

PHILOLOGY AND LINGUISTIC

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LITERARY TRANSLATION PROBLEMS AND FEATURES OF THE LITERARY TEXT

***Abstract.** This article is devoted to the problem of translating literary text. The article analyzes the opinions of foreign scientists, who define each translation, including the artistic one, as a recreation of a work created in one language by means of another language. This raises the question of the accuracy, completeness and adequacy of literary translation.*

***Keywords:** communication, functional style, literary direction, foreign language culture*

Language, as you know, is the most important means of human communication, with the help of which people exchange thoughts and achieve mutual understanding.

Communication between people using language is carried out in two ways: orally and in writing. [8, p.77] If the communicators speak one language, then communication takes place directly, however, when people speak different languages, direct communication becomes impossible.

In this case, translation comes to the rescue, which many researchers define as a means of conveying one language of thoughts expressed in another language. Translation, therefore, is an important auxiliary means that ensures the performance of the language of its communicative function in cases where people express their thoughts in different languages.

Translation plays an important role in the exchange of thoughts between different peoples and serves to spread the treasures of world culture. No wonder A.S. Pushkin called the translators "the post horses of civilization."

What does translate mean? At first glance, everything is simple. What was said in the source text must be expressed in words of another language, while constructing grammatically correct sentences. But there is an old anecdote about a seminarian who needed to translate the sentence "*Spiritus quidem promptus est, caro autem infirma*" from Latin. [1, p. 47]

The seminarian translated this gospel saying "The spirit is cheerful, the flesh is weak": "The alcohol is good, but the meat is rotten". And this translation is correct in the sense that each of the words can be translated this way, and the sentence turned out to be well-formed. Only, of course, it does not convey the meaning of the original text.

The more complex and multifaceted the meaning of the source text, the more difficult it is to translate.

The art style is perhaps the most comprehensive described of the functional styles. At the same time, it is hardly possible to conclude from this that it is the most studied. This is due to the fact that the artistic style is the most mobile, creatively developed of all styles. The artistic style does not know any obstacles on the way of its movement to the new, previously unknown. Moreover, the novelty and uncommonness of expression becomes a condition for successful communication within the framework of this functional style.

Despite the limited range of topics covered in literary texts (a person's life, his inner world), the means that are used to reveal them are unlimitedly diverse. At the same time, every true artist of the word does not strive to merge with his colleagues in the pen, but, on the contrary, to stand out, to say something in a new way, to draw attention to the readership.

Perhaps the most striking distinguishing feature of a literary text is the extremely active use of tropes and figures of speech. This property of the texts of the artistic functional style was noticed in antiquity. Until now, we use the terminology of the aesthetics of Antiquity when we name one or another of these artistic techniques.

Speaking about the representativeness of the translation of a literary text, it should be noted that the number of its criteria here increases markedly. [7, p.84] The translator must meet more requirements in order to create a text that fully represents the original in a foreign language culture. Among such criteria, of course, one should name the preservation of as many tropes and figures of speech as possible as an important component of the artistic stylistics of a particular work. The translation should signal the era of the original creation.

There are cases when a translator needs not only knowledge, but also special skills. The writer often plays with words, and this game can be difficult to recreate. Here's an English joke built on a pun. A man comes to the funeral and asks: I'm late? And in response he hears: Not you, sir. She is. The English word late means both 'late' and 'deceased'. The hero asks: Am I late? And they answer him: No, the deceased is not you, sir, but she. How to be? The game doesn't work in Russian. But the translator got out of the situation: Is it over? "Not for you, sir. For her. [7, p.57]

Such traps lie in wait for the translator at every turn. It is especially difficult to convey the speech appearance of the characters. It's good when an old-fashioned gentleman or an eccentric girl speaks - it's easy to imagine how they would speak Russian. It is much more difficult to convey the speech of an Irish peasant in Russian or Odessa jargon in English. Here, losses are inevitable, and the bright coloration inevitably has to be muted. It is not for nothing that the folklore, dialectal and jargon elements of the language are recognized by many as completely untranslatable.

