

THE MAIN TRENDS OF THE EPIC OF THE ALPOMISH SAGA

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ABSTRACT:

The Uzbek people are one of the people who make a huge contribution to the development of the world civilization with its ancient culture and creative potential. The samples of oral creativity of the people are an invaluable set of artistic values, an ancient, passing from generation to generation, a polished creative process of our national values. The epics of the people as an ancient priceless spiritual wealth are a source of language that reaches from ancestors to generations in oral form in different variants in terms of form and content. In particular, the epic «Alpomish» is being praised as an example of the fate of a family as an example for a whole of humanity. In this regard, the first president of our country was it is enough to remember the words of I.A.Karimov's Noble purma. «If the ancient and glorious history of our people is an endless saga, it will be correct to say that «Alpomish» is the King byte of this epic. In this classic game, the noble qualities such as tolerance, perseverance, nobility, loyalty and loyalty of our country, which have survived the floods of history, the tests of life and death and have always maintained its identity, are expressed». It is known that the changes that occur on the basis of internal and external factors in the language are primarily reflected in the dictionary structure of the language. Because lexicon is the fastest changing field of language. Each word reflects the specific signs of the nation. In Uzbek eposology, a lot of scientific research work has been carried out on the features of language and artistic research of people's epic. Including X.Doniyorov, B.Toychiboyev, S.Tursunav, Z.Kholmanova,

Sh.Mahmadiev, G.Jumanazarova, O.Safarov, H.T.Zarifov, B.Garlic, N.The research conducted by such philologist scientists as Mahmudov in this regard deserves special praise. The Uzbek language is one of the languages in the Turkic system of ancient and local peoples of Central Asia, and its lexical composition and grammatical construction have a long history. The current Uzbek language lexicon is a holistic system, which in the process of its entire development is enriched on the basis of the laws of internal and external development of this language, formed as a vocabulary, lexical-semantic system. «Alpomish» as a rare monument of the oral creativity of the people, as «Alpomish» is considered one of the rare monuments that embodies social, political and moral, educational views from an artistic point of view, as well as valuable information on history, literature, ethnography, linguistics and other spheres. Any language, whether it is tribal language, the language of the nation, will have its own certain amount of vocabulary and language units. Almost half of the contents of the dictionary in the Uzbek language are Turkic words. Alternatively in our language there are Chinese, Arabic and Persian- under the influence of political and social factors, which took place in the later stages of the development of Tajik assimilation words and languages, words from other different languages again became rich in the account of assimilation. Accordingly, the composition of the dictionary of the Uzbek language in terms of historical formation is divided into two layers: its own layer and its own layer. When the lexical units with the use of «Alpomish» epic are analyzed

etymologically, the same thing is known that in the epic there are many Arabic, Persian-Tajik, partly, but also Chinese words with the use of Turkic, Uzbek. Lexical units belonging to their own series: their own layer applied in the game is a large amount of universal (Uzbek) words.

Keywords: epic, alpomish epic lexicon, lexical and spiritual features, own and mastered layer lexemes, alpomish epic dialect, archaic words, synonym, antonym words, phrases, idioms, idioms, analogous constructions, metaphors.

INTRODUCTION:

The presence of their own strict vocabulary in the language is very ancient, it began to occur at a time when the language-speaking peoples of the Altai family had one language, not yet separated. These words have served as the basis for centuries in enriching the vocabulary by making new words for Turkic languages. Common Turkish words to some extent can be called common to all Turkic languages. For example, come, I, you, take, do, stand, have, yacht, play, one, say, night, day, etc.

If we pay attention to the composition of the dictionary of our language, we can see that it is enriched and developed under the influence of various reasons, various historical processes at different stages of historical development. Of particular importance is the enrichment of the content of the Uzbek language dictionary from foreign sources, that is, from other languages to the account of word acquisition. While we analyze the lexical composition of the epic «Alpomish», in the game there are a large number of words and phrases, mainly of general Turkic origin, but also Chinese, Arabic, Persian-Tajik assimilation lexemes, as well as obsolete words, as well as Polish-specific words, are widely used. Archaic words are words that are used in modern synchronized speech, but do not fall under the modern norm, according to the

