

A THEORETICAL APPROACH TO THE INTERPRETATION OF LEXICAL UNITS OF TRANSLATOR, A GUIDE-TRANSLATOR AND A TOUR GUIDE

Alimova Kamola Tursunovna

Abstract. This article discusses and analyzes the theoretical approach to the interpretation of lexical units' translator, a guide-translator and a tour guide, as well as examples with possible equivalents.

Key words: translation, theoretical approach, text meaning, equivalent, oral and written speech

In our opinion, the consideration of translation problems in the English language should begin with an analysis of interlingual correspondences of lexical equivalents, in other words, with the lexical units of a particular national variant. At the same time, we are talking not so much about realities or exoticisms, but about commonly used vocabulary. To paraphrase V.S. Vinogradov, translation, in our understanding, is a process caused by social necessity and the result of the transfer of information expressed in one language through equivalent (adequate) information in another language using a synchronous comparative method, which allows "to establish functional and semantic similarities and differences in the languages being compared". Such comparisons, carried out on the basis of a descriptive or some other methodology, reveal the degree of mutual adequacy of linguistic facts and their sets in the languages being compared and open up wide opportunities for translation theory in the study of informatively equivalent and equivalent units united by content invariance [2].

Since ancient times, translators and guides have acted as intermediaries in communication between representatives of different linguistic communities. The translator's task is to convey the exact content of the original text by means of the translating language, while maintaining the unity of form and content. Nowadays, research in the field of comparative study of languages is of great importance for the construction of a linguistic theory of translation. For a number of reasons, many transformations occur during translation, the reason for which most often lies in the vision of the world inherent in the language and its speakers.

When describing the same subject situation, native speakers of English and Russian can choose completely different linguistic means. For example, the English language is characterized by the predominant use of verb forms. The Russian language, on the contrary, is characterized by a more frequent use of nouns. Also, the reason for translation transformations can be some features of the language, for example, compatibility, the presence of a grammatical category in the source language and its absence in the target language, or the discrepancy between such categories. The choice of an adequate translation option for figurative means is often determined not only by differences in the socio-cultural background, but also by differences in the figurative perspective of the word. According to A.L. Korallova, a linguistic image should be understood as "a two-dimensional image created by means of language, based on the expression of one object through another" [5].

The change in meaning that accompanies the formation of imagery is based on some type of trope - most often on the basis of metaphor. Translating figurative vocabulary presents significant difficulties. This is explained by the fact that these units are bright, emotionally rich

and very often have a pronounced national character. However, the category of imagery can be considered fundamentally translatable, since it can be classified as an interlingual universal. The correlation of a new, unfamiliar object with an already understood and known one underlies not only the figurative development of the world, but also the process of cognition in general. The figurative component of the meaning of a word may have shades that are quite difficult to grasp, but are of great importance in the author's picture of the world.

The need to preserve figurative means in translation will primarily depend on the nature of the text being translated, on its belonging to a particular functional style. A work of art is a semantically, structurally and communicatively complete unity. The importance of studying the translation of figurative means is due to the need to adequately convey the imagery of a work, and this often causes difficulties for translators, guide-translators and guides, because of the national characteristics of different languages. Inaccurate transfer of figurative means or their neutralization during translation can lead to distortion of the speech characteristics of the characters, the relationships between them and the author's point of view on what is happening. The translation of figurative vocabulary must take into account many factors: – the exact meaning of a word or stable expression, which is quite important when translating a work of art; – frequency of use of expressions in the source language and target language; – compatibility in the target language – grammatical features of the target language. – individual characteristics of the author's style the material for the study was P. G. Wodehouse's novel "Thank you Jeeves" and its translation into Russian by Yu. Zhukova "Jeeves, you are a genius!" Speaking about the life of his friend surrounded by relatives, the main character says: "I had often felt how tough it must be for poor old Chuffy having this pair of pustules popping in and out all the time." "I sympathize and have always sympathized with poor Chaffee, what it must be like for him to endure the company of these two malignant pimples that constantly pop up on his doorstep" [4].

In Russian, the epithet malignant refers to a very specific disease and has an extremely negative emotional connotation; its combination with a word such as "pimple" misleads the reader, since the English word "pustule" has a fairly wide range of meanings from the most harmless - a small pimple to abscess [3]. The manner of writing and style inherent in the writer is largely determined by the relationship of linguistic means, in particular the linguistic images that he chooses and includes in the text of his work. Means of figurative expressiveness have a large share in Wodehouse's artistic system. He widely and freely uses metaphors to reveal the psychological state of the characters. The speech of most of P. G. Wodehouse's characters is replete with clichéd phrases, which gives their words a pronounced ironic sound. These clichés present the reader with vivid images of the world of the works of a given author.

