Methods of translation of cultural terms in the process of literary translation.

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Abstract: *The current article is devoted to the use of different approaches for translating cultural terms in litarary translation. The art of translation has played and continues to play an important role in the development of world culture. Translation is a growing intellectual activity that translates the charm of one language into another and aims to gain the respect of readers. The concept of culture focuses on three types of human activity: personal because we think and act individually; because we work as a group - collective; because society is self-reflective. Language is social, without which there is no social activity. In the process of translation, we face a foreign culture. For this reason, our success in translation depends on how well we understand the foreign culture, since translation is an intercultural phenomenon. The translation was seen as a means of spreading enlightenment among the peoples, and through it the pursuit of rapprochement with other peoples continued. Until the twentieth century, many cultural, scientific, historical and literary monuments of the peoples of the East were translated into Uzbek.*

Key words: *translation, transformation, linguistic translation, translation problem, literary text, culture, cultural terms, linguistic theory.*

The theory of literary translation is a scientific and critical study of the views, opinions, observations, various experiments related to the broad living practice of translation, explains the rules and principles of translation, their boundaries, norms.

In this sense, translation theory and translation studies (as well as literary theory and literary criticism) are very close and complementary concepts. Just keep in mind that translation studies also includes criticism of translation, which, if you will, is the linguist of translation and, at the same time, its avant-garde. Translation criticism is a very good field. It includes translation experience, quality, level, practical significance of translations, impact on students, socio-aesthetic aspects, comprehensive impact on the language of translation (expanding the vocabulary, filling it with new concepts, terms, terms, increase the power of expressive-emotional influence) opens new horizons of thinking ability, significantly activates and accelerates socio-cultural processes. Criticism of literary translation goes hand in hand with the originality and its environment. Conducts research for the enrichment of theory, the viability of the rules and principles of translation, increases its scientific value, strengthens conscious practice, tests various concepts. It leads to theoretical innovations, warns of the rigidity of the theory, the over-complication of the theory as it goes on in the science of Western

translation studies, and in some places its misunderstanding of false science. Translation is as difficult as any creative process. But that doesn't mean there's no need to confuse its rules and regulations, and in some cases, make an elephant out of a fly. For example, when the great American scholar, translator, and linguist Yu Naida spoke of equivalence in translation, he divided it into relative (formal) and dynamic equivalences. In relative equivalence, each word is always translated with the corresponding word, the parts of speech in the original language, the units of speech are preserved as they are in the translated language. All idioms are alternated. Deviations from the original are explained. In dynamic equivalence, vocabulary and grammar are adapted to make the text understandable to the reader. It is brought to the level of "The author would have written in the language of translation"(B.H. Komissarov. Общая теория перевода. Проблема переводоведения в освещении зарубежных ученых. М. 1999. с.53-54).

Achieving the closest equivalence in translation is important to Yu Naida. Emphasizes the similarities and differences between the two languages. Now compare these ideas with V.V. Alimov's definition of "эквивалентом является равнозначное соответствие, как правило, независящее от контекста" (V.V. Alimov. Теория перевода. М. 2005 g. str. 35). The definitions in many other theoretical books are just as complex and confusing. Theorists give the impression that they are competing to make the rules of translation as confusing and original as possible. They think that the more complex and unique terms are used, the more scientific the theory seems. It is as if they have forgotten that a theory is written not for theorists, but for practitioners, to clarify processes. "The translator is first and foremost a reader, he is a reader who interprets the text," writes S. Bassnett-McGuire, an American translator (B.N. Komissarov. The above book, p. 59).

The reader who interprets the text is, first and foremost, the critic. At first glance, a translator may seem like just a reader, an interpreter. But his main feature is not his reading, but his translation and, more importantly, his creativity. We are all, first and foremost, students. But being a student is just the beginning. The translator creates a new text in his native language.

When the sun rises in the morning and rises above the horizon, it is reflected in the invisible atmosphere of the ocean. The reflection of the sun in the ocean is not the same as the sun itself. But we have learned that this is the case. The reflection of the sun glistens in the waves, creating crimson colors, and billions of tiny fish dance in its rays. There are similarities between the language of the original text, the language of the text of the translation, and the difference between the sun and its reflection in the ocean. Such differences and conformities are reflected in adaptations, adequacy, equivalence, and other transformations, transpositions, and interferences. It is the task of theory to explain theoretical rules without complicating them, to explain them with more practical examples, and to achieve depth in interpretation and analysis.