requirement of need. Although in the epic such words are also in small quantities threeraydi. For example, sag'ir (orphan), talisman (headdress), mahshar (day of reckoning), physician (Doctor), bulwark (fault, sin), muzofot (territory), manglay (forehead), pir (teacher, saint). " «Alpomish» epic lexically- semantically synonymous, antonym words, phrases, as well as idioms, analogous constructions and metaphorical combinations are also widely used. Language tools like these are especially important as an important image tool for folk oral creativity samples. Observing the phenomenon of spirituality, which is a separate type of lexical units, we can see that the etymologically more stable lexical units in the epic, as well as the categorical units that have mastered, have formed mutual meaningfulness, and this situation is important in increasing the artistic value of the work. By studying the synonyms used in the epic, we have come to realize that the synonyms have gradually evolved according to the laws of internal and external development of the language, serving to enrich the epic language, making its style attractive, expressive, and impactful. Example: Agha, brother, foster; god, truth, oblo, lord; el, people, crowd; fate, fate; King, sultan. Also in the epic, antonym words are widely used. A large number of antonymic couples can be met in the epic, which symbolize the different characteristics, moods of a person. This is natural, because the main purpose of the work of art is to express and educate the spiritual world of man through words. For example, antonym words used in the Epic are expressed through all word categories: for example, the noun (Earth-sky, true-earth, king-gado, friend-enemy, brothers), adjective (close-long, dead-alive, large-small, young-old, good-bad), adverb (winter-summer, early-late, evening-day), verb (to live-to die). The exaggerated images from the epic motivate the reader or listener to perceive, evaluate the individual, distinctive

qualities, characters of the heroes in situations related to different situations. Exaggeration is characterized not only by exaggeration, but also by the fact that the signs being exaggerated on the contrary are also aimed at a specific goal. This means that exaggeration serves to formulate images, to perceive the character-characteristics of the images that describe the reader by exaggeration and to form an emotional attitude towards him. The image of the language of badi literature, which is considered as a means of analogy, is evident in the language of badi literature by its features such as figurative, pictorial emotional expressiveness, it is used in the image of all components of the artistic work: portrait, mental retardation, landscape, characters, and the appearance of a Badi work. There is not a single bad omen, if the analogy did not participate in it. In general, the sign of artistry of an artistic work is expressed through such visual means as analogy, adjectives, metaphors, revitalization. Of particular importance are the analogues among the means that ensure the artistry of the epic «Alpomish».

The analogies used in the epic were applied in the style of epic molds in many cases without repetition, which served to ensure meaning decrease as well as figurability.

The application of dialectisms in the language of folk epics is quite different from that in written literature. Because in the written literature dialectisms are used mainly in the speech of the personages. And in the author's speech is used very little. And in the language of folk epics, the speech of the author and Heroes is not sharply different from each other. Because his Creator is either the same people or a certain dialect representative. Dialectisms in the language of the epics are used for certain reasons and serve to fulfill the following tasks. 1. Bakhshis are creative, relying on their own dialect. Therefore, many lexical-grammatical and partial phonetic dialectisms in the language

of the epic serve at this or that level in the poetics of the epic. 2. In the process of singing a particular epic, in epic uses the features of direct and indirect dialect (especially its lexical) in order to give it a historical and national calorie. Although phonetic dialectisms do not leave a significant mark in the language of the epics, bakshi's epic plays an important role in keeping his breath in the process of saying, saving associated with the use of words. The presence of phonetic phenomena in the epic language, such as the above reduction, elizia and metateza, is evidence of the richness and brilliance of the Uzbek people's poetic creativity. The words used «Alpomish» in epic are very rich and colorful in terms of artistic, lexical-semantic properties. In it, we can see that the composition of the dictionary of the Uzbek language is widely used, almost all the lexical units belonging to its layers. Accordingly, it is desirable to analyze the words used in the epic in lexical-semantic terms into several groups. 1. Synonyms words. Synonyms are Dictionary units that serve to increase the emotionality, stylistic fluency, meaningfulness of any artistic work. In particular,

