

ISSUES OF NATIONAL METHODOLOGICAL PROPERTIES IN TRANSLATIONS

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ABSTRACT

The translator will be limited within the text of the book he is reading. He cannot go beyond the scope of the work, he cannot continue the idea put forward by the author, nor can he limit himself to shortening the work. In short, the translator only translates what is available from one language to another. But despite the fact that the place of translation is so limited, it is part of the art of speech. This is because the translator is creative in the field of language.

Keywords: *humor, satire, pitching, exaggeration, text analysis, national color, lexical translation, works of art, puppetry, exaggeration.*

АННОТАЦИЯ

Переводчик будет ограничен текстом книги, которую он читает. Он не может выйти за рамки произведения, не может продолжить идею, выдвинутую автором, не может и ограничиться сокращением произведения. Короче говоря, переводчик только переводит то, что доступно с одного языка на другой. Но, несмотря на то, что место перевода так ограничено, он является частью искусства речи. Это потому, что переводчик является творческим в области языка.

Ключевые слова: *юмор, сатира, качка, преувеличение, анализ текста, национальный колорит, лексический перевод, художественные произведения, кукольность, преувеличение.*

INTRODUCTION

The melody, in turn, gives the translation either naturalness or, conversely, falsity in connection with other components of the work of art, i.e. lexical unit, syntax, inversion, radif, rhyme, weight and other means, i.e. artificial context, the emergence of an artificial artistic environment leads to. Giving the tone of a work of art in translation is important in all literary genres. If there is no harmony from a separate proverb or two to a sonnet, a ghazal, a poem, a story, a novel, then the translation sounds fake. Therefore, the value of each national literature is measured not by the abundance of its literary output, but by the creative power of the creative

mind that has created and continues to create its own free style patterns. This means that in determining the unique style of each artist, it is not necessary to compare his work with the style of poets and writers who lived in another historical period, but it is possible to compare the work of contemporary writers.

A number of positive results can be obtained by studying literary translations on a comparative-methodological basis. These help to determine the degree of adequacy of the translations to the original and their methodological quality. In addition, this comparative method is useful in identifying another aspect - when there are several translations of a particular work, inheritance and occasional literary theft (plagiarism, plagiarism).

Style is a unique feature of each author, which implies that each artist has his own style - the ideological direction of his work, the artistic means used in the text, lexical and phraseological elements and specific components related to the artistic form. Re-creation of each author's own "language", ie style, is one of the important conditions of literary translation and requires great artistic skill from the translator.

The stylistic diversity, the charm of form and meaning is a great treasure of every national literature. Were it not for the variety of styles and colors, there would have been a single stylistic ambiguity, ambiguity, ambiguity. Such a situation would have led to intellectual bluntness, artistic poverty.

The translator will be limited within the text of the book he is reading. He cannot go beyond the scope of the work, he cannot continue the idea put forward by the author, nor can he limit himself to shortening the work. In short, the translator only translates what is available from one language to another. But despite the fact that the place of translation is so limited, it is part of the art of speech. This is because the translator is creative in the field of language. The basic building block of language is the word. Indicators that are extremely important for fiction - fiction, imagery and figurativeness, metaphor and allegory - are all hidden in the base of the word, find expression in the word and are realized through the word. Therefore, word choice is a phenomenon of primary importance in the process of literary translation.

MATERIAL AND METHODS

In literary translation, the main thing is not only how the translator translates a word or sentence, but also the value of each translation is not measured by the way in which certain elements are given. In literary translation, the evaluation criterion is interpretation. The process of its re-creation takes place in three stages:

1. How the translator perceives (understands) the original.

2. The idea of the work, the purpose of the author and how to interpret his unique style.

3. To be able to find alternative means, measures and solutions for the restoration of the art of speech in their native language.

The main factor in translating a work of art is not to replace the dictionary of the original work with the equivalent dictionary of the language of translation, but to re-express the author's identity, the concept of the work, the art of using the word reflected in the work.

It is not the "lexical equivalence" but the natural conformity, that is, the contextual compatibility by the meaning, style, tone, of the "client" of the character described, that decides which word or sentence is permissible in each case. A translator who is accustomed to translating a word by word eats an inevitable pand. The most difficult feature of the scientific description of literary translation is that it is important to convey the meaning not in words, but in meaning, in tone, in image, in humor.