Most researchers believe that the possibility of achieving a full translation of figurative vocabulary depends mainly on the relationships between units of the source language and the target language: a unit can have an exact correspondence in the target language (in form and content), it can be conveyed in the target language by one or another correspondence, or it has no equivalents in the translated language. Most researchers V. N. Komissarov, S. E. Kuntsevich, Ya. I. Rektser, I. A. Vezner [1] and others identify four main ways of translating figurative vocabulary:

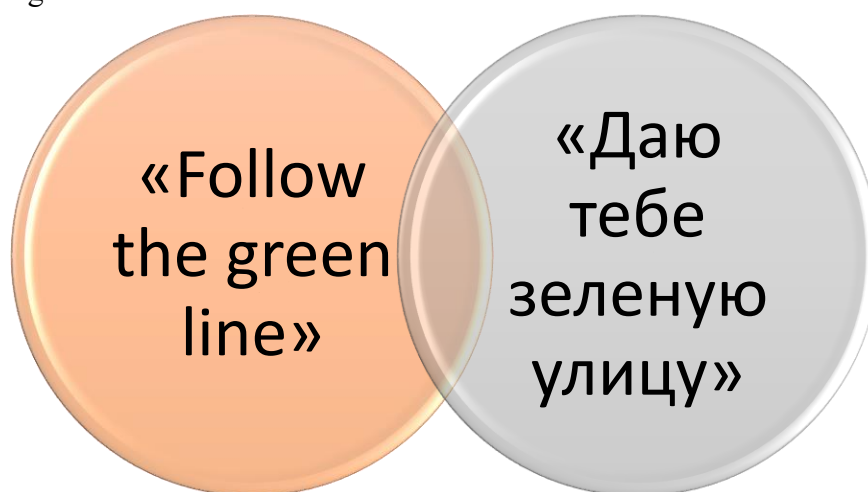
1) with full preservation of the foreign language image:

«You're a public menace. For weeks, it appears,
you have been making life a hell for all your
neighbors with some hideous musical
instrument»



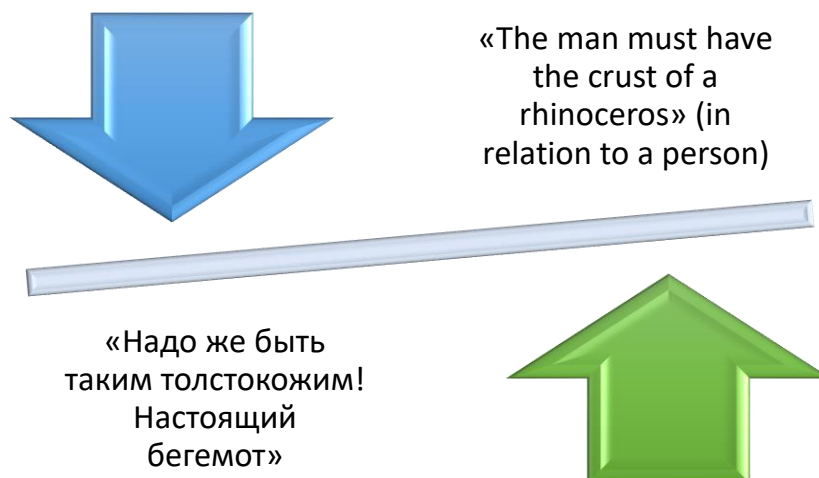
«Вы представляете собой угрозу для общества.
Посредством какого-то кошмарного музыкального
инструмента вы, как выяснилось, превратили жизнь
всех своих соседей в форменный ад».

The translation of the word “hell” - “ад” is an excellent example of preserving the author’s imagery in the translation text; this lexical unit creates an image of an unbearable life in the reader’s imagination.

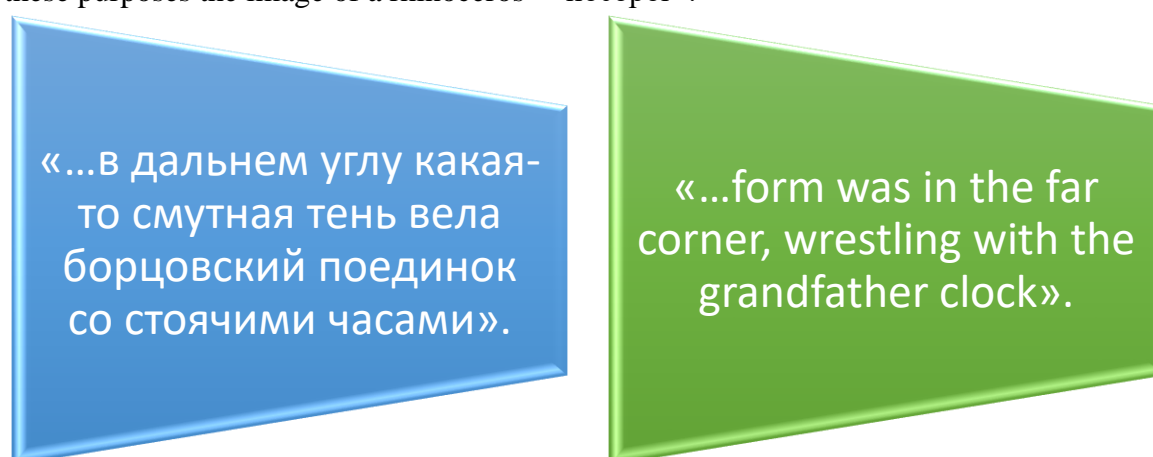


When translating the expression “to follow the green line” (get permission / do something with permission), the color image was preserved: green traffic light = permission, but in Russian there is a stable expression “give green light”, which was ignored by the translator.

