METHODS OF TRANSLATION OF LINGUISTIC MEANS REPRESENTING NATIONAL CULTURE

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Abstract. This article discusses about the importance of national cultural units in translation, especially in the translation of artistic, journalistic, socio-political texts, in many publications on comparative linguistics. Also, among the types of translation, information about creative translation, word-for-word translation is given, and S. Maugham's story "Rain" is analyzed as a type of creative translation.

Keywords: information-communication, sociolinguistic, linguocognitive, linguocultural, artistic, journalistic, socio-political, national-cultural connotation, cultural seme, precedent units, linguistic consciousness.

Introduction.

In world linguistics, work directly related to the analysis of specific linguistic phenomena, improving translations, creating linguistic support for artificial intelligence within the framework of information and communication technologies, identifying sociolinguistic, linguocognitive, linguocultural features of language, and conducting lexicographic research are rapidly developing. Globalization and increasing integration require research, especially in the field of language, to be kept up to date. In this regard, there is a need for the further development of comparative analysis of the vocabulary of languages, issues of language and culture, the expression of national and cultural characteristics in fiction, the classification of lexical units, the study of units representing national and cultural concepts.

It is known that languages differ from each other not only in their structure, but also in the national-social aspect. These differences are evident in linguistic units. A representative of a certain language is also a representative of a certain culture. Any culture has its expression in language, and it is natural that they find expression in phraseology. "Today, the social sphere that studies the material and spiritual culture manifested in the national language and its processes is linguoculturology"[1].

Literature Analysis and Methods.

According to linguists, "language is the cultural code of a nation"[2]. The terms of code on semiotics and cultural code have been studied to a certain extent by F. de Saussure, U. Eco, C. Levi-Strauss, Yu. S. Stepanova, Yu.M. Lotman, V.N. Telia, V.V. Krasnykh, M. L. Kovshova, E. Brazgovskaya, A. Nurmonov and Sh. Usmanova. "Linguoculturology has introduced into science a number of new concepts such as linguocultural unity, linguoculture, linguocultural community, national-cultural connotation, cultural seme, precedent units, linguistic consciousness, linguistic picture

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[1] Khrolenko A. T Fundamentals of Linguoculturology: Proc. Allowance. –M., 2009, p. 31
[2] Маслова В.А. Лингвокултурология. – М.: Асадемиа, 2001. – 208 p.

of the world. Among them, the concept of cultural codes occupies a special place"[3].

Understanding the spirit and essence of the original in translation, understanding the lexical, phraseological, grammatical, phonetic functions of various elements of the text, finding suitable alternatives to them in the target language is a very extensive and complex process. As L. Barkhudarov noted, "it is important to find semantic alternatives between lexical units of two different languages. From this point of view, only the features and concepts in the way of life, worldview, and the names of things and objects of a particular people differ from those of other peoples. Such characteristics differ from other peoples in the way of thinking, behavior, clothing, food, traditions and other specific characteristics of this people. As a result, words appear that express various concepts that belong only to this people, and that the concepts that these words mean do not exist in the language of other peoples"[4].

"Every nation reflects certain national traditions. That is, every people, nation has its own national traditions and customs. In this sense, each person is associated with a certain culture, language, history, literature, reflecting this nationality"[5]. It is known that language, being a social phenomenon, is inextricably linked with culture.

Y. Markovina argues that "language primarily contributes to the fact that culture can be both a means of communication and a means of dividing people. Language is a sign of its belonging to a particular society. The diversity of the manifestation of culture as a form or type of social development required the identification of any common components and indicators that reflect its content. First of all, language is one of the national specific components of culture"[6].

"The translation of national cultural units is given great attention in theoretical works, in every translation manual, especially when translating artistic, journalistic, socio-political texts, in many publications on comparative linguistics"[7]. The issues involved are addressed in different ways, with different translation methods and opinions recommended. Of course, it is natural that there is no clear, standard, single solution in this case. Depending on the situation, different approaches are required.

Therefore, it is almost impossible to replace translators with machines or computers. It is well known that when using a text without a translator, a computer cannot feel like a part of the culture, cannot get used to a particular text in the language of its representatives, and will present the only possible and at the same time unique version. A person, and only a person, can integrate into his thinking norms, rules, traditions, in a word, the whole complex of realities of another culture, and express the thoughts of others clearly and in a new way exactly as they are expressed, at the same time using all the power and wealth of his language. The difficulties of translating national cultural units from English into other languages are due to the fact that most of them are bright, figurative, laconic and ambiguous. In the translated text, it is necessary to convey the meaning of sentences expressing a specific national-cultural unity, national culture, but also not to lose its image, taking into account its

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[3] Худойберганова Д. Лингвокултурологияда маданий код тушунчаси ва талқини // Ўзбек тили ва адабиёти. – Тошкент, 2019. – №3. – Р. 15.