«Alpomish» in epic also used synonyms very reasonably, which served to ensure the attractiveness, musicality, colorfulness of the epic language. In the epic it is possible to bring the following synonymic lines: splash, tuned; lonely, twin; people, caliph, el; god, created, oblo, true, lord; shod, hurrem; goods, world; king, sultan; unwelcome, helpless; chopar, applicant; father, grandfather, qiblagai; blue, heaven, air, falak; enemy, ghanim; aga, brother, foster; place, mazgil; guristan, mazarot; sarson, sargardon; decree, commandment, commandment; woman, juvenile, wife; algebra, injustice, fate, fate, etc. For example: Toychikon by order executioner come gandar.(29) Decrees to me from the truth, which was so(193) Know what each spelled the fate, What do I do to the age-old Destiny.(11) Daughter juvon bari will

come together. Women make nine plates. 2. Antonym words. The use of contrasting artistic art is considered one of the convenient means in ensuring the expressiveness, expressiveness, effectiveness of words, artistic speech. Tazod plays an important role in increasing the artistic and visual characteristics of the work. In the artistic literature, this phenomenon is referred to as antithesis. The method of antithesis in the language of fiction (in classical literature this method is called contrasting) is based on the derivation of figurability by the side-application of words, phrases in a statement, which give opposite meanings in relation to each other.

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TRANSLATION PECULIARITIES OF ALLUSIVE TITLES

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ABSTRACT:

The aim of the paper is to study translation peculiarities of allusion, specifically allusive titles in J.D. Salinger's "The Catcher in the Rye". The article highlights the main strategies that were implemented by the translators. Two versions of translation are discussed in the paper. Comparative and contrastive methods have been conducted to reveal translation differences between direct and indirect translations.

Key words: intertext, allusion, allusive title

INTRODUCTION:

The interest in studying the processes of intertextual interaction in various fields of modern philology is extremely great. Speaking of intertextuality we usually mean the relationships or links that may be found among different books and texts. The problem of intertextuality is relevant at present and is in demand in many fields of knowledge, since it is based on the idea of a dialogue between various texts. [4, p. 13].

In Merriam-Webster's dictionary, it is defined as "the complex interrelationship between a text and other texts taken as basic to the creation or interpretation of the text". [9].

Different opinions on the term "intertextuality" have been. V. Chernyavskaya divides the existing opinions into two big models: broad and narrow.

➤ Broad (literary). From the point of view of this model, intertextuality is considered as a universal property of the text, that is, it implies an understanding of any text as an intertext. The representatives of this theory

are J. Kristeva, M. Bakhtin, R. Barthes, G. Gennete, M. Riffaterre, H. Bloom and others.

➤ Narrow (linguistic). According to this model, intertextuality is a specific quality of certain texts. Among the representatives of this theory were I. Arnold, I. Ilyin, V. Chernyavskaya, Yu. Lotman and others [6: 180].

The present article bases on the second model of intertextuality, ie. the narrow model. The followers of this model and A. Bezrukov among them assume that intertextuality is manifested in the text - directly or indirectly, fixedly or dynamically, distinguishing three main types of links:

- 1) "quotes" - textual links - direct manifestations in the text, its relationship with other texts;
- 2) "reminiscences" - contextual connections - indirect, perceived through the context, to the texts manifested in it;
- 3) "allusions" - metatextual connections - directly-mediated, that is, perceived directly, but through the work as a dynamic form of the text. [3, pp. 48-49]

CHALLENGES OF TRANSLATING ALLUSION IN J.D. SALINGER'S "THE CATCHER IN THE RYE":

Allusions in general and allusive titles specifically find their distinct place in many works of 20th century American and British literature. In the 20th century English literature there was a tendency among different writers and poets of making intertextual connections through allusions, quotations, epigraphs, allusive titles, etc. An increasing interest towards intertextuality is connected with both First and Second World Wars, which lead to crisis not only in economic sphere but also in literature. D. Daiches called 1920s as 'cynical' which emphasizes the crisis of faith, the collapse of

Victorian morality and the ridicule of all ideals [5, p. 49].

Despite this critical view point, the study of translation peculiarities of allusive titles opens new perspectives for interpretation.

In the scope of this article, we will focus our attention on translation peculiarities of allusion in J. D. Salinger's "The Catcher in the Rye" and its Armenian renderings.

