LEXICAL EXPRESSIVE LAYER OF LANGUAGE

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Annotation

The given article discusses one of the emotional aspects of language is expressed in what layers of language the author uses in a particular work, how and in what way and this is related to style. The main goal of linguistic and cultural studies, as an auxiliary discipline for the practical mastering of the language, and therefore a subject of philological orientation, is to ensure understanding, namely: the transfer of knowledge of culture, the so-called background knowledge, contributing to the full disclosure of the meaning of the statement and its adequate understanding in the act of communication in English and Russian languages.

Key words: style, emotional aspects, literary translation, specific linguistic tools, archaism.

It is not enough to translate, to know the basic vocabulary of words and the grammatical rules of the language. For this, it is necessary to feel the language, one of these emotional aspects of language is expressed in what layers of language the author uses in a particular work, how and in what way and this is related to style. It is true that, each specific writer, specific work, specific genre of work has requirements that come to the fore in the translation. For example, in the translation of I.A. Krylov's can be seen the national specificity in parables, in the translation of Muhammadsharif Gulkhani's "Zarbulmasal" - paremiology, phraseology, idiomatics; comedy and humor in the translation of comedy; in lyrics and folk songs - emotion, conditional symbolism, etc.

Moreover, in the stylistic meanings expressed by the same word, content, and grammatical means at different stages of the development of a language, various differences, shifts, narrowing and expansion occur. In a broad sense, even in interlinguistic translation, the stylistic coefficient of specific linguistic tools does not have a uniform value. For example, when translating from Bashkir literature into the Estonian language, the main problem is the complexity of reflecting feelings and simplicity, and when translating from Estonian literature into the Bashkir language, reflecting the rational basis of poetry creates serious difficulties. But the point is that reflecting the author's style is a general and necessary condition for all aspects of literary translation.

The problem of studying literary translation on the basis of comparative methodology was discussed by the great Russian translation scholar professor

A. V. Fyodorov and other experts gave scientific reasons.

Among people working in the field of theory, there is no consensus on what to accept as the main unit in literary translation. Such a unity: according to

I. Kashkin, it is an image, according to V. Rossel's opinion, it is a fragment, according to the belief of A. Fedorov, it is a word. In fact, a mixed study of lexical, syntactic and methodological tools of languages shows that the matter cannot be put in such a general way. Depending on who, what and how is being translated from one language to another, the rules, requirements, and principles of translation also change. Each language has its own strengths and weaknesses. There is no absolutely rich language in the world that can completely cover all the lexical-stylistic features and semantic grammatical resources available in other languages, and there cannot be. Each language is rich and beautiful in its own way. Consequently translation from any A-language to any B-language is never equivalent to translation from that B-language to that A-language.

A very interesting observation about the possibility of "participation" of languages in the translation process in the case of translation from one language to another is contained in the work of George Moonen on translation theory. Only in this place it is not the possibility of language in general, but "subjective" factors - how the lexical-methodological norms of the language are developed and the "demographic" factor - economic-political, scientific, literary between the peoples who are the owners of the languages involved in the translation.- How developed are your cultural connections? "The analysis of the issue of translation from Russian into French takes into account or should take into account the comparative typology of both languages (based on pure linguistics); but he must also take into account the entire history of contact between two languages; translation from Russian into French in 1960 is not quite the same as translation from Russian into French in 1760, or even in 1860, in earlier times (before the creation of the first French-Russian dictionary (1786) there were few contacts. Since the 18th century, every translation from Russian, every trip, every detail and story about such trips began to create a situation of general solidarity for Russians or French, every contact began to require further contacts, and, finally, gradually in France the fame of Turgenev, Tolstoy, Dostoevsky spread, and these connections reached the hearts of millions of French readers, with the result that differences, whether in language or in other areas, became smaller and smaller.

It is known that the ancestor of the French language is the Latin language. However, by the time the Old French language was established, Latin had already passed into the ranks of dead languages. That is why M.V. Lomonosov meant the French as a people who do not understand the language of their ancestors. Thus, the number of archaic words in the French language is very small due to its complete disconnection from the Latin language, which is its basis.

Unfortunately, we often consider the archaic layer of linguistic vocabulary to be something unnecessary, sometimes even "harmful", superfluous. However, this is not quite true. Archaic words, according to V. G. Belinsky, "represent a real priceless treasure." Because with their help, the polysemy of lurag increases and there is a great opportunity to create a special poetic meaning and linguistic environment.

The archaic vocabulary of the French language is very small, and those that exist are devoid of independent emotional meaning and are preserved only as conventional symbols in proverbs, sayings and idioms. For the same reason, the concept of archaism cannot be given a single definition for all languages.

For example, according to the definition of the famous French linguist Charles Bally, "archaism is a fact in language that, taken separately, is not understandable to the speaking subject, but acquires meaning only within the context; that is, it has meaning only in context, it means nothing when analyzing its individual elements". So, archaism in the French language is studied only lexicologically, and not methodologically.

In the Russian language, archaic words of all phrases have their own synonyms. The Russian language is extremely rich in archaisms, and in the French language, on the contrary, there are very few archaic words, which makes translation from Russian into French extremely difficult. On the other hand, when translating from French into Russian, it is possible to express emotions using archaic words existing in the Russian language through the features of the literary text, other lexical means of the French language in the translated work, morphological and syntactic features.

From the above considerations, it can be concluded that not all aspects of the vocabulary of each language are equally developed, which means that this causes inconvenience, especially in the translation process.

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