The experience of translation through the medium of language used in the practice of Uzbek translation, the attitude to them, the question of the methodology of such translations should be considered separately. It is known that the works of Western literature, including English, German, French, Spanish, Italian and others, are being translated directly from Russian, not from those languages themselves. Many works from these literatures have been translated into Uzbek.

The study of the features of instrumental translations, and thus the reaction to this method of translation, is of great importance today. Responding to Intermediate Translation To date, the most pressing issue facing translators and organizations involved in monitoring and coordinating the work of translators is to assess the history of intermediate translations from Western European literature into Uzbek and to determine the content of future work in this area.

The quality of translations cannot be influenced by the study of intermediate translations from Western European literature into Uzbek in the general literary-historical plan. What is done in the narrow linguistic aspect is to compare more grammatical categories and concepts, and the results of research created in this way are not noticeable.

Considering literary translation as a link between literary relations between peoples, its study in a comparative-methodological-typological plan allows to avoid one-sidedness, to combine literary aesthetic and linguistic issues of literary translation, to make a holistic, systematic analysis.

For translation, it is not enough to know the basic lexical content of words and the grammatical rules of the language. To do this, everyone must have a "sense of language" and be able to feel the language correctly. One of these "emotional" aspects of language is expressed in a particular work only in which layers of the author uses the language, how and in what way. This is a phenomenon related to style. Of course, every concrete work will have the first priority in the translation of works of a particular genre.

Each language has its own unique artistic faculties. The correct reflection of these features in the translation sometimes becomes one of the important factors in determining the overall artistic and aesthetic value of the same translation.

A work of art can be written in different rhythms in different styles: melancholy or cheerful, uplifting or flat, rhythmic, resonant or melodious, musical or melodic. Much depends on the period described in the book, the chosen topic, the nature of the events. If such features of the work chosen for translation are not identified, the key to its spirit cannot be found, and as a result, even if the book is translated into another language, it does not reveal its 'enchantment' to the new reader. In this way, the goal of translation is not achieved. The fact that different writers have different styles, that each writer has his own individual style that distinguishes him from others, that different writers have different style trends in their work, that they write their different works in a very different way - all this from the translator to the original. requires finding the key. Finding the right style key in the translation depends on the ability to correctly determine the relationship between the style and idea of the work and the author's worldview, to correctly determine the rhythm, tone, syntactic style and characteristics of the series of images. Unless an optimal style key is found in the translation of a work, the translation cannot be in a state of equivalence to the original.

RESULT AND DISCUSSION

Prose translation has its own difficulties. In this case, it is necessary to match the words in terms of meaning and methodology, to "replace" each other, to find alternative expressions, to create unique syntactic devices, to solve the problems of melody, rhythm. The depiction of words, elegance and beauty in a prose play is the main means, an important element of creating a work of art.

While the restoration of a work in another language is done by preserving the unity of form and content, translation seems to be a completely impossible endeavor, for in a work created in the original, language is the main formal garment, the

linguistic arsenal. If translation were a purely linguistic phenomenon, it would probably have become an intractable puzzle. In fact, it is possible to solve this problem, which seems to be a logical confusion, because translation is a creation. After all, in it the form and the content are restored not as a whole, but as a whole. The translator must recreate the unity of form and content in a manner similar to the original.

Color (color, color) is related to the ideological content of the work and serves to highlight the idea and artistic image that the artist wants to express. An artist who pays special attention to pictorial colors in the expression of thoughts, intentions, ideas, meanings, and the embodiment of the image is also called a colorist-painter.

Since the main material of fiction is the word, it means that in the literary translation, too, only the linguistic objects - the color associated with the words - should be established. The harmony of words, music, movement and color Agatha Christie's "The Secret of Fireplaces" is written on a foreign theme and is based on material from European mythology. The work is imbued from beginning to end with lyrical mood, elegant feelings and experiences. We perceive this work as a work of art, through the magical power of the word.

In general, the sense of color is a magical, miraculous feeling that cannot be "explained" by most words. While color is at the heart of the concept of color, it seems appropriate to talk about a special "color color".

