LINGUOCULTUROLOGICAL PROPERTIES OF STABLE COMPOUNDS OF THE ANTHROPONYMIC COMPONENT IN LITERARY TRANSLATIONS OF TEXTS

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ANNOTATION

The article discusses the features of the translation of literary texts, studied the main ways of creating anthroponyms and toponyms,
translation options and techniques used in the translation of anthroponyms and toponyms, as well as the problems that arise during their transmission are analyzed in detail.

Keywords: literary translation; linguoculturology; poetic text; component.

The modern era is characterized by significant changes in the worldview paradigm of translation, which is reflected both in the theoretical research of scientists and in professional translation practice.

In linguistics of the XXI century the position of close interaction between the culture and the language of the people who speak it becomes fundamental . The language has the ability to reflect the cultural and national mentality of its speakers, which confirms the importance of the linguistic and cultural aspect in the linguistic and cultural analysis of a literary text [1].

Cultural linguistics is a fairly young discipline that emerged from linguistics and cultural studies and studies language and culture in their relationship and mutual influence. It is extremely important to study culture through language, and language through culture, since it is the language material that most often becomes the source of information that is necessary for a deep understanding of a person and the world in which he lives.

At the turn of the millennium, a new scientific paradigm is emerging, based on the idea of the anthropocentricity of language. Its essence lies in switching the interests of the researcher from the objects of knowledge to the subject, that is, the person in the language and the language in the person are analyzed. Over time, the idea of the anthropocentricity of language has become universally recognized and key in linguistics[2]. Now the goal of linguistic analysis can no longer be simply to identify the various characteristics of a language system. It is the idea of a person that acts as the basis for many linguistic constructions.

The formation of the anthropocentric paradigm prompted scientists to turn linguistic problems towards a person and his place in culture, since the focus of culture and cultural tradition is a linguistic personality in all its diversity.

A literary text is a multidimensional, complex phenomenon, which includes many aspects that characterize its main properties.

It is precisely because of their complexity and multidimensionality that literary texts become an excellent material for all kinds of linguistic research. They open up incredible opportunities for scientists for linguistic and cultural analysis, because any work of art is created by the author and perceived by the reader in the context of the relationship of culture, thinking and language[3].

In any literary text, one can find many linguocultural elements (realities) represented by linguistic units containing in their meaning a cultural component at the denotative or connotative level.

It seems that understanding the meaning of linguoculturological realities, the possession of background knowledge in the perception of a literary text allows us to correctly decode the cultural information embedded in them and correlate the fictional text with extralinguistic reality, which is actually a reflection of reality.

Only a literary text is capable of conveying the spirit of the time, the spirit of the era in a way that cannot be done by historians who operate with dry facts, or by memoir authors who describe events in an extremely subjective way. However, it must be taken into account that for an adequate perception of the text, the addressee-reader needs to have an idea of the historical context and cultural background that forms the background for the events described.

Unlike translations of, for example, scientific texts, the translation of works of art can be fully compared with and with - art, whose task is not the literal transmission of the text, but something more. The complexity of translating literary texts can be explained by the specific ways of reflecting the world in different languages and the difference in cultures to which the target and original languages belong, which is why a literal translation is often simply not able to convey the full depth of a work of art[4].

Not every translator, even a practitioner, is able to translate a work of art with high quality, since often a translator has to not only reproduce a text in a foreign language, but create it anew, after having thoroughly comprehended the original. To create a competent literary translation, a translator must have the ability to interpret puns, the ability to convey artistic images. Therefore, a literary translator is not just a person who is fluent in two languages, he is also a writer.

The literal literal translation of the text and often the literary translation of the text may not coincide with the original, since the main task of such a translation is for the translation to mean the same for native speakers of the target language that the original statement meant for native speakers of their own language , therefore, the translator sets out his vision on paper, understanding of the literary text. After analyzing the translation and comparing the results with the original text, it is possible to determine the level, artistic taste, the breadth of the writer's horizons and the peculiarities of the translator's worldview.

During the initial analysis of the features of the translation of a literary text, we can distinguish the following number of problems that all translators face:

- Specificity of translation of stable expressions;
- The problem of translating a play on words;
- The need to take into account cultural differences.

A translator of literary texts must not only master a foreign language, he must also be an expert in the culture of the country in whose language the original text was written. It is difficult to translate texts from another era, or culture, without the appropriate knowledge[5].

Literary (poetic) anthroponym - an anthroponym of a work of art, which usually gives an idea of the gender, age, nationality, social status, moral and ethical qualities of the character of the work. The set of anthroponyms extracted from the text of a work of art is called literary or poetic anthroponymy. A list, or dictionary, of these anthroponyms is called an anthroponymicon.

It is known that in the linguistic environment the main properties of the anthroponym are the designation of objects, subjects either by a personal name or a set of personal names of an individual or a group of individuals, as well as serving as a means of designating persons in general in order to distinguish them from a number of similar ones. In ordinary speech, proper names simply name objects, but in artistic speech this function is combined with an expressive, expressive function. Consequently, a proper name in artistic speech not only denotes a person, but also begins to act as a powerful stylistic means of revealing the ideological and thematic intent of the author. And therefore, in this respect, it is a valuable component in the system of means of artistic expression. The writer not only selects personal names, but also correlates them with a certain image, with the character of the characters.

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