



SUBTLETIES OF LITERARY TRANSLATION

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Abstract: To improve the education of each person, it is important to get acquainted with the masterpieces of world literature. However, not everyone can learn works in the original language. It is only thanks to the writers-translators that invaluable treasures of world literature become available to us.

It is impossible to overestimate the translation of literature, since with its help different peoples exchange thoughts and ideas with each other. And when we read a translated text, we perceive it as fiction, and do not think about what kind of work the translator put in to convey the meaning of the original literary work as accurately as possible.

Translation of literary texts is complicated by a high semantic load, and the translator often has to create a text in another language anew, and not reproduce it from another language.

Much influences the perception of the text: culture, subtext, national characteristics, everyday life, etc., therefore it is important for the translator to correctly adapt the text to all these conditions.

Key words: literary translation, culture, subtext, national characteristics, native speaker.

I. INTRODUCTION

If the translation were literally literal, then it would not be capable of reflecting all the depths of a work of literature, but sometimes the general meaning. It is worth noting that often a literary translation may not coincide with the original, the basic rule is that for the native speakers of the target language it is clear what the original statement said for the native speakers of their language. And the writer-translator, as a native speaker, offers us his understanding of the original text.

Therefore, literary translation should be comprehensively comprehended from the point of view of the original, here you will not be able to do only with knowledge of a foreign language, here you need a special flair, skill - to be able to feel linguistic forms, a play on words, and to be able to convey an literary image.

In connection with such a polar position of translators, there is an opinion that literary translation does not exist. More precisely, it is impossible. After all, one person interprets and translates in this way, and another in a completely different way. How to be here? However, people have always tried to understand each other and enrich their souls with the literary world, which means that translators, asking themselves the question "Is it possible?" Again and again, will try to perform a miracle.

It is customary to distinguish between certain types of translation, for example, socio-political, technical, literary translation. Each of these areas of translation has its own specifics, but at the same time, these areas of translation are related to each other. [1,6]

II. LITERARY REVIEW

Literary translation, like any other, is intended to reproduce by means of the translating language everything that is said in the original language. Its features and the specificity of the problems that arise are determined, first of all, by the specificity of the literary text itself, its very serious differences from other types of texts. [2,26]

The main difference between literary translation and other types of translation should be recognized that the translation text belongs to the works of the translated language that have literary merit. In other words, literary translation is a type of translation activity, the main task of which is to generate a speech work in the translated language that can have an literary and aesthetic impact on the reader. [3,146]

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

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

Translation is the transmission by means of one language of thoughts expressed in another language. 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 translators "post horses of civilization."

What does it mean to translate? At first glance, everything is simple. What was said in the source text must be expressed in words of another language, while constructing the correct sentences.

There is an old anecdote about a seminarian who needed to translate the sentence "Spiritus quidem promptus est, caro autem infirma" from Latin. 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 normal. 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.

Is it possible to accurately and completely convey in one language the thoughts expressed by the means of another language? This question is traditional in the scientific community. There are two opposite points of view. "Theory of untranslatable". According to this theory, a full-fledged translation from one language to another is generally impossible due to a significant discrepancy in the expressive means of different languages; the translation is only a weak and imperfect reflection of the original, giving a very distant idea of it.

III. RESULT

Most researchers adhere to a different point of view, which formed the basis of the activities of many professional translators. It lies in the fact that any developed national language is a completely sufficient means of communication for the full transfer of thoughts expressed in another language.

The practice of translators proves that any work can be fully (adequately) translated into the Uzbek language while preserving all stylistic and other features inherent in the given author.

It is customary to distinguish between three types of written translation:

- Word-by-word translation (literal or interlinear). This is a mechanical translation of the words of a foreign text in the order in which they occur in the text, without taking into account their syntactic and logical connections. It is mainly used as a base for further translation work.
- Literal translation. Literal translation, with the correct transmission of the thought of the translated text, strives for the closest possible reproduction of the original. Despite the fact that a literal translation often violates the syntactic norms of the Uzbek language, it can also be used at the first, draft stage of work on the text, as it helps to understand the structure and difficult places of the original. Then, in the presence of constructions foreign to the Uzbek language, the literal translation must necessarily be processed and replaced with a literary version.
- Literary or literary translation. This type of translation conveys the thoughts of the original in the form of correct literary Uzbek speech. It causes the most controversy in the scientific community. Many researchers believe that the best translations should be performed not so much by means of lexical and syntactic correspondences as by creative research of literary relationships, in relation to which linguistic correspondences play a subordinate role.

Other scholars define each translation, including fiction, as a recreation of a work created in one language by means of another language. This raises the question of the accuracy, usefulness or adequacy of literary translation.