The novel's title alludes to R. Burns' "Comin' Thro' the Rye". It is noteworthy that there are two variants of the novel's translation. The first one is translated from Russian, i.e. we face indirect translation, and the second one is an example of direct translation, i.e. it is translated into Armenian directly from English. The indirectly translated one is rendered as "Տարեկանի արտում՝ անդունդի էզրին" by A. Ghukasyan. It can be conditioned by the fact that in Russian it is translated as "Над пропастью во ржи". It is interesting to note that the word "catcher" has been omitted in both Russian and Armenian titles. The Russian translator added the word "пропасть" and the Armenian translator did so rendering it as "անդունդ" and adding the word "էզր" which is absent in both English and Russian titles. The next transformation that we face is the addition of the word "արտ" which is absent in Russian and English titles as well. It can be conditioned by the fact that the word "տարեկան" is ambiguous and the addition of the word "արտ" prevents readers from misunderstanding. We can also state about the use of concretization by the translator.

The second version of the translation is entitled "Փրկիչը տարեկանի արտում", which is translated directly from English by A. Atabekyan. We can see the translation of the word "rye" by means of the word combination, which has the similar reasoning as in case of the first one. The interesting thing here is the translation of the English word "catcher" into

the Armenian "Փրկիչ". It can be viewed as a biblical allusion as Jesus Christ, according to M. Anokhina, is assumedly the "catcher of human souls/men". [10]. We can find it in the Bible, in particular, in the book of Luke. [see Luke, 5pp. 1-11].

It should be noted that the novel is allusive not only because of its title but also due to a lot of allusions and quotations in the text. Moreover, the title itself could not be referred to as allusive if not these parts in the text. The reader cannot understand the message hidden in the title of the novel, its connection with the contents of the book until Chapter 22 when the title is disclosed within a very small part.

You know that song 'If a body catch a body comin' through the rye'? I'd like--"

"It's 'If a body meet a body coming through the rye!'" old Phoebe said. "It's a poem. By Robert Burns."

"I know it's a poem by Robert Burns."

She was right, though. It is "If a body meet a body coming through the rye." I didn't know it then, though.

"I thought it was 'If a body catch a body,'" I said. "Anyway, I keep picturing all these little kids playing some game in this big field of rye and all. Thousands of little kids, and nobody's around--nobody big, I mean--except me. And I'm standing on the edge of some crazy cliff. What I have to do, I have to **catch** everybody if they start to go over the cliff--I mean if they're running and they don't look where they're going I have to come out from somewhere and **catch them**. That's all I'd do all day. I'd just be **the catcher in the rye** and all. I know it's crazy, but that's the only thing I'd really like to be. I know it's crazy." (2, p. 179-180)

Two versions of translation will be analyzed below. The passage is translated indirectly into Armenian by A. Ghukasyan as follows:

– Գիտե՞ս, մի այսպիսի երգ կա. «Եթե դու երեկոյան բռնել ես մեկին տարեկանի արտում...»

– Այսպես չէ: Հարկավոր է ասել «Եթե մեկը կանչել է մեկին երեկոյան տարեկանի արտում»: Դա Ռոբերտ Բերնսի բանաստեղծությունն է:

– Գիտեմ, որ Բերնսի բանաստեղծությունն է:

Նա իրավացի էր: Այնտեղ իսկապես այդպես է. «Եթե մեկը կանչել է մեկին երեկոյան տարեկանի արտում»: Ճիշտն ասած ես մոռացել էի:

– Ինձ թվում էր, թե այնտեղ «բռնել է մեկին երեկոյան տարեկանի արտում», – ասում եմ: – Հասկանո՞ւմ ես, ես պատկերացնում եմ, թե ինչպես փոքրիկները երեկոյան խաղում են վիթխարի դաշտում, տարեկանի արտում: Հազարավոր փոքրիկներ, և շուրջը ոչ մի մարդ, ոչ մի մեծ չկա բացի ինձնից: Իսկ ես կանգնած եմ գառիթափի եզրին, անդունդի պոնկին, հասկանո՞ւմ ես: Ու իմ գործն այն է, որ բռնեմ երեխաներին, թույլ չտամ, որ սայթաքեն, անդունդն ընկնեն: Հասկանո՞ւմ ես, նրանք խաղում են ու չեն տեսնում ուր են գնում, իսկ ես վազում եմ ու բռնում նրանց, որ ցած չընկնեն: Ահա և իմ ամբողջ աշխատանքը: Պահպանել երեխաներին տարեկանի արտում, անդունդի եզրին: Հասկանում եմ, սա հիմարություն է, բայց միակ բանն է, որ ես ուզում եմ իսկապես: Երևի հիմար եմ: [7, p. 179-180]

