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EXPRESSION OF INTERCULTURAL DIFFERENCES IN TRANSLATION

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Abstract: In this article analyses expression of intercultural differences in translation. As we know the national mentality is the expression of the typical features of a work of art through the language of the work. It is mainly reflected in the characters that reflect the way of life of a particular nation, but also brings about intercultural differences.

Key words: intercultural differences, semantic meaning, expression, language, original work, translation.

Introduction

Every translator who tries to maintain the style of a work of art in a translation is constantly confronted with the words of nationality in the original work. In this regard, realities are the main feature of the national features of the work. The problem of intercultural differences in translation has been studied to some extent in English and Uzbek translation studies. In particular, English scholars such as O.Nancy, H.Feiz, R.Jeani, B.Rainhert, Russian scholars such as GDTomaxin, APBabushkin, LVMosienko, MNEsakova, Uzbek scholars such as H.Khamroev, I.Mirzaev, R.Kasimova reflected in his research .

Method

The maximum generality of the content of bilingual texts should be distinguished from the potential equivalence that can be achieved by differences in the languages in which these texts are created, and the true semantic similarity of the translation equivalent. the original and translated texts obtained by the translator during the translation process. The limit of translation equivalence is the degree to which the content of the original is preserved as much as possible (linguistically) during translation, but in each individual translation the semantic closeness to the original is approached at different levels and in different ways.

Literary review

Any text has a communicative function: it conveys certain facts, expresses emotions, establishes communication between communicators, requires some reaction or action from the receptor, and so on. The presence of such a target in the communication process determines the general nature of the messages being transmitted and their language design. Let's compare such speech segments:

I safely can unlade my breast of love

Sekin yulib tashlarmen muxabbatni dilimdan

(Aureng-Zebe. A tragedy. John Dryden, -P. 211)

Your victory, alas, begets my fears.

Sizning g'alabangiz afsus menda qo'rquv uyg'otdi.

(Avrangzeb. Tragediya. Ingliz tilidan Ochilova Dilafuz tarjimasi -B 212)

In each of these statements, in addition to the meanings of individual words and structures and the specific content of the whole message, there is also a generalized functional content:

- statement of facts, expression, motivation, search for communication;
- the text performs several communicative functions sequentially or simultaneously;
- the above words form a single text;
- translation cannot have a functional function (communication goal) without losing communicativeness.

In the process of translation, the translator seeks to recreate the original events using language tools that are understandable to the reader. At the same time, he should keep in mind that the reader belongs to a completely different language than the original, and represents a different culture and history .

From the above, it can be concluded that in order to achieve pragmatic harmony in translation, the translator is required to know every situation and thing expressed in the original text, that is, to have a deep extralinguistic knowledge, because taking into account extralinguistic factors is a guarantee of authentic translation. .

Result

The part of the text (speech) that represents the general speech function of the translated text is its communication purpose. It means "Latin" ("implied" or "figurative"), in which, as in the latent form, it is derived from the whole speech as a semantic whole. In the creation of such meaning, individual linguistic units no longer serve as a basis for expressing additional meaning with other units, but not directly through their meanings, but indirectly. forms a unit of meaning. By accepting the statement, the receiver must not only understand the meaning of the linguistic units and their relationship to each other, but also draw certain conclusions from the whole content, draw additional information from it, which is not only what the Source says, but why also states that. He says, "what does that mean".

The equivalent of the first type of translation is to preserve only this part of the original content that is the content of the link:

Behold these dying eyes, see their submissive awe - So'nayotgan yulduzlarga boqing, bu itoatkorona nigoxlar.

Nay, more, you have forgot who is your own - Bo'ldi bas! Kimligingizni unutibsiz.
You made me liberty your late request.

Is no return due from a greatfull breast.

The last time you asked for my freedom, But I couldn't get it back.

In the first example, for example, the purpose of communication was to convey a figurative meaning that was a key part of the conversation. Here, the communicative effect is achieved through a unique artistic depiction of the relationship between people, which is similar to the interaction of chemical elements. An indirect description of this information was found to be unacceptable by the translator for translation into the mother tongue and was replaced by another, slightly less figurative statement in the translation, but this provided the necessary communicative effect.

In the second example, the purpose of the conversation is to express the feelings of the speaker affected by the previous statement of the interlocutor. To repeat this goal in translation, one of the stereotypical expressions of the translator's influence was used in Uzbek, although the linguistic means that make it up did not correspond to the units of the original.

In the third example, the general function of the original, which the translator seeks to preserve by any means, is a poetic effect based on sound recording, rhyme, and meter. To increase this information, the original message is replaced by another with the desired poetic qualities.

From these examples, it can be seen that the purpose of communication is the most general part of the content of speech, specific to speech in general, and determines its role in the communicative act.

The relationship between these types of originals and translations is described as follows:

- incomparability of lexical structure and syntactic organization;
- inability to connect the vocabulary and structure of the original and the translation

with the relationship of semantic paraphrasing or syntactic transformation;

- there is no real or direct logical connection between the original and the translated message, which allows to confirm that in both cases "the same message was given";
- the smallest similarity between the original and the translation in comparison with all other translations recognized as equivalent.

Thus, in this type of equivalence, the translation clearly shows the reconstruction of the commonality of the original. Even if one or two words in the original have direct or indirect correspondence in the translation, this conclusion is generally true for the whole message.