[4] Бархударов Л.С. Язык и перевод: Вопросы общей и частной теории перевода / Л.С. Бархударов. - 2-е изд. – Москва: издателство ЛКИ, 2008. – Р.40.

[5] Слышкин Г.Г. От текста к символу. Лингвокултурные концепты прецедентных текстов в сознании дискурса. –М.: Издательский центр «Академия», 2000. – Р. 35.

[6] Марковина И. Култура и текст. –Москва: Медиа, 2010. – Р. 10

[7] Саломов Ғ. Таржима назарияси асослари. Ўқув қўлланма. –Т.: "Ўқитувчи" нашриёти, 1983. – Р.23.

stylistic function.

Results

The concept of functional equivalence in translation was introduced by the American scientist Eugene Naida. Typically, equivalence in translation is determined by comparing the source text with the translation. Naida suggests comparing the impression of a person reading the original text with a person reading the translated text. If these impressions are alternative to each other in their general qualities, then the translation of the text is considered an alternative to the original. It should be noted that the alternativeness of impressions does not mean accuracy, which cannot be achieved due to ethnolinguistic and national-cultural differences, but similarity. The concept of this notion is fundamentally different from all views on the alternative nature of translation. The alternativeness of a translation is determined by comparing the source and translated text within the framework of all other concepts, while (functional) alternativeness is determined by comparing the extralinguistic influences on the recipients of these texts. The advantage of the concept of functional alternativeness is that it defines the alternativeness of translation in terms of the desired interaction. If we take the sentence below from S. Maugham's story "Rain", *"It would be a brave man who tried to stand up against Mr. Davidson, said his wife, tightening her lips",* the translator translated this sentence as follows: *"«It takes a heart like a horse to stand up to Mr. Davidson," his wife said, biting her lip"*. The translator conveyed this sentence through the function of figurative expression. In literary language in relation to *fearless, brave* people, phraseological units are used, such as *with a fearless heart, a heart like a horse, he has the heart of a horse*. Comparison standards *"the heart of a horse"*, *"a heart like a horse"* in their composition denotes a semantic symbol of courage. In the original text *"brave"* – expressed in translation not in words with meanings *strong, brave, fearless*, on the contrary, with the expression *"a heart like a horse"* with exaggeration.

Discussion

Depending on the extent to which the meaning of the translated material is reflected in the translation, it can be divided into a number of types.

Creative translation. "In this type of translation, linguistic means, contextual meanings and stylistic variations of the original are recreated in harmony with the grammatical rules of the national language. National-historical, social and figurative-emotional features of linguistic means are interpreted authentically and adequately. Phonetic-orthoepic and lexical-grammatical deviations, used for specific methodological purposes on the pages of the work, are restored by alternative linguistic means in accordance with their tasks. All this makes it possible for the author's goal to fully reach the reader"[8].

This excerpt from the story "Rain" is an example of creative translation. "*Suddenly from below came a sound, and Davidson turned and looked questioningly at his wife. It was the sound of a gramophone, harsh and loud, wheezing out a syncopated tune*" – "*Suddenly a noise was heard from below, Davidson turned and looked questioningly at his wife. It was the sound of a buzzing gramophone humming some melody that rang in the ears*". The translator has preserved the figurative and emotional characteristics of the sentence "*sound of a gramophone, harsh and loud…*" and creatively translated the source text in the form "*the sound of a buzzing gramophone, …., that rang in the ears*".

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[8] Раҳимов Ғ. Таржима назарияси ва амалиёти. – Tashkent, 2016. –P. 33

Literal translation. "With this type of translation, phrases, set phrases, grammatical structure and word order in the original in most cases are not adapted to the laws of the target language. Many linguistic means are translated based on their lexical meanings, regardless of textual situations, functional aspects, periodic and national characteristics. This situation leads to the interpretation of national-historical and emotional-stylistic means with the help of methodologically neutral, ordinary words and phrases that do not have additional features. Therefore, a literal translation cannot fulfill the task of fully conveying to the reader the goal set by the translators - the content-ideal nature of the work. Because the reader is faced with a description of a work of art made by another person using ordinary linguistic means"[9].

The following words and phrases from the story "Rain" have also been translated into Uzbek using the literal translation method: *"Waterproof"-"Rainproof", "a wash stand"-" sink (hand washing area)", "too far for the mercy of God"-" too far from God's grace", "did they mind that?"- " will it bother them?".* "Indeed, a translation performed by the literal method very vaguely interprets all aspects that make up the artistry and nationalism of the original text: the coloring of the time of creation of the text, its rhythm and tone, the emotional means of images, the speech image of the characters, new linguistic units that increase the attractiveness of the expressed proposals, individual creative style of the writer - all such aspects are practically eliminated"[10]. In this style of translation, the translator's work attracts more attention than the author's style.

