

deyiladi. Buni masxaraqilganlarning, nafratganlarning, ustidan kulganlarning boshlariga tashvishlar yog'ilsin, Iso masihdek olomon ko'z o'ngida xoch gator tilsin deya la'natlaydi.

Xulosa o'rnida aytish mumkinki, Anatemaning kelib chiqish tarixiga nazar tashlaydigan bo'lsak, Yaratganning qonunlariga, mavjud qonun qoidalarga bo'ysunmagan kimsalarning xor zorlikda umr kechirishlari hamda o'limdan keying hayotlarida ham qiynoq va azoblarni boshdan kechirishlari qattiq xohlanadi. Asarlarda esa anatem birliklar so'zlovchi nafratining qay darajada kuchli ekanligini ko'rsatadi, asarga hissiy bo'yoq beradi, o'quvchiga qahramonlarning tuyg'ularini yurakdan his qilishlariga sabab bo'ladi.

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THE STUDY AND ISSUES OF TRANSLATION OF PROVERBS

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Abstract: Nowadays the head of our country pays much attention to education of young generation. A plenty of scientists work with translation of proverbs from one language to another. The sphere of phraseology is wider than other side of linguistic. As it is large sphere there is more problems in phraseology. In lexicology, phonology, lexicography and in other sphere they have their own functions and by this way we can learn their status in linguistic.

Key words: Linguistic, communicative, feedback, illustrate, denominations, regulative functions, interjectional phraseological unit.

The proverbs are historical features of humanity. Most of the scientists agreed that the proverbs are folklore speech. Yes of course because the people established these proverbs. Where was not only the person's point of view but also general people's out look is expressed. Proverbs and sayings play important role in language. They give emotionality, expressiveness to the speech. They have certain pure linguistic features that must always be taken into account in order to distinguish them from ordinary sentences. "As a learning process, transfer supports the learner's selection and remodeling of input structures as he progresses in the development of his interlanguage knowledge. As a production process, transfer is involved in the learner's retrieval of this knowledge and in his efforts to bridge linguistically those gaps in his knowledge which cannot beside-stepped by avoidance" [3,96]. Proverbs are brief statements showing uncondensed form of the accumulated life experience of the community and serving as conventional practical symbols for abstract ideas. They are usually didactic and image bearing. Many of them become very polished and there is no extra word in proverbs and sayings. Proverbs are important aspects of verbal discourse within the socio-

cultural contexts in which knowledge, ideas and motions are communicated. They reflect the people's social and cultural orientations, philosophy, worldviews, as well as psychological and literary make-ups that generally depict the experience of life. The language of proverbs is commonly figurative, colourful, pithy, grammatically insightful and condensing the wisdom of experience. In this work, we attempt the morphological and syntactic description of proverbs in English, language spoken predominantly. Proverbs are morphosyntactic constructions of different kinds, structures and functions, with their unique grammatical peculiarities. We investigate the internal structure of English proverbs and high light their grammatical relevance in an attempt to accentuate an aspect of the English language and culture which is daily put out of prominence and active use, given that English proverbs mainly thrive in oral tradition. The correct usage of these proverbs is also important, while translating any other work of art we should pay close attention to this point, and that is the reason of the study of the theme we have taken underdiscussion. If we choose another example their meaning cannot be suitable to the proverbs. So express any idea or plot of the work in translation as in original demands a person's high skill and deep knowledge. Translator ought to know the rules of translation, furthermore the history, slang, life, customs and traditions of the people. Especially in proverbs we can mention the semantic, syntactic, lexical and grammatical features. As we know the proverb is a brief saying that presents a truth or some bit of useful wisdom. It is usually based on common sense or practical experience. Because we can say the proverbs from our own life, from difficulties. The useful sides of a proverb are to make the wisdom it tells seem to be self-evident. The same proverb often occurs among several different peoples. True proverbs are sayings that have been passed from generation to generation primarily by word of mouth. They may also have been put into written form. The Book of Proverbs in the Hebrew Bible, or Old Testament, is the most notable collection of such sayings. They include: *Hope deferred month the heartsick*. Proverbs and sayings include themselves the some certain features of historical development and the culture of people. With learning of national proverbs we can have information about this or that people habits, traditions, culture its status in society.

