
**LINGUISTIC AND CULTURAL ASPECTS OF LITERARY TRANSLATION
AND TRANSLATION SKILLS**

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Abstract

One of the topical issues is the correct use of linguistic and cultural aspects in translation. We have set a goal to consider the point of view of this direction in literary translation and how to convey in the correct form words and thoughts related to linguacultural. Of great importance in the process of linguistic and cultural analysis is a thorough study of the linguistic units of foreign languages selected for work in the field of translation. In addition, the perception of intercultural differences also requires understanding and studying the mentality of the people in the language of the original text. The ability to apply lexical, grammatical, and stylistic techniques on the spot in accordance with the norms of translation improves the quality of translation. Even in the words denoting color, the cultural traditions of different peoples are visible, if you take the color red, then in the USA "danger" in France "aristocracy" in India "life and creativity" in Japan "anger" and in China-a symbol of happiness. From this, we can say that the concept of color reflects emotional and emotional factors, as well as sociocultural ones. The use of expressions related to color in fiction is part of the author's goal. Rather, it is a means of reflecting the subtleties of language, used by the author to increase the expressiveness of his creative thoughts. The task of the translator when translating literary texts is to fully convey the author's goal in the language into which he translates. In fiction, colors are widely used when naming a character and depending on his behavior.

Keywords: Linguacultural, aspect, cognitive, semiotic, axiological, transformation, communication, culture, normative.

Introduction

We understand that particular folk culture is reflected in the language spoken by these people. Linguacultural reflects not only the modern way of life of the people but also the centuries-old national, historical, and religious culture. Folklore in every language is genres, proverbs, sayings, and the oral heritage of the people who communicate in this language, which has a great, most studied meaning. The mission of this field is to enable people to reflect on the culture that has been formed so far with the help of language. Culture serves as the basis of linguacultural. In culture, first of all, there is an awareness that the universe and human beings are closely interrelated with each other. Every person in society since childhood absorbs his native language along with the culture of his people. All the subtleties of folk culture will be reflected in the

language of these people. If we consider only the phrases themselves, then they reflect the whole spirit of the people and their ideology.

Literature Analysis and Methods

Language and culture also have their functions in society: 1. Cognitive task. This function of linguoculture is manifested in science. Language is a carrier of cultural knowledge. Through language, we become aware of the universe and ourselves. 2. Representative task. Language and culture help people consolidate the results achieved in the course of their spiritual and material activities. It serves to transmit the subject and information to subsequent generations. 3. Semiotic task. In other words, a function of symbols. Based on generally accepted ideas, we can say that language is a system of signs. They also include cultural symbols. 4. The task of communication. Language is not only a means of communication between people but also a carrier of cultural information between them. 5. Axiological function. Evaluation is a function that teaches you to distinguish between what is good and what is bad. 6. Normative function. Moral norms related to customs and traditions. This includes national, religious, and universal values. One of the topical issues is the correct use of linguistic and cultural aspects in translation. We have set a goal to consider the point of view of this direction in literary translation and how to convey in the correct form words and thoughts related to linguoculture. To form the ability to engage in communication.

This principle means increasing the level of readiness of translation personnel for a realistic approach in situations arising in various cross-cultural communications. That is, it is necessary to ensure the correct coverage of the translation text without difficulty in any difficult situation. Be able to combine. Requires a translator to have rich knowledge in various fields. A principle that requires both the role of a professional informant and the holder of academic social knowledge. Be able to use disparate data. This principle implies the ability to develop the ability to use one's knowledge in various fields, from translator to translator, precisely on the basis of translation. The acquisition of linguistic and cultural knowledge by specialists in the field of translation should be formed through the disciplines of translation theory, and their correct practical use in the process of translating materials of different genres should be a priority.

Of great importance in the process of linguistic and cultural analysis is a thorough study of the linguistic units of foreign languages selected for work in the field of translation. In addition, in order to be able to perceive cross-cultural differences, it is also necessary to understand and study the mentality of the people in the language of the original text. Mastering lexical, grammatical, and stylistic techniques on the spot in accordance with the norms of translation improves the quality of translation.

Discussion and Results

A translator engaged in artistic translation is required not only to master a foreign language but also to know the history of this language, and culture, knowledge of international cultural relations, the field of psychology, and the history of peoples and religions. Language can be used as a universal tool and ethnic culture. But in order to be able to show culture in the form of semantics in linguistic units, it is important to have high knowledge in the areas listed above. Therefore, in a thorough study of a foreign language, of course, it is necessary to attach great importance to teaching the subject of a professional study of this language, as well as the methodology, culture, literature, country studies, theory, and practice of oral and written translation. As a result, the future specialist will be able to reach a level where he can receive and evaluate this foreign language from sources written in a foreign language, approach historical and cultural heritage with respect and attention, distinguish information from a social and cultural point of view, form the ability to use logical sequences in the implementation of an artistic translation, correctly. In a deeper and more complete coverage of aspects of linguoculture in literary translation, we will see what keeling should pay attention to

1. The use of transformative methods, i.e. a way to transfer complex and compound sentences by translating them into simple sentences. Examples of this method include grammatical transformation (during which literal translation is dangerous), syntactic transformation (conversion of the source text into an equivalent text without changing the meaning and lexical meaning), and lexical transformations.
2. The method of text analysis before translation. Be able to analyze the structure of the text, the audience of the provider of the translated text, the content of the information, the genre of the text, and the purpose of translation without translation.
3. Know translations of horse names, geographical names, and nationalities
4. Nominalization of verbs in English and translation of their forms
5. Translation of political idioms
6. Features of the translation of antonyms
7. Translation of abbreviated words
8. Political amendments in translation the use of language measures, translation has its own difficulties in any genre. Take, for example, simple humor and humor. Humor is a nationality inherent in all of humanity. [1, 11) the cultural aspect is the basis of humor. Because the influence of the society in which a person lives is too great for humor. Every nation has its own values and traditions. He has his own way of thinking, different from other nationalities. For example, it is very difficult to compare Uzbek and English or Russian and English jokes. The humor peculiar to English is particularly original.