Of course, the rules help to organize the work, to set the order, to provide guidance. Translators and authors, classifiers have known this very well since ancient times. Suffice it to recall the words of the ancient Chinese sage Confucius (Kun-szi): "Don't look at anything out of the rules! Don't listen to anything out of the rules! Don't say anything out of the rules! Don't act without rules!" (Lunyuy, XII, I). He explained the rules of life and etiquette as follows: "As long as your parents are alive, serve them according to the rules. When they die, bury them with the rule. Sacrifice them according to the rule. " "If the government follows the rule, it's easier to govern the people," he said. It is clear that the rule, whether in life or in the field of science and creativity, has the role of regulator, defining tasks, guiding them.

We can say with certainty that the theory of literary translation was formed in harmony with the theory of literature, developed its own rules, principles and concepts. At the same time, translation theory has its own independent path, its basis, a very rich school of life experiences. Therefore, it was able to establish itself as an independent branch of science and justified itself as a living science.

Translation studies, on the other hand, has come under the constant influence of closely related disciplines, such as linguistics, historiography, philosophy, psychology, and literature. From the 1960s onwards, art criticism was added to this "allied" discipline. As part of the critique of translation, a vast series of topics such as the poetics and aesthetics of translation have also emerged.

The rules, norms, methods, and skills of literary-artistic, scientific-technical, newspaper-magazine, oral-simultaneous, and machine-translation have begun to take shape. This creative and scientific process of striving for excellence never stops.

The emergence of translation theory and the development of its universal rules have had a profound and beneficial effect on the practice of creative translation. Even compared to the middle of the twentieth century, the quality and level of translations has increased significantly. Illiteracy in translation, translation using subtitles (translation), translation through intermediate languages has significantly decreased. It has been universally acknowledged that all aspects and subtleties of the language of originality and translation, to what extent they are compatible and compatible with each other, and to a comparatively perfect understanding of their contradictory and complex aspects are among the earliest conditions of modern translation.

This is also lacking for the translation of literary works. Knowing the treasures of poetic expression of the languages of origin and translation, acting like an open-minded diver who knows and imagines his work in the semantic, syntactic, stylistic worlds of words and speech structures, in the world of linguistics - artistic word, creating as a sensitive artist in the field of scientific thinking has become the main feature of the profession of translation, how he knows his responsibilities, the foundation of his culture, the cornerstone. Conformity of the translated text to the original text and its genre and poetic features, adequacy, interdependence of all private and general universal requirements, principles of equivalence and interpretation, metamorphosis of words from one language to another, colorful pragmatic observations and all of the findings found their scientific templates. Translation is a product of reality between two languages or languages. The role of linguistics in translation theory is invaluable. In the last decade, linguistic problems in theory have been repeated many times. From this it is clear that it is difficult to be confident in translation without linguistics. At the same time, among the linguistic problems, an in-depth and consistent study of the poetic, aesthetic, psychological, philosophical, social problems of translation, and a stronger focus on translation criticism are among the important tasks of this attractive field. Translation is always attractive and effective with these aspects.

Attempts to create a theory of translation in Uzbekistan began in the 1930s. Mannon Roiq, S.Ye. Palastrov, Sanjar Siddiq, Sotti Hussein, M.Sale, who were actively engaged in direct translation practice and were eager to establish a new era of translation, were not literary or linguistic scholars, enlightened translators had entered. In a number of pamphlets they wrote in the 1930s, they drew public attention to the quality and adequacy of translations from Russian and world literature, literacy and responsibility in translation, and how they were followed in practice, were considered a literary, scientific and educational phenomenon of cultural significance. Mannon Roiq and Sanjar Siddiq, who were known as promising and talented translators at the time, were the first to try and succeed in

creating a translation theory manual. Mannon Roik's "An Experience in Translating Fine Literature" (1932), S.Ye. Palastrov's "For the Quality of Translation of Fiction" (1935), Sanjar Siddiq's "The Art of Literary Translation" (1936) although not great, its first attempt to link translation theory to its practice was very relevant, and its efforts to define translation principles, evaluation criteria, levels of equivalence, and translation tasks in general in a scientific direction were of great value. It is impossible to find these first theoretical pamphlets now. It has already become a rare book.

Gaybulla Salomov, a translator, philologist, and zealous science organizer, was able to find a surviving copy of Sanjar Siddiq's work, which he described in detail in his study of Language and Translation (1966). gave. He spoke about his strengths and weaknesses. Such works as "On Literary Translation", "Translation is a creative work", "Purity of language and translator", "Fields of translation and translation conditions", "Differences in word construction", "Style issues", "Mistakes", "Press language" Gaybulla Salomov commented on the chapters. In the period after the theoretical problems raised by Sanjar Siddiq in the thirties, it was only through the research of Gaybulla Salomov that he was able to get acquainted.