Linguists, on the other hand, believe that the quality of a country's proverbs may be measured. They go on to say that proverbs with few words can provide a valuable set of values and beliefs for members of the society. Proverbs may be utilized for a variety of purposes, according on their cultural significance. They are: a) a title of a book or title of a literary work on the whole, b) in press, hot news is circulated through a proverb in the heading or text of it which reflect news topic, c) in speech of statesmen and government authorities in different occasions. In addition, proverbs could attract consumers' attention in ads (either commercial or political). Translation Methods As a result of the previous review about proverbs, and for their remarkable role in culture, the proverbs must be learnt and translated. The translators must deal with proverbial notions and their pragmatic meanings based on socio-cultural language similarities and variances. The translator must know the English cultural background as well as how to translate proverbs into their target language in order to understand the meaning of a proverb between two languages, such as English and Russian. Gorjian proposes three methods for translating a proverb: paying attention to the terms immediately following the proverb that may introduce its meaning, and then replacing a local equivalent with its metaphorical meaning. Baker, on the other hand, has proposed four ways for translating idioms and proverbs: using source language proverbs with comparable meaning and form, using source language proverbs with similar meaning but differing form, paraphrasing, and translating by omission [1, 89-96].

As a result, the translator should use the following ways to convey the meaning of the text: Method 1: Literal translation this strategy demanded that the target text take on the form of the source text as closely as feasible. No translation, according to Newmark, is "ever too literal or too similar to the original." Strauss backs this up by stating that the translator sticks to one-to-one correspondence for the sake of the meaning. For example, No smoke without fire, Nature overcomes nurture, which means in Literary Translation Method It is a free translation, this method is used when proverbs cannot be translated literally, and therefore, they ought to be imagined into its figurative meaning. Landers states that the goal behind translation is not to render what the SL author writes but what he/she meant. For example, A good enemy is better than a false friend.

All in all, the English proverb don't cast your pearls before swine is translated literally. Literary, proverbs could embed emotional and aesthetic features, reminding a reader of the social norms they somebody.

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ФУНКЦИОНИРОВАНИЕ ПЕРЕВОДА ХУДОЖЕСТВЕННОГО ТЕКСТА В ОБОГАЩЕНИИ МЕЖКУЛЬТУРНОГО ДИАЛОГА

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Аннотация: В статье раскрываются особенности влияния текста на национально-культурную специфику определенной культуры. Перевод художественного текста исследуется как элемент культуры, как источник информации о национальном характере, истории, мировосприятии того или иного народа в пространстве литературного наследия данной культуры.

Ключевые слова и фразы: художественный текст, национальный характер и ментальность народа, лингвокультура, перевод художественного текста.

Сегодня в мире все чаще идет тенденция интеграции культур через различные концепции, открывая новые грани. Основной категорией диалога культур является звено “культура – личность – диалог – текст – понимание”. В виду этого в последнее время перевод стал рассматриваться как культурологическое явление не только на границе языков, но и границе культур, а созданный в результате этого процесса текст внедряется не только в другую языковую систему, но и в систему другой культуры.

Исследование художественного текста как источника культуры и ментальности того или иного народа все больше привлекает внимание ученых к тексту как к единице культуры. По данным языка можно судить о национальных качествах того или иного народа. Культура раскрывается через отображение ценностей, идей и знаний, выраженных в художественном тексте. Таким образом, язык может быть не только знаковой системой, функционирующей как информационное средство, но нести функцию культурного зеркала нации. Целью данной статьи является определение перевода художественного текста как элемент диалога культур, передающего национально-культурную характеристику исходного текста в другую языковую и культурную среду.

Особенностью художественного текста является отражение национального характера, менталитета и мировосприятия народа в призме литературного наследия данной культуры. Кроме того, именно художественный текст характеризуется использованием эпитетов, сравнений, метафор, повторов на разных языковых уровнях, «говорящих» имен, синтаксической специфики художественного текста оригинала. Таким образом, любой художественный текст имеет также и культурологическую функцию. Художественный текст строится по законам ассоциативно-образного мышления, где жизненный материал преобразуется в своего рода «маленькую вселенную», увиденную глазами данного автора. Поэтому в художественном тексте за изображенными картинами