

Peculiarities and Rules of Artistic Translation

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Abstract: To translate a work of art, it is necessary to know the vocabulary richness of the language, the synonyms and homonyms, professional terms, dialect-specific, outdated and vulgar words, caresses and diminutives, evils, Proverbs, matalas and phrases, as well as the musicality, tonality, versatility, pronunciation norms of the language, exaggeration and diminutives, humorous forms. The scientific description of the artistic translation is such that it is important to give the word not by word, but by meaning, the image by image, the humor-by humor. In this article, opinions and reflections are made on the peculiarities and rules of the artistic translation.

Keywords: Artistic translation, rules, works in the artistic genre, the concept of Norm, language, culture, Uzbek, English, literatura.



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The difference between artistic translation and other types of translation is that it is not enough to correctly turn a word, sentence or a whole work. As for the concept of the norm, the normative manifestations in English and Uzbek literary and artistic works, violations of the norm in the process of speech and ways to correct them, the current normative state of English and Uzbek languages are the criteria for the cultural nature of the language.

The norm is the state and possibility of application in the speech process of language units adopted, approved and understandable by members of society. In this article we will talk about the Great American writer E. In the translation of heminguey's "the arms of Guido", as well as in the translation of two other artistic texts, we reflect on the question of whether or not the language norm is followed. American adibi E. Reflecting on the translation of heminguey's "Goodbye Gun", we agreed to give Russian variants in the examples as well, zero said that this work was translated indirectly, that is, through the Russian language, into Uzbek.

It is known that the language of the characters in any work, the culture of speech embodies the image, character of the heroes of the work. The language of the characters speaking in different speech situations is characterized only by the originality of this character. Such originality is also reflected in his tone of speech, in his deeds, in his deeds. These actions can lead to the fact that in the author's statement, through lexical phraseological units in the sentences of the characters, without receiving certain stylistic functions, applying them under the influence of original units and in abnormal conditions, to the formation of units that translation language culture cannot digest, and sometimes to a completely different interpretation of meaning and function.

In the process of translation, the functional, communicative correspondence of the two Language units in the text is important, and not the Translational, lexical harmony. If this functionality and

communicativeness are ignored and given by the translator the lexical meaning of unity in origin, the stylistic and communicative meaning that the word expresses in the translation language is distorted.

The sentence resonates as if the Uzbek language did not correspond to the norms of the literary language, galiz and blunt, the thought was not finalized. Turning original words and phrases with words that are not accepted in the general literary language negatively affects the impoverishment of the language of translation, the level of artistic expression.

Not all speakers of a violation of the literary language norm can be said to speak local dialects. While certain individuals do not feel a predisposition to a particular local dialect in their speech, they distort and pronounce certain inactive words in the vocabulary of their speech. This is more common in the speech of young children, illiterate persons, whose circle of thoughts is now expanding and their speech is developing, who have little use of these different words in their lives, or who have not been able to master them well due to the fact that the language of these words entered the vocabulary later. Consequently, it is natural for these types of non-literary elements to occur in the speech of the heroes of works of art, and by introducing them into the speech of their heroes, writers draw the attention of readers more to their method, form than the content of the stated thought, and in this way describe their heroes in detail, that in translation their interpretation using

As we read the work we can give thousands of such examples, the zero work is written so artistically that as if every word of it has one touch. In this regard, we must say another thing that it is impossible not to say a tribute to our skilled translators who are delivering the world masterpiece to Uzbek readers.

The role of fiction and artistic translation in the normalization of language units in the literary form is also special. In the process of artistic creation, poets and writers strive to give their thoughts and feelings in extraordinary original expressions, different from other creators. Along the way, they create new words and phrases. The units created may remain within the same level itself, not become popular, have no place from literary language, in a word, do not normalize in language. Their normalization is determined by factors such as conditions, time and acceptance of the masses. But one thing is clear that these units serve for Artistry, for figurative image and expression in the text in which they are applied.

In conclusion, the peculiarities of the artistic style and the non-deviation from the norm and the original interpretation of the meaning largely depend on the creative interpretation of the linguistic means applied to the figurative and his expressions of its composition. So we will have reason to consider them normative within the framework of one style. Summing up the stated points, it can be said that while the culture of speech requires the artistic and appropriate use of all situations considered as norms of literary language, its culture, which is considered an integral part, also assumes a natural and attractive sounding of all lexical-stylistic means at the original level.

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