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THE ROLE OF LINGUOCULTURAL COMPETENCE IN THE PROCESS OF TRANSLATION

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ABSTARCT

This article discusses the interaction between language and culture, as well as its significance in translating terms as a linguocultureme by clarifying each linguistic notion and processes in detail such as Lingulturology, bicultural translation, linguo-conceptual analysis. Based on analysis of the latest developments in translation, the author indicates that culture is symbolic communication and some of its symbols include a group's skills, knowledge, attitudes, values, and motives. The meanings of the symbols are learned and deliberately perpetuated in a society through its institutions. So, while interpreting any kind of text, the translator should take into account such factors as textual context and cultural context.

Keywords: linguocultureme, realia, linguoculturology, cultureme, non-equivalent lexicon, terminology, translation.

INTRODUCTION

Language defines the worldview and the essence of different nations, describing the world perception experience, hands down from generation to generation. Recognition of the national civilization, the experience and achievements in intellectual and material culture stored by previous generations for ages are focused in the language. Phenomena have their roots deep in history, life of a nation. Language plays an important role in the emergence of culture and civilization. Thus, the language is not considered to be an aid to ensuring the existence of culture and civilization.

Actually, culture, life, history of a nation is kept in the word meaning, its nuances, phraseological units of the national language, proverbs and sayings. Therefore, language, culture and civilization should be considered as an indivisible unity. Language is closely connected with nation’s traditions and way of life. It is connected not only with the history and culture of a nation, but also with the needs of civilization, the methods of life and achievements in intellectual and material culture. Therefore, language is not only a means of expression, but it also promotes historical, cultural and cultural values (Karpenko, 1997: 91).

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METHODOLOGY

Linguocultureme is a complex, interlevel language unit, a dialectical unit of both linguistic and extra linguistic factors, the correlation between the form of a verbal sign, its semantic content and cultural sense (Vorobyev,2008). The sources of cultural information in a linguocultureme are specific for each culture: realia, outstanding people, myths, images, beliefs, customs and traditions.

According to G. Gachev, each national world represents the unity of the local nature, the nature of the people formed in this space, and their thinking or the way they are perceived and reflected in the consciousness of this ethnos. The named parameters determine the deep semantic structure, embodied in a linear sequence of language units of a given language used by the creator of the text. The text reflects the level and nature of the development of the culture of a given national-cultural formation.

The culturological content of the text is created by linguistic units with a cultural component in the form of denotative, connotative meanings and detailed descriptions of objects, cultural phenomena, cultural and historical events. In turn, it builds in a certain system cultural markers that characterize the linguistic units involved in it. This contributes to the formation of the culturological space of the text. Linguistic units in the text environment acquire cultural marking, enriching the meaning of the text. Representing the figurative emblems of a foreign culture in the text of the translation, the translator introduces various kinds of explanatory or complementary linguocultural commentary into it.

In general, the word 'culture' comes from the Latin “cultus”, which means 'care', and from the French “colere” which means 'to till' as in 'till the ground'. There are many terms that stem from the word culture. For example, there is the term 'cultivated', which means something that has been grown or, in the realm of aesthetics and the arts, sophisticated taste. Just as plants only exist because they are cared for by some cultivator, over a period of time, so people's taste and cultivation only are developed by education and training. It takes time to develop a refined sensibility, to become discriminating, to appreciate texts that are difficult and complex and not immediately satisfying.

RESULTS

In this respect, it's essential to emphasize that any kind of terms as well as horticultural terms also might have cultural meaning which consists of patterns, explicit

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and implicit, that transmitted by symbols, beliefs and values. As an example, some kinds of trees can be analyzed as components of gardening vocabulary. Because, some trees were well known for their special attributes. For instance, in many areas:

Birch was the tree of health, wisdom, and safety -- used in baby cradles and cribs, and used as symbols of public office;

Cedars were the trees of paradise in the mid-East. They were also symbols of faithful lovers in China and held as sacred in Nepal;

Junipers were planted as protection from thieves and witches. Mountain-ash twigs were tied into knots to prevent witchcraft;

Willows were trees of sorrow. In colder climates, they were substituted for palms during Palm Sunday observances;

Oaks were symbols of strength and power. Many oak cults, like the Druids, existed. In China, pine was the symbol of friendship in adversity, since it remains green all year. Even ways of life and death have been associated with particular trees. Tree planting, for example, was considered an investment in life.

Furthermore, a few selected tree use traditions of the past and present are listed below in Table 2.

