Sino-Tibetan language family to which Chinese belongs and the Indo-European language family to which most Western languages belong is significant, so there is a huge “gap” between languages and cultures. However, the “lacuna theory” does not facilitate the coordination role of translation

in cultural exchanges between different nationalities. As cultural exchanges between China and other countries increase, China's focus has shifted from merely understanding and bridging the "gap" to introducing itself as a cultural entity. Consequently, the "lacuna theory" is no longer sufficient to meet current needs.

In the context of the cultural turn in Chinese Translation Studies, the concept of "realia" has extremely high applicability. S. Vlahov and S. Flórin were one of the first scholars to use the term "realia" and conducted in-depth research. "In our view, realia are words (and phrases) that refer to objects typical of a nation's life (including everyday life, culture, social and historical development). Realia often carry national or historical significance and generally do not have direct equivalents in other languages. As a result, they cannot be translated using standard methods and require a specialized approach for accurate understanding." [Vlahov S., Flórin S., 1986, p. 55]. It can be found that Vlahov S., Flórin S.'s definition of "realia" is very similar to the definitions of terms such as "culture-specific items" and "culturemes" by other Western scholars, but the research on "realia" focuses on the cultural characteristics of specific objects, emphasizing the national and historical colors.

The famous Ukrainian translators R. P. Zorivchak and V. V. Koptilov also made a great contribution in researching realia. When defining "realia", R. P. Zorivchak emphasized that realia has meaning in contrast: "Realia are mono- and polylexemic units, the main lexical meaning of which contains (in terms of binary comparison) a traditionally assigned complex of ethnocultural information, alien to the objective reality of the language-receiver." [R. P. Zorivchak, 1989, p. 58]. In addition, R. P. Zorivchak also included sentences into the category of realia.

The concept of "realia" refers to the integration of language and tangible objects, highlighting the "materiality", "existence" and "subjectivity" of culture from a philosophical standpoint. This distinction in terminology prompts scholars who study culturally specific words to fundamentally alter their understanding.

As Chinese Translation Studies experiences a cultural turn, translation is now understood not just as the process of converting one language into another, but also as the transformation of one culture into another through language. Physical objects serve as concrete manifestations of culture, while language expresses these physical objects. The concept of "realia" in Translation Studies aids translators in capturing the essence of cultural reality during translating. Additionally, the concept of "realia" emphasizes the uniqueness of one's own culture and highlights its distinct national characteristics.

Certainly, the concept of "realia" is not perfect. For example, S. Vlahov and S. Flórin limited the scope of research to words (phrases), ignoring the ethnic/historical components of sentences, idioms, and even chapters. However, this shortcoming can also be regarded as an advantage. It fixes the scope of research within a controllable area and will not expand the research boundaries indefinitely like "lacuna" theory.

Conclusion. Strategies for translating "realia" are based on the "materiality". The classification is detailed and can enable readers to better understand the natural geographical environment, ethnic daily life, religious characteristics, and social administrative system differences behind literature. This can also better restore the ideas and opinions conveyed by the author in his literary works. If the translator cannot be aware of this, the translation will be distorted in the process of recreation, leading to a loss of the intended meaning. The concept of "realia" emphasizes the "materiality", "existence" and "subjectivity" of one culture, is based on the "materiality" of specific national culture. In a rapidly changing world, "realia" remains resistant to change over time.

The concept "realia" is highly relevant to contemporary Translation Studies in China. Through translation, China has gained a broad understanding of the outside world. However, to more accurately differentiate between various cultural contexts, it is no longer appropriate to view Western European culture as a monolithic entity as it was in the past. As here are many distinct countries within Europe with intertwined histories and cultures. These countries share a common cultural heritage from certain historical periods, resulting in overlaps and similarities in areas such as national traditional costumes and dietary habits, etc. When examined closely, the cultures of different European nation-states show varying degrees of difference. The concept of realia emphasizes the cultural characteristics of each ethnic language rather than focusing on the differences between them. As China's need to understand the outside world shifts towards recognizing the cultural uniqueness of different nations, the concept of "realia" becomes especially relevant. It highlights the unique aspects of ethnicity and history, which can help China gain a deeper understanding of the distinctiveness of various national cultures around the world.

Using the concept of "realia" can also assist Chinese translators in better understanding the relationship between their own culture and the outside world, understanding the cultural characteristics of different national subjects, and finding a reasonable way to spread their own culture based on this realization of "subjectivity" of national "realia".

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