Particular difficulties arise when the source and target languages are of different cultures. For example, the works of Arab authors are replete with quotes from the Koran and allusions to its plots. The Arabic reader will recognize them as easily as the educated European would recognize references to the Bible or ancient

myths. In translation, these quotes remain incomprehensible to the European reader. Literary traditions also differ: for a European, the comparison of a beautiful woman with a camel seems ridiculous, but in Arabic poetry it is quite common. Different cultures are more complex than different languages.

The linguistic principle of translation, first of all, presupposes the reconstruction of the formal structure of the original. However, the proclamation of the linguistic principle as the main one can lead to excessive following in the translation of the original text - to a literal, linguistically accurate, but artistically weak translation, which in itself would be one of the varieties of formalism, when alien linguistic forms are accurately translated, stylization occurs according to the laws of a foreign language.

In cases where the syntactic structure of the translated sentence can be expressed in translation by similar means, the literal translation can be considered as the final version of the translation without further literary processing. [4, p.66] However, the coincidence of syntactic means in the two languages is relatively rare; most often, with a literal translation, one or another violation of the syntactic norms of the Russian language occurs.

In such cases, we are faced with a well-known gap between content and form: the author's thought is clear, but the form of its expression is alien to the Russian language. Literally accurate translation does not always reproduce the emotional effect of the original; therefore, literal accuracy and artistry are in constant conflict with each other. [2, p.205] There is no doubt that translation is based on linguistic material, that literary translation cannot exist outside the translation of words and phrases, and the translation process itself must also be based on knowledge of the laws of both languages and on understanding the laws of their relationship.

Compliance with language laws is mandatory for both the original and the translation. But literary translation is by no means a search for only linguistic correlations.

The translation technique does not recognize the modernization of the text, based on a simple logic of equality of impressions: the perception of the work by the modern reader of the original should be similar to the modern reader of the

translation. This is not a philologically accurate copy of the target language at the time the original was written. A modern translation gives the reader information that the text is not up-to-date, and, using special techniques, tries to show how ancient it is.

“Each era,” wrote K. Chukovsky, “has its own style, and it is unacceptable that in a story dating back to the thirties of the last century, there were such typical words of the decadent nineties as moods, experiences, searches, superman ... solemn verses addressed to Psyche, the inappropriate word sister ... Calling Psyche a sister is like calling Prometheus a brother, and Juno a mother.” [9, p.23]

Those translation dominants, which we have already named, can serve as evidence of the antiquity of the text. Specificity of syntactic structures features of tropes - all of this has a specific connection to the era.

But these features convey time only indirectly, because, first of all, they are associated with the features of the literary traditions of that time, the literary direction and genre. Time is directly reflected in the linguistic historical features of the text: lexical, morphological and syntactic archaisms. They are used by translators to create archaic stylization. Stylization is not a complete assimilation of the target language, the language of a bygone era, but only marking the text with the help of archaisms.

Translators, like writers, need a varied life experience, a tireless supply of impressions.

The language of the writer-translator, like the language of the original writer, is made up of observations of the language of the native people and of observations of the native literary language in its historical development. [3, p.52]

Only those translators can count on success that starts working with the consciousness that the language will overcome any difficulties, that there are no barriers for it.

National flavor is achieved by accurate reproduction of his portrait painting, the entire set of everyday features, way of life, interior decoration, work environment, customs, recreation of the landscape of a given country or region in all its character, resurrection of folk beliefs and rituals.

Every writer, if only he is a true artist, has his own vision of the world, and, consequently, his own means of representation. The individuality of the translator is also manifested in what authors and what works he chooses to recreate in his native language.

For a translator, the ideal is merging with the author.

But merging requires searching, invention, and resourcefulness, getting used to, empathy, visual acuity, smell, and hearing. Revealing the creative individuality, but in such a way that it does not overshadow the originality of the author.

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