"A deep understanding of the features of the author's language, penetration into the soul of the stylistic features of the means of expression and on this basis the search for alternatives that are suitable and equal to the lexical components of the source are some of the important aspects of reflecting the writer's style and skill in translation"[11]. The excerpt *"Then he had seen his wife and Mrs. Davidson, their deck-chairs close together, in earnest conversation for about two hours. As he walked past them backwards and forwards for the sake of exercise, he had heard Mrs. Davidson's agitated whisper, like the distant flow of a mountain torrent, and he saw by his wife's open mouth and pale face that she was enjoying an alarming experience"[12]* the translator translated as *"The agitated voice of Mrs. Davidson, constantly whispering, like the murmur of a distant waterfall reached the ears of the kneading doctor, pacing back and forth before their eyes, that from the pallor of his wife's gaping mouth made it clear that she was listening to the terrifying words".* The translator used several different techniques: adding words, replacing antonyms, to convey this sentence to the reader, to make this sentence attractive and effective, to recreate the source text. The translation is a little expanded, foamed, but in this case it is beneficial to give an alternative option, the adjective is used appropriately, the rhyme is recreated: the following translation options can serve as an example *"agitated whisper, like the distant flow of a mountain torrent" - "constantly whispering"* and *"open mouth and pale face that she was enjoying an alarming experience" - "from the pallor of his wife's gaping mouth made it clear that she was listening to the terrifying words".*

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[9] Раҳимов Ғ. Таржима назарияси ва амалиёти. – Tashkent, 2016. – P. 33

[10] Игамбердийева Л.Г. Таржима қилиш жараёнида қўлланиладиган таржима турлари ва усуллари // 4 Yos'h Tadqiqotchi Jurnali, ISSN: 2181-3132Vol. 1 No. 4(2022), scientific journalimpact factor 4.7, https://doi.org/10.5281/zenodo.6523124

[11] Xolikova N.N. Tarjimada ijodkor uslubini qayta yaratish mahorati (J.H. Cheyz asarlari tarjimasi misolida): Filolog. fan. b-cha falsafa doktori (PhD) diss. avtoref. –Buxoro, 2020. – P. 12.

[12] W. Somerset Maugham. Rain. – N. Y., 1980. – P. 79.

In another passage the phrase *"pale face"* the translator so skillfully conveys to the reader that in this case, instead of the expression *"from the pallor"* uses expressions *«dimmed», «became even paler»*: *"He sought for a word that should not offend the ladies' ears. His eyes were flashing and his pale face was paler still in his emotion"* – *"He was looking for a word that would not offend the ladies. His eyes were bright, his face dimmed and became even paler"*.

For the reader reading the original text, the national and cultural characteristics of the countries of the original and the translation, the cultural wealth of various social groups, perceived values, and the behavior of the characters may in some cases be incomprehensible; in this case, the translator only mechanically reproduces the course of events.

A work of fiction can be translated with the aim of introducing readers to the life of another people, their history, their customs, traditions, and national mentality. In this case, the translator has to almost completely abandon the national-cultural adaptation of the text, preserve the truth of the text as much as possible, give stable combinations (phrases) in the form of tracing, explain the translation in detail and provide it with an explanation appendix.

The loss of the full meaning of a lexical unit in translation, of course, affects the reflection of the national and cultural characteristics of a national society, but in this case the reader will be able to understand what is being said in the translated text.

It should be noted that the language of modern English literary text has a large layer of national vocabulary; the study of its features and translation options is of interest to linguists, translators, and intercultural communication specialists. An analysis of the methods of translating national-label vocabulary in the works and stories of S. Maugham into Uzbek language showed that the translator widely used translation options using traditional methods, i.e. transcription and transliteration, tracing, descriptive translation, functional semantic equivalent.

Conclusion

In the process of analysis, creative translation has been observed to a greater extent in the translation of national-cultural linguistic units in the translations of the works of S. Maugham. Methods of using alternative versions of linguistic means and tracing in the translation of expressions and national cultural units have been used. It should be noted that great difficulties arise in conveying a national cultural unit when translating fiction. How should a translator act when working with a work in a foreign language? Is it necessary to resort to descriptive translation, giving explanations to the translated lexical units in each case, or should the translator have knowledge about the traditions of the translated text? Or is it better to completely or partially exclude the properties of lexical units denoting the nationality of the source text and use an alternative option? As a result of the study, we came to the conclusion that the use of combined translation methods, taking into account the reader's development of an understanding of the language of the source text, prevents aspects that may be lost in semantics and stylistics. In this way, it creates a translation that is understandable to the reader and, in turn, provides an alternative version.

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