Here are some peculiarities that we have observed. The sentence “If a body catch a body coming through the rye”, like the title, alludes to R. Burns’ “Comin’ Thro’ the Rye”. An interesting thing here is the transformation of the word “meet” from the pre-text into “catch” in the source text, which leads to the activation of

both texts. One should pay attention to the fact that the verb “catch” is used in the base form like in the alluded text (Gin a body **meet** a body...) [1, p. 119], which is another marker of the existence of an intertext.

However, in the Armenian translation it changes its form and is translated as “բռնել էս”. Grammar substitution takes place, in particular the base form turns into second person singular form of present perfect tense in Armenian. This kind of transformation is preconditioned by the fact that this indirect translation, being translated from Russian. So, we can observe not only grammatical but also lexical transformations.

Of special importance is the study of the noun “body” which is repeated in source sentence twice. In the first case it is translated into Armenian as “դու” and in the second case as “մեկին”. It is noteworthy that the substitution of part of speech takes place, i.e. the noun “body” in the first case becomes the personal pronoun “դու” and in the second case indefinite pronoun “մեկին”.

Another interesting transformation is connected with the addition of the word “երեկոյան” in the target text translated from Russian. It can be due to the translation variant of R. Burns’ poem in Russian by S. Marshak [10], in which the translator rendered the sentence “coming through the rye” as “вечером во ржи”.

It is worth mentioning that the sentence “If a body catch a body coming through the rye” is repeated in the passage twice, but in case of indirect translation we face two different sentences. It can be assumed that it is because of the fact that it is a song and instead of repeating the whole sentence, the translator decided to shorten it. Therefore, the sentence “Եթե դու մեկին բռնել ես երեկոյան տարեկանի արտում...” is shortened into “Երեկոյան տարեկանի արտում...”.

Another case that should be examined is the verb “meet” in the sentence “If a body meet a body coming through the rye.” It is translated into Armenian as “կանչել է”. This is an example of indirect translation. In this case, the base form of the verb turns into third person singular form of present perfect tense in Armenian. That variant of translation in its turn is conditioned by the use of the Russian version of the pre-text. It means that the grammar substitution takes place.

The same passage has quite a different interpretation in the direct translation done by A. Atabekyan.

- Լսել էս այն երգը. «Եթե մեկը որսա մյուսին տարեկանի արտում...» ...Կուզեի. . .
- «Եթե մեկը տեսնի մյուսին տարեկանի արտում», ասաց Ֆիբին:- Ռոբերտ Բըրնսի բանաստեղծությունն է:
- Գիտեմ, որ Ռոբերտ Բըրնսի բանաստեղծությունն է:

Նա ճիշտ էր ասում: «Եթե մեկը տեսնի մյուսին տարեկանի արտում»: Ես չգիտեի:

-Ինձ թվում էր՝ «Եթե մեկը որսա մյուսին. . .», -ասացի:- Ինչևէ, պատկերացնում էի, թե երեխաներն ինչպես են խաղում տարեկանի արտում: Հազարավոր փոքր երեխաներ, ու շուրջը ոչ ոք չկա, ոչ մի մեծ, բացի ինձնից: Իսկ ես կանգնած եմ ժայռի եզրին: Ստիպված եմ **բռնել** բոլորին, որ չընկնեն ժայռից. նրանք վազվզում են ու չեն տեսնում, թե ուր են գնում, ու ես ինչ-որ տեղից պետք է դուրս գամ ու **բռնեմ** նրանց: Իմ գործը միայն դա է: Ես **փրկիչ եմ տարեկանի արտում**: Գիտեմ, խենթություն է, բայց միակ բանն է, որ կուզեի անել: Գիտեմ, խենթություն է: (8, p. 193-194)

As it was mentioned above, the word “catch” is semantically significant as it activates both the pre-text and the source text. We saw earlier that in case of indirect translation it was

interpreted by means of grammar substitution. We cannot state the same about the example of direct translation, as A. Atabekyan suggests the word “որսալ” for that word. In this case we can say that the word is rendered literally.