Most people can't stomach English humor. Therefore, the translator should approach with attention to translation. It depends on the translator's skills whether the reader reading the translated text will be able to find the right place where he should be able to laugh, even if he first encounters English culture, and it is there that he will be able to feel reverence.

And the translator's skills, in turn, depend on how well he is aware of English culture and lifestyle. Humor is an integral part of a person's life. It helps both adults and

children to easily assimilate and memorize objects. And when learning foreign languages, it is also a good tool for easy memorization and assimilation of the studied material. In addition, it ensures that people get along with each other quickly and assimilate into society for a short time. It is very difficult for a person without a sense of humor to integrate into society. For example, the British often use weather situations as a joke. But it may not be clear to us. Naturally, we can't fit into our imagination. But just as plov is an integral daily snack of the Uzbek people, humor related to the weather is a secondary aspect of everyday life for the British. One of the things that can hinder the understanding of humor in English is English itself. Translating jokes based on wordplay in English is considered quite a difficult task. In this case, we will need not only a deep and incredibly thorough study of the English language but also a deep knowledge of the fine facets of the native language and the ability to use it competently based on translation. Not only knowledge of the language will be useful, but also our good acquaintance with the culture of the English people. Only by knowing the mentality of these people well, we will be able to beautifully convey humor in translation. Even the words denoting color reflect the cultural traditions of each nation. Taking into account the red color, it is a symbol of danger in the USA, aristocracy in France, life and creativity in India, anger in Japan, and happiness in China. Interestingly, the symbolic representation of flowers can also mean several from a linguocultural point of view. For example, in Russian, the symbolism of yellow comes from the color of the sun, on the one hand, as a symbol of eternity, and on the other as a hint of illness. Based on such circumstances, the concept of color includes both socio-cultural and emotional factors. As we know, colors are divided into cold, hot, and even hot color groups. The colors also have some symbolism in appearance. In English, blue is considered a lighter shade of black, not a separate color. "To be blue in face" and "to be black in face" in English are expressed in Russian through the phrases "побелеть от злости", in Uzbek - "bruise from anger".

It is obvious that colors are a means of expressing emotions in every popular culture and are widely used in fiction in order to increase significantly. The use of such phrases, in turn, can have an emotional impact on the reader in the way he needs." The use of expressions involving flowers is a factor that determines the author's worldview and forms the perception of the national culture of this person in fiction" [2, 146]. The use of expressions related to color in fiction is not part of the author's goal. Rather, it is a tool used by the author to increase the expressiveness of his creative thoughts, reflecting the subtleties of language. The task of the translator when translating literary texts is to fully convey the author's purpose of the translated language. In fiction, colors are also widely used to denote the names of heroes. Names are given using colors depending on the behavior of the hero. American writer Joel Heller in "Catch 22" has Captain Black (Captain Black). In the Russian translation of this work (translated by A. Kistyakovsky), the translator calls this character Captain gnus, personifying the negative in the work, stemming from dark, evil, ugly, and ugly meanings of black in English. Gnus can reveal the meanings of the source text in

Russian in excess. If the name Black in the original text was taken in this form in translation, then for the Russian-speaking reader it would be considered just a noun expressing the character of the character and having no meaning.

Coloring in English would lose its relevance in Russian. Although the author uses such names precisely in order to give additional information and enhance the emotional coloring. That is why the translation of eminent nouns chosen using colors is a serious matter that a translator must fulfill.

In Rowling's novel Harry Potter and the Secret Chamber, the phrase salmon–pink is used to indicate the color of clothing when depicting the jacket of one of the characters. We can see the source text and one of the variants of its translation [3,7]: She was already wearing a Salmon-Pink cocktail dress. [3,7] An Evening plate of light salmon was already beating on her. [3,7] with a literal translation into Russian, a very rude and disproportionate phrase would have turned out. Because none of the languages have exactly the same color. Therefore, the phrase denoting color, when translated grammatically turns into another fragment of the sentence.

Conclusions and Suggestions

Instead of a conclusion, we can say that the role of linguoculture is invaluable in artistic translation. In general, without linguistic and cultural knowledge and skills, the translator will not be able to achieve results. It's natural. But the main thing we should pay attention to is the training of qualified translation specialists. Because the concept of culture continues to change as society develops. Consequently, the concept of linguoculture will also continue to be updated. It affects fiction as well as other fields. There is fiction that will definitely be in demand and needs translation. Thus, we must support translators, and create conditions for them to acquire both theoretical and practical knowledge in order to provide a worthy replacement for our translation schools in the future. At this stage, we found it expedient to quote four stanzas from the writings of our great scientist, philosopher, and poet, our grandfather Navoi Khazrat, about a word related to our topic.

So‘z durki, nishon berur o‘likka jondin

So‘z durki, berur jonga xabar jonondin

Insonni so‘z ayladi judo hayvondin,

Bilim, guhari sharifroq yo‘q ondin.

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