In the 40s and 90s of the twentieth century, a large group of translators in Uzbekistan worked effectively. A school of translation studies founded by Gaybulla Salomov was established. L. Abdullayeva, E. Aznaurova, N. Vladimirova, G. Gafurova, N. Kornilov, K. Musayev, Yu PoMatov, M. Rasuli, V. Rakhmonov, S. Salomova, Z . Umarbekova, H. Homidov, A. Khodzhiakhmedov, S. Olimov, Z. Isomiddinov to some extent continued the work of Sanjar Siddiq and focused on the quality of translations.

Linguistic theory of translation studies forms of speech communication between speakers of different languages. The basis of this theory is linguistics in the broadest sense. While macrolinguistics has its new branches, psycholinguistics, sociolinguistics, text linguistics, communicative linguistics, etc. are also scientifically formed and study the structure of culture, society, language and its function. Language, which creates communication between people, covers all their activities and the basis of their lives.

The general theory of translation deals with the universals of translation, which is the basis for the study of all other theories in the field. It explains what translation is and how it works. The achievements of comparative linguistics are effectively used in translation. The purpose of comparative analysis in translation is to study the general rules of the translation process.

In translation theory, comparative analysis is based on facts (evidence) that are accepted as the result of a comparative analysis of words and sentences. A comparative study of the different properties of words in English with words in other languages shows that words in English and other languages have different properties.

The word form, the semantic structure of the interconnected words, and their use in speech vary in different languages. Each language has its own lexical structure. But not in all senses, that is, the Uzbek word, which means the English word. For example, compare the meaning of the word "hand" with the word "qo'l", which means it. In addition, in English and Uzbek, interconnected words form different artificial words. For example: "hand" (handfull, handyness), "qo'l" (qo'lla, qo'lsiz, qo'lli).

The verb "to take" and the words "olmoq" do not match in many senses. For example: To take an exam —imtihon topshirmoq; To take tea —choy ichmoq; To take off -yechinmoq; imtihon olmoq – to give an examination; dam olmoq- to have a rest; rasm olmoq – to photograph.

The semantic structure of a word in Uzbek may have a definite formal meaning that does not exist in the English word that represents the meaning of that word. For example: Bu voqea menga katta maktab bo'ldi (This event was a great school for me) — This event was a good lesson to me.

The level of lexical valence of a word in English is not the same as a word in Uzbek. For example, the Uzbek word for "ko'tarma" (lift) can be combined with nouns such as "hand" and "chair". However, the English verb "to raise" can be combined with the word "hand" ("to raise hands", but not "to raise chair", but "to lift chair").

Several types of synonyms in English can be translated into a single word in Uzbek. For example, the verbs "accept, admit, adopt, take, receive" refer to the word "qabul qimoq"(accept). The word "rassom" (artist) in Uzbek is represented by three different words in English. They are "painter, drawer, artist". The word "blow" is translated into Uzbek in six words (urish- hit, zarba- blow, zarb- blow, urilish- strike, taqillatish- knock, tepish- kick). More than 20 words in English mean "hit" (urmoq). They are "blow, smask, slap, whask, poke, dig, rap, knosk, stroke" and so on.

Some languages are rich in words that have significantly specific meanings, while others express general concepts and reject secondary meanings. While French is usually a very abstract language, German is a clear, unique language.

There are three special verbs in German that express a common concept in French, and in French they often use compound words, while in German and English they use more compound words. A comparative study of the structure of words in English and Uzbek shows that a number of simple, artificial and compound words can almost coincide with each other. But when we translate English words into Uzbek, we see some differences, as simple words are used more in English than artificial or compound words. Uzbek is rich in artificial and compound words, which, unlike English, are widely used in speech. Here are some examples in English and Uzbek. For example, the morphemes pocket (pock), hamlet (ham), "Pock", and "ham" are unique morphemes because they do not make sense.

It is important to be aware of the problems of semantic equivalence in translation, which determine the degree of similarity between "ST" (Source translation) and "TT" ("Target translation").

If we compare TT with ST, we can see the difference in the degree of semantic similarity between the two texts during the translation process. Accordingly, several types of translation equivalents differ from each other. For example,

1) Maybe there is some chemistry between us that doesn't match.- Xarakteri bir-biriga to'g'ri kelmaydigan odamlar ham bo'ladi. (There are people whose characters do not match.)

2) A rolling stone can gathers no mass- kim uyida o'tiraolmasa uni mehribonlik kutmaydi (whoever cannot sit at home is not expected to be kind).