The next sentence in question is “Եթե մեկը որսա մյուսին տարեկանի արտում...”. It is an Armenian version of the sentence “If a body catch a body coming through the rye”. The word “body” is translated as “մեկը” in the first case and as “մյուսին” in the second case. The substitution of part of speech takes place, i.e. the first “body” turns into the indefinite pronoun “մեկը” and the second “body” becomes the demonstrative pronoun “մյուսին”. We can also observe the word “body” in a pair. In that case, we can say that the pair is translated with the help of reciprocal pronoun “մեկը մյուսին” in Armenian.

One should pay special attention to the following passage:

“What I have to do, I have to **catch** everybody if they start to go over the cliff--I mean if they're running and they don't look where they're going I have to come out from somewhere and **catch them**”. [2, p. 180]

Ու իմ գործն այն է, որ **բռնեմ** երեխաներին, թույլ չտամ, որ սայթաքեն, անդունդն ընկնեն: Հասկանո՞ւմ ես, նրանք խաղում են ու չեն տեսնում ուր են գնում, իսկ ես վազում եմ ու **բռնում** նրանց, որ ցած չընկնեն: (7: 180)

Ստիպված եմ **բռնել** բոլորին, որ չընկնեն ժայռից. նրանք վազվզում են ու չեն տեսնում, թե ուր են գնում, ու ես ինչ-որ տեղից պետք է դուրս գամ ու **բռնեմ** նրանց [8, p. 194]:

This extract can be understood metaphorically. Here the word “catch” can be understood as “rescue”, i.e. it depicts the character’s wish to rescue everyone, keep them from stumbling and making mistakes. So, the translator could have translated the verb “catch”

as “փրկել” in Armenian instead of the word “բռնել”.

The passage is important as it activates the title and proves the notion of “catcher of men”, i.e. it depicts Christ and the translation of the word “catcher” as “փրկիչ” suggested in the title makes sense. The author connects the passage both with the pre-text and the novel’s title, disclosing the meaning of the title with the help of the following small passage from Chapter 22.

Thousands of little kids, and nobody's around--nobody big, I mean--except me. And I'm standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff--I mean if they're running and they don't look where they're going I have to come out from somewhere and catch them. That's all I'd do all day. I'd just be **the catcher in the rye** and all. [2, p. 180]

Հազարավոր փոքրիկներ, և շուրջը ոչ մի մարդ, ոչ մի մեծ չկա բացի ինձնից: Իսկ ես կանգնած եմ գառիթափի եզրին, անդունդի պոնկին, հասկանում ես: Ու իմ գործն այն է, որ բռնեմ երեխաներին, թույլ չտամ, որ սայթաքեն, անդունդն ընկնեն: Հասկանում ես, նրանք խաղում են ու չեն տեսնում ուր են գնում, իսկ ես վազում եմ ու բռնում նրանց, որ ցած չընկնեն: Ահա և իմ ամբողջ աշխատանքը: **Պահպանել երեխաներին տարեկանի արտում, անդունդի եզրին:** [7, p.180]

Հազարավոր փոքր երեխաներ, ու շուրջը ոչ ոք չկա, ոչ մի մեծ, բացի ինձնից: Իսկ ես կանգնած եմ ժայռի եզրին: Ստիպված եմ բռնել բոլորին, որ չընկնեն ժայռից. նրանք վազվզում են ու չեն տեսնում, թե ուր են գնում, ու ես ինչ-որ տեղից պետք է դուրս գամ ու բռնեմ նրանց: Իմ գործը միայն դա է: Ես **փրկիչ եմ տարեկանի արտում:** [8, p. 194]

The connection between the translated title «**Փրկիչ տարեկանի արտում**» and the novel is carried out by the sentence Ես **փրկիչ եմ տարեկանի արտում**, in other words this is key sentence for the direct Armenian translation.

It is obvious that both translators used their version of the title in the text, paraphrasing it and adapting to the context.

CONCLUSION:

In conclusion, we can say that the translation of intertexts, in particular allusions, needs a comprehensive approach: the translator should thoroughly study both the pre-text and the text of translation.

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