Table 2: *Cultural history, meaning, symbolism, or significance of selected tree species across a number of communities and cultures.*

№	Types of trees	The cultural meaning of the trees
1	Acacia	Wood for the ark of the Covenant, altar of the Tabernacle, and crown of Christ. One of four primary trees of the gods in China, and sacred to Buddhists and Hindus
2	Alder	Forest green cloth dye of forest workers, outlaws, and from which humans were first carved into life
3	Almond	Biblical staff of Aaron, and staff of the Pope
4	Apple	A tree of paradise and a male baby's birth tree
5	Ash	Cupid's arrows, protection from evil creatures, and tree of rebirth.
6	Beech	Ships (like the Argo of Greek myth) and wine bowls
7	Birch	Symbol of health, wisdom, safety, public office, inception, and consolidated power
8	Cedar	Trees of paradise, good fortune and faithful lovers
9	Chestnut	Provider of food, and a temple tree in China
10	Cypress	Tree of mourning, churches, and Noah's ark

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11	Elder	Tree of protective female household gods
12	Hawthorn	An unlucky tree, tree of enforced chastity and female scent
13	Hazel	Container of wisdom and divination, and protection against lightning
14	Hemlock	One of four primary trees of the gods in China
15	Holly	Holy, white wood
16	Juniper	Protection against thieves, witches and evil
17	Larch	Tree of ships, bridges, and of the creation of man in Siberia
18	Laurel	Protection from illness
19	Mango	Tree of immortality
20	Olive	Tree of security and peace

As is shown in the table above, trees represent different meanings in different cultures. Moreover, not only trees but other horticultural words are also able to show differentiation among languages and cultures of various nations. For example, the terms "blossom vs gullash" are symbolized differently, in English it means development, in Uzbek it represents refreshment and fertility. Besides, the term "soil" (tuproq) in Uzbek presents more figurative and conceptual meaning than in English.

There is no doubt that the imaginative visualization of any ethnic group is reflected in the artistic images, the artistic features of the form, that is, the paths, which in translation should be replaced by such images so as not to cause contradictions in the perception of a foreign language reader, so, the translator has to maintain a “balance” between cultures. The choice of a translator reflects the dependence of his strategic decisions on the volume of his linguistic and cognitive knowledge, the level of his communicative competence, and accounting for the possession of translation receptors with a certain supply of background information.

In the translation process, each participant in the communication takes his own part and makes a change in it. The translator refracts the meaning of the source text in such a way that it is the bearer of both national and foreign language culture. He creates his own translation picture of the world, which forms his bilingual consciousness. The recipient refracts the meaning of the derived text through his own national consciousness and his own national culture. The translator may belong to the same culture as the author, or a foreign language culture. In turn, the recipient may belong to the same culture as the translator, or to a foreign language culture. It is important to emphasize that the translator re-verbalizes or de-verbalizes “other meanings” either in relation to

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the author or in relation to the recipient. The difficulty of translation that is due to the nature of the means used in the original, their degree of reproducibility, understanding of the content of the source text, determined by the time, spatial or sociocultural distance between participants in intercultural communication.

Actually, the issues of translation theory are raised in the work of L.M. Alekseeva, who focuses on the semiotic nature of translation, emphasizing the role of the translator. The author presents the translation as "a mutual process of interaction between the text and the translating person"

DISCUSSION

The function of a translator is to combine existing cognitive spaces. The optimality of the translation depends on the "intersection" of the mental spaces of the author of the source text and its translators, their individual-personality characteristics, of particular importance is the study of the correlation "author's personality - translator's personality". The translator must use not just the language units of a particular language system, but take into account the cognitive environment that occurs around these units. Any translation involves interpretation, therefore, the product of any activity bears the imprint of the personality of its creator, and in this sense, subjectivity is one of the dominants of the professional personality of the translator.

In fact, it is impossible to create a translation of the text that would be an exact functional and communicative copy of the original, since absolute coincidence of the conceptual systems of communicants is impossible. The translator is not independent, unlike the author of the work, in expressing his "I", for his work is guided by the author's intention and the situation of the translation. Therefore, the processes of perception and understanding by the translator of the text to be translated are subjective in the sense that his personality is not identical with that of the author. It can be argued that the perception and assimilation of a work depends on the fixed attitude of the subject, on his established relationship with the outside world.

Generally, the identity of the translator inevitably affects the translation. It must be emphasized that the mental spaces of the author and translator can never coincide, as they are determined by individual experience, knowledge and ideas and get a representation in an individual verbal code. The implementation of the translation process is facilitated by the presence of so-called "common zones" in individual mental

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spaces, which is due to the presence of ordinary knowledge in the conceptual system of a linguistic personality.

CONCLUSION

As a matter of fact, it is important to emphasize that the translator re-verbalizes or de-verbalizes “other meanings” either in relation to the author or in relation to the recipient. The difficulty of translation that is due to the nature of the means used in the original, their degree of reproducibility, understanding of the content of the source text, determined by the time, spatial or sociocultural distance between participants in intercultural communication.

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