3) That`s a pretty thing to say- Uyalsang bo'lardi! (Shame on you!)

At the same time, we do not find any discrepancies in the original meaning or structure of the original and its translation. The absolute dissimilarity of language units is explained by the lack of a clear logical similarity between the two texts, which in fact leads to the conclusion that they are "about the same thing" because they describe the same or similar situation.

What is clear is that both statements have a common meaning. This general aspect of their content plays an important role in ensuring adequate content. In addition, it contains information that retains all the meaning of the original (the text being translated).

From the examples we can see that the commonality of the original and its translation is the general content and figurative meaning of the text, that is, in general, the translator must be able to embody the general conclusion or semantic meaning from the main content or combination. In English, "what the original text is about," "what it says; or how it is stated "is not described, but only" what is said in it ", i.e. the main meaning and the main content of the text. Examples of this type are characterized by the absence of parallelism of lexical or structural units.

It should be noted that due to the presence of age, gender and knowledge factors that affect word choice in translation, there are also many factors during communication. Different dictionaries are used in different places, in someone's house, in a normal conversation with friends. For example, the word "intoxication" (mastlik) is used in artistic speech, "pleasure" (kayf) is used in oral speech, and "frozen" (qotib qolgan) is used in ordinary speech. In formal speech - Dr. Johns, in informal - John and Buddy - in plain language. Formal speech is used in official dealings, radio and TV broadcasts. Informal speech is used in live language processes. The scope of formal speech is limited, and informal speech usually depends on the situation. Correspondence is also usually formal, and there are significant differences between the language of correspondence to government agencies and the language of personal correspondence.

Technical terminology also has a special connotative character. Sometimes people use technical, professional dictionaries to show their level of knowledge or professional thinking in society. The use of technical terms may be confusing to those unfamiliar with it. The interpreter should use technical words depending on who he is talking to. It may include words such as "bulletin," "incision," "lesion," and "tonsillestomy" that have been translated for medical doctors. Even lexical units in one language can be used in the same way in one province or country and have the same meaning, while in another province or country they can have different meanings. For example, in the United States, cookies are called biscuits, and in Australia, biscuits are called biscuits. It is important that the translator knows the language differences between the regions and uses a word that is understandable to many. If someone is translating for a local speaker, they must choose the form used in that area.

In every culture, there is a definite movement that is a symbol. If the action is simply translated literally, its meaning will be lost. This occurs when there is no action in the main language that is not focused on the meaning. For example: He nodded his head. If a nod in the original language means "yes," and in sign language culture, such a sign may not make sense. In some cultures, nodding can have a negative connotation rather than a positive one.

Sometimes it is difficult to translate a definite action if the action form is associated with another form in the host language. For example, if the original language is "punch", the interpreter may use "anger" to determine the meaning of the gesture. However, if "punching" means something else in the language of translation, the translation will prevent students from understanding the text.

It is important for the translator to be aware that in both the original language and the target language, a particular action has different meanings.

Below are some actions that represent a specific action in English. You can use the time of the action, natural English.

1. Wrinkling up nose - Burnini qimirlatish.

2. Raise eyebrow - Qoshini ko'tarish (chimirish)

3. Shrug off shoulders - Yelkasini qisish (uchirish)

4. Nod off Head - Boshini qimirlatish (likirlatish)

5. Slench teeth - Tishini g'ijirlatish

6. Hands on heps, fat apart - Yelkasini orqaga qisish

The biggest challenge in translation is to differentiate between cultures. People of a certain culture look at something from their own point of view. Words that seem to be equivalent to each other may not actually be equivalent. For example, the word "pig" in Uzbek has a certain negative connotation. But in America, the word "pig" is used in a neutral sense.

Different cultures have different orientations. For example, in Uzbek culture, gardening, farming, livestock, and everyday life are more important, while in America, the focus is on work, earning money, sports, and profit. Some societies are more technical, some less so. This difference is reflected in the number of dictionaries that can be used when talking about a particular topic. Depending on the location, technical and non-technical dictionaries can be used. If the text in the source language is taken from a high-tech community, it will be difficult to translate it into a non-technical community in another language. If someone is translating a book on the social sciences of African culture, it is often difficult to find an equivalent. It is difficult to translate the documents into ancient Eskimo from a desert Arab who had never seen the snow. Because of the diversity of cultures, it is often difficult to find an equivalent. Culture is reflected in the use of words. In America, for example, the word "sheep" is used to refer to people who act recklessly, poorly, and modestly. The word "cotton" is widely used in Uzbekistan, but it is not used in the UK because cotton is not grown.

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