

LINGUOCULTURAL CHARACTERISTIC OF LITERARY TEXTS AS A FORM OF INTERCULTURAL COMMUNICATION

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To consider the sequence of mastering the intercultural component of translation competence, we propose to divide the literary translation as a form of intercultural communication into two stages: pre-translation and translation itself.

In both pre-translation and the actual translation stages, the instructions for the assignments are formulated in English, since most materials in literary translation are in English.

At the pre-translational stage, training in translation is not yet carried out; here, mainly tasks are performed that are not in their essence translation, but are designed to develop the competences required for translation. Thus, these tasks create the basis of the actual translation activity. The purpose of this type is to maximize the preparation of students for translation.

The objectives of this stage include: the formation of the skills of semantic analysis of the text, the ability to highlight the author's intention, the ability to highlight the cultural characteristics of the text, the ability to implement intercultural communication at the level of literary text.

Teaching a literary translation one should not only dwell on the idea, style, and logic of the author, but also consider culturally difficult areas in the translation aspect.

Consequently, it is necessary to begin teaching literary translation from English to Uzbek in the literary translation with assignments to identify the peculiarities of the author's style, intention, and difficulties in understanding his intention. These tasks make up the first series of tasks at the pre-translational stage. The main attention is paid not so much to the content disclosure, as to the analysis of the meaning of the text. These tasks prepare students for an in-depth analysis of the work, which is necessary for translation, but at this stage they deal only with the main idea of the text, without learning in detail on cultural features.

This is a series of tasks leading to the improvement of literary text competence, communicative competence in reading and the formation of the skill of semantic text analysis.

As a matter of fact, the skill of semantic text analysis is based on the generated competence in reading, since the semantic analysis of a written text is carried out by applying various types of reading. The task of reading is to comprehend the meaning of the text, which should be completed in the mind of the translator in the form of a visual image.

Therefore, the sequence of stages of work on the text is due to the sequence of creation of the semantic image of the text: a generalized perception of the text - analysis of its details - correlating details with a holistic image - analysis - again synthesis and so until there is a deep understanding of the text.

For example, take for analysis of the novel by Oscar Wilde "The Picture of Dorian Gray" Explain the meaning of the title of the novel.

The first mention of the portrait of Dorian Gray is given in the title of the novel - "The Picture of Dorian Gray". This title is not explained in the criticism, which, to our opinion, is of great interest for research, since the title of the work usually contains additional information about the literary work. The word "portrait" in English is identical to the word "the portrait", but Oscar Wilde himself calls his work not "The Portrait of Dorian Gray", but "The Picture of Dorian Gray".

We looked at the paintings of the brush of English artists from the seventeenth and nineteenth centuries, but none of the writers called the portrait "the picture.". Also in the combinations of words self - portrait, life - sized portrait, Portrait Gallery uses only the word "portrait" but not "picture". Great master of the word, Oscar Wilde gives the title of the novel an ambiguous tint. In English, the word "picture" has 6 lexical phrases; the name of the novel can be interpreted in three versions:

picture.

1 painting, drawing, sketch.

2 beautiful object, man.

3. type or incarnation.

We interpret the title of the novel as follows: 1 image of Dorian Gray's inner life. "That is, a moral portrait of his life; 2) the actual picture of Dorian Gray as a result of painting by Basil Hollyopa; 3) Dorian Gray as the vision of the aPollo and Dionysian principles of Greek culture. How does the picture from the first chapter claim to become more important than Dorian himself?

According to the novel's plot, the artist Basil Hallward, inspired by the beauty of Dorian Gray, while searching for a new method and style in art, after several attempts to paint Dorian in the images of Greek repo, eventually creates a portrait of Dorian himself. The experience is so great that the more Basil works with Dorian, the brighter his feeling of literary love towards the person depicted becomes. Dorian's beauty is perfect; Basil brings it to the canvas and inspires the portrait with his love - this is his best picture. It is characteristic that the first description of Dorian Gray is given through his portrait- image - thing. That is how the portrait claims to become more important than Dorian himself.

This exercise contains the entire process of translation writing: reading the source text (in this case it can be one sentence - statement), the semantic analysis of the text, its concept, transfer of the meaning extracted from the text by other language forms.

Literature:

1. Santoyo J.C. Translation and cultural identity: Competence and performance of the author-translator. 2010.
2. Dr. Datta, G. Sawant. Translation: An Effective Way To Cross-cultural Communication in Globalization., 2010.