2) with a partial change in imagery:

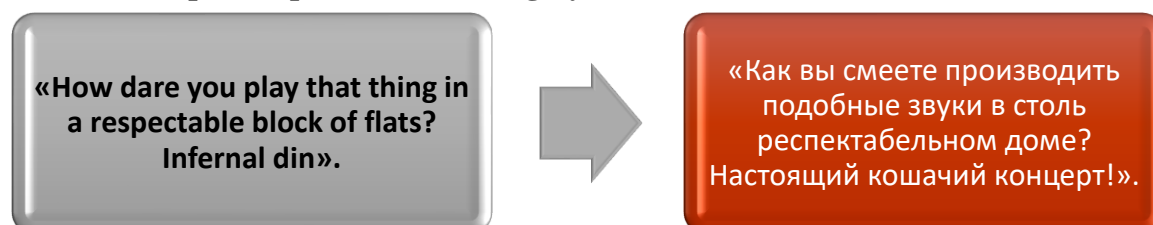


Apparently, the translator considered that for the Russian-speaking reader a hippopotamus would serve as a more striking image of restraint and perseverance, while the author chose for these purposes the image of a rhinoceros - “носорог”.



With the author’s inherent sense of humor, the situation of damage to a grandfather clock is presented, this unequal duel between a person and an inanimate object takes on the image of a fight in wrestling, or in the text of the translation of a “wrestling match”.

3) with a complete replacement of imagery:



Here the translator’s goal was to convey the figurative phraseological unit “Infernal din” (hell noise- адский шум), it was achieved by using in the translation text a phraseological unit with a similar figurative content (something very unpleasant to listen to) - “cat concert - кошачий концерт”.

**«Он просто надрался,
как свинья».**

**«He's simply as
tight as an owl».**

In English there is a phraseological unit with a zoonym component for a figurative description of alcohol and intoxication: “as drunk/tight as an owl” - the translator decided not to deviate from using the image of an animal in the translation text, but the image was partially replaced: the owl turned into a pig.

4) with the removal of imagery:

«... heaps of people have hearts of gold...»

«... не мало людей с золотым
сердцем...»

The translator decided to make the translation of the figurative lexical unit “heaps” (heap) neutral – “not a little”, and the author’s imagery disappeared from the sentence.

«You are brutally and callously scheming to oil out, leaving
this lovely girl to break her heart — deserted, abandoned,
flung aside like a... like a... I shall forget my own name
next... like a soiled glove»

«Ты хочешь подло, бессердечно сбежать, разбить этому
изумительному созданию сердце, ты хочешь покинуть
ее, оставить, бросить, как... как... черт, я скоро свое
собственное имя забуду...»

The situation of a person disappearing silently and unnoticed by others is described using the English phrasal verb “oil out” (to merge like oil), but in the translation text this figurative combination was neutralized by “escape.” The choice of translation solutions depends in each specific case on the context of use of figurative vocabulary, on the presence or absence of correlative means in the target language.

To summarize, we can say that translators, a guide-translators and a tour guides may or may not preserve figurativeness in translation, using literal translation, looking for correspondence



in the target language, creating new figurative elements, using descriptive translation, or using other means to convey a figurative unit. However, the seemingly risky decisions of translator, a guide-translator and a tour guide, in some cases do not interfere with the understanding of the source text and retain a humorous effect, giving the reader a better understanding of the hero, his relationships with other characters and his attitude to what is happening or information about the area, the history of the city or local legends, taking into account the locality and linguistic and cultural studies of the people (this applies to a guide-translator and a tour guide).

References

1. Vezner I. A. Translation of figurative vocabulary: Cognitive-discursive approach: textbook. Edition-2. - M.: Flinta: Science, 2022.
2. Komissarov V. N. Translation theory (linguistic aspects): textbook. for institutes and faculties. foreign language — M.: Higher School, 2020.
3. Retzker L.I. Theory and practice of translation. Edition -2. Modified and supplemented. - M.: MIR, 2022.
4. Fedorov A.V. Fundamentals of the general theory of translation (linguistic problems): textbook. Edition 3. – M.: Higher School, 2023.
5. Wodehouse P. G. Thank you, Jeeves. — London: Arrow Books, 2018.