Translations at this level of equivalence are also possible in cases where it is not possible to reproduce the content in more detail, and such multiplication leads to incorrect conclusions about the translation receptor and its association with the original receptor, thus interfering.

Let's look at some examples:

Your pardon, mighty sir,

You seem not high enough your joys to rate;

(Aureng-Zebe. A tragedy. John Dryden, -P. 73)

Bir qoshiq qonimdan o'ting olampanoh,

Bundan siz xursanddek ko'rinmaysiz, oh.

(Avrangzeb. Tragediya. Ingliz tilidan Ochilova Dilafruz tarjimasi -B 74)

Thus, the situation described in English proverbs implies that one should not travel around the world, but should stay at home and store goods. The equivalent translation is an Uzbek phrase that has the same emotional relationship and repeats the original stylistic (poetic) function (proverbial form) as much as possible. Since describing the same situation does not give the desired result, a message describing the other situation should be used. Trying to meet the requirements gives a rough translation: He who does not sit still does not do good.

The following is another example of the phraseological equivalent of Jack London's Uzbek and German translations of *The White Fang*: to cast a glance - nigoh tashlamoq - yeinen Blick werfen: Then he would cast a glance of fear at the wolf-circle drawn expectantly about him . - Shundan so'ng u bo'rilarga dahshatli nigoh tashladi, olov atrofini tobora yaqinroq yopdi . - Dann warf er einen scheuen Blick auf die Wolfe .

Computation is also one of the ways to translate phraseological units. For example, in the song *Swan - swan song - ein Schwanengesang* ushbu uchta tilda tasvir, struktura to'liq mos keladi: "It's my swan song, I am almighty proud of it. I worship it" (- P.125). - "Bu mening oqqushlar qo'shig'im. Men u bilan faxrlanaman. Men unga sig'inaman " (- B . 122). - "Es ist mein Schwanengesang. Ich bin m?chtig stolz darauf. Ich bete es an" (- S. 125).

The question of equivalence can also be observed in the translation of phraseological units to know from A to Z: Oh, he knew it all, and knew them well, from A to Z (- P. 126). - Ha, u bu o'yinni mukammal tushundi; Men bu qizlarni A dan Z gacha tanish edim (-B . 123).- Oh, er kannte ja dies alles, kannte diese M?dchen in- und auswendig (- S. 126).

However, since there is no similar picture in the German translation, we have to resort to analog search, which is such an expression. in- und auswendig kennen, literally "ichki va tashqi narsalarni bilish" means.

So'zma-so'z tarjima quyidagi frazeologik birliklarga taalluqlidir: to take root - ildiz otmoq, to keep oneself in the background - soyada qoling, as clear as day - so klar wie der Tag - as clear as day, and so on.

Phraseologisms are not translated as a whole, but are translated verbatim, which is

rarely accepted in translation transformations.

Consider the following passage:

"Never had he been at such an altitude of living, and he kept himself in the background, listening, observing, and pleasuring, replying in reticent monosyllables, saying, "Yes, miss," and "No, miss," to her, and "Yes, ma'am," and "No, ma'am," to her mother." and his Uzbek correspondence "I have never raised him so high, and he tried to stay in the shadows, listened, watched, rejoiced, and behaved, and gave a one-syllable answer:"

In the second type of equivalence, the general part of the original and the translated content not only represent the same purpose of communication, but also reflect the situation outside of that language. A situation is a set of objects and relationships between objects described in a statement. Any text contains information about things that are related to certain real or imaginary situations. The communicative function of the text cannot be performed by a situational message. Just as thinking cannot exist without an object of thought, it is impossible to imagine a coherent text that is "about nothing."

The second type of equivalence is represented by translations, whose semantic proximity to the original is also not based on the commonality of the meanings of the linguistic means used. Here are some examples of this type of translation:

Wished freedom I presage you soon will find,
If Heav'n be to virtue kind.

(Aureng-Zebe. A tragedy. John Dryden, -P. 37)

Ozodlik istasangiz tezda bo'lur ijobat,
Gar falak ko'rsatsa mehr va adolat.

(Avrangzeb. Tragediya. Ingliz tilidan Ochilova Dilafruz tarjimasi -B 38)

In the multilingual conversations equated in these examples, most of the original words and syntactic structures cannot find direct correspondence in the translated text. However, it should be noted that there is more meaningful commonality between the originals and translations of this group than the equivalent of the first type. For example, let's compare translations:

- 1) I will do it! - Men tayyorman!
- 2) I bring a heart more true than fortunate - Taqdim yetay sizga bor dilim.

Conclusion

The refusal to reproduce the situation described in the original translation, i.e. the use of equivalence, is conditioned by the need to maintain the purpose of communication when the situation described during the translation of the first type, not the second, is not related to the necessary associations in the translation receptors. In John Dryden's tragedy *Avrangzeb*, the protagonist casually describes the appearance of a young man "from below," in particular, saying that he has a face behind the interrogations of his favorite of the powers that be. the face of a person who sends requests for military service to perform at a concert or on the radio. It is unlikely that the Uzbek translation will be perceived as discriminatory. Therefore, the translators preferred to establish equivalence with a completely different situation.

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