The sense of color is one of the unifying factors not only in the genres of art, literature and music, but also in the figures who serve in this field. Take, for example, the union of a translator with an author. When it comes to the national specificity of each work, its originality in translation, it is not enough to list the names of various clothing, food and beverages, or various myths that reflect that work, or to make a linguistic-structural analysis of them separately. Emphasis should be placed on the extent to which certain historical, geographical, onomastic, and other concepts and views are embedded in the spirit of the work of art, and on their significance in the work, or in the individual style and skill of the writer. One of the first problems facing the translator is which of the historical and national features reflected in the work, and how to reflect them. We follow the basic premise of the translation: to translate a work is to express it in another language, preserving the unity of form and content. It should be noted, however, that language itself is a system of means peculiar to a nation's behavior. In translation, this means that this tariff of originality will inevitably disappear. The results of the translation practice acquired in the languages of most peoples, as well as the principles of translation that have begun to

emerge, show that it is important to preserve oneself without translating some foreign words that are new to the language of the people to be translated. However, it would be against the purpose of the translation, the interest of the reader, and the purity of the language to translate foreign words for the sake of surfing, just for the sake of color or gesture. Consequently, it is impossible to capture all the elements of historical and national identity in the original, but it is necessary to capture among them so that the reader has an idea of the historical and national environment.

The translation must reflect the whole existence of the original, all the main features that characterize it as a work of art - a unique voice, style, "trace of the pen" that clearly distinguishes the author from other writers.

In the translation process, a reciprocal relationship is established between the original and the translated copy at the levels noted. Translation units with the original can be equal in all five levels or only in some. The main goal of translation is to achieve as much alternative as possible at all levels. In languages, there is an astonishing degree of commonality, harmony and similarity in the semantics of antonyms and phrases based on the concepts of birth - death, hot - cold, big - small, low - high, dark - light, white - black, open - kiss and many others. It should always be borne in mind that the comparative-typological dictionary of words and phrases in the languages of the world based on or reflecting these concepts and the scientific study of this remarkable linguistic phenomenon on the basis of comparative grammar have great prospects. Adherence to semantic (spiritual) harmony and logical coherence is of great importance in the combination of words. Sometimes the way a person chooses a word for a particular compound when expressing his or her opinion reflects his or her attitude toward the same event or concept.

Idioms are more difficult to describe than complex phrases. This can also be seen from the variety of definitions given to this linguistic phenomenon. Here are some of the definitions:

1) "An idiom ... is a text that is specific to a particular language, assimilated into that language, and cannot be literally translated into another language."

2) An idiomatic phrase is a phrase whose meaning does not depend on the content of the words in the same phrase.

3) A concise phrase that gives a single meaning as a whole, the meaning of which does not depend on the meanings of the words in its composition. The meaning of phraseologies is revealed in context. Therefore, in order to reveal the meaning of a particular phrase, it is necessary to look at it in context. True, in two or more

languages there are absolute equivalents that are exactly the same in form, content, and spirituality.

Idioms that express the same meaning in different languages can be created on the same basis, based on several aspects (or properties) of the same thing, or completely different objects.

The translation of idiomatic expressions can not be indifferent to the problem of exchanging objects (bases) in the composition of compounds. In translation, it is necessary to try to find a more accurate, contextual version of the combination, as close as possible to the meaning of the original. It is also possible to dare to translate literally if the idea does not come out wrong.

CONCLUSION

The phraseological structure of the language has a wide meaning and stylistic nuances. Phraseology is often seen as a branch of lexicology. Because phraseology is the equivalent of words in a language, lexicology is the study of the words that make up the vocabulary of a language and their equivalents. Sometimes phraseology is incorporated into vocabulary or stylistics. With phraseology, words should not be viewed as completely equivalent. Phraseologisms as well as the structure and meanings of words have many distinguishing features, and their morphological and syntactic functions also vary. According to their content, words are formed as a whole. both semantic types of phraseology (phraseological integrity and phraseological confusion) are explained by the semantic connection of their components, the stability of the morphological and syntactic combination of lexical composition in many places. Phrases and components of sentences, on the other hand, have more freedom in semantic connection. For this reason, phraseologies are called fixed combinations, and phrases and sentences are called free combinations according to their content. By studying the semantic features of phraseologies, it was found that they have the phenomena of phraseological polysemy, phraseological synonymy and paronymy. The paradigmatic and syntagmatic features of phraseologies show their wide use of grammatical (morphological, syntactic) and lexical-semantic means. The variation of phraseologies depends on the substitution (substitution), addition, omission, and transformation of their components.

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