The literary style is the most agile, creatively developed of all styles. The literary style knows no 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.

It happens 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' (ketski) and 'deceased' (marum). The hero asks: Am I late? And they answer him: No, the deceased is not you, sir, but she. How to be? If translated into Uzbek, the game doesn't work. But the translator got out of the situation: Is it over? "Not for you, sir. For her.

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 Uzbek. It is much more difficult to convey the speech of an Irish peasant in Uzbek or the Khorezim dialect 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 subjects. An Arab reader will recognize them as easily as an 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. And the fairy tale "Marvarid tabib" or "Zumrad va Kimmat", which is based on Turkish pagan images, is generally not clear how to translate into the languages of hot Africa. Different cultures are more complex than different languages.

The means of formatting information in literary translations are:

- Epithets
- Comparisons
- Metaphors
- Author's neologisms
- Repeating phonetic, morphemic, lexical, syntactic, leitmotif
- A play on words based on the ambiguity of a word or the revitalization of its internal form
- Irony
- "Speaking" names and place names
- Syntactic specificity of the original text
- Dialectisms

The tradition of researching metaphor goes back more than two thousand years, originating from Plato and Aristotle. The flowering of metaphor falls on the time of antiquity, where it is studied within the framework of rhetoric and poetics.

None other than Aristotle himself wrote in his Poetics: "The most important thing is to be skillful in metaphors." And he continued: "Only this cannot be learned from another; it is a sign of talent, because to write good metaphors is to notice similarities." We do not know what role this remark played in the development of the theory of metaphor, or whether we owe it to him for accepting these thoughts as consistent with common sense. But let us question this remark for a second - and we can discover, if we take a critical position, the presence of three perverse premises that, since the time of Aristotle, have prevented the study of this great art from taking its rightful place in our science and going - both in theory and in practice - along the desired path.

The first of these similar premises is the assertion that the ability to "notice similarities" is a gift that not all people possess. But we all live and speak only because of our ability to notice similarities. Without this ability, we would have died long ago. Although some people notice similarities better than others, this difference is only in degree, and, like other differences between people, can be reduced by proper teaching. The second premise of contradictions to what we have said says that although everything else can be learned, the art of mastering a metaphor cannot be transferred to another person [2].

Despite the fact that the study of metaphor dates back to antiquity, it still cannot be said that there is a definitively developed system of views on this phenomenon. Moreover, there is a rise in interest in metaphor - a concept that has existed for over two thousand years.

That metaphor is the ubiquitous principle of language is borne out by simple observation. In ordinary coherent speech, we will not come across three sentences in a row, in which there would be no metaphor. Even in the strict language of the exact sciences, metaphor can be dispensed with only at the cost of great effort. In various fields of knowledge: in aesthetics, politics, sociology, ethics, psychology, theory of language, etc. - our main difficulty is figuring out how we use a metaphor and how our seemingly stable words change their meanings. This is especially true of philosophy: here we cannot even take a step without the constant thought that both we and our listeners, perhaps, use metaphors and, in order to avoid them, we must first discover them. The more abstract and stricter the philosophy, the more true this statement. The more abstract philosophy becomes, the more often we resort to metaphor, proclaiming at the same time that we do not rely on it [2,44].

Traditional theory singled out only a few ways of forming a metaphor and limited the use of the term "metaphor" also to some of the possible cases. Therefore, she forced to consider metaphor only as a linguistic means, as a result of word substitution or contextual shifts, while the basis of metaphor is the borrowing and interaction of ideas and a change of context. Thought itself is metaphorical, it develops through comparison, and from this there arise metaphors in language. This is important to remember if we want to improve the theory of metaphor. Our method should be to closely observe the ability to think that we already know. We must describe this skill so that it can become the subject of scientific discussion. "Metaphor is an abbreviated comparison." Semantic analysis includes solving all kinds of abbreviations, elliptical turns, reconstruction of full texts. Semantics is able to identify expressions that differ only in the degree of explicitness: all such expressions must receive the same semantic notation, since the latter is an explication of the meaning of the full text. This statement of the problem does not mean that the

differences in the degree of explicitness of the texts are neglected; it is quite obvious that from the point of view of expressiveness and impressionism, all these differences can be of great importance. However, they are not semantic.

To say that a metaphor is an abbreviated, reduced comparison is to say that the difference between metaphor and comparison is not semantic; in other words, the above classical formulation places the difference between metaphor and comparison in a superficial rather than a deep structure [3].

Metaphor is a trope or turn of speech in which the value of another class is used to describe an object of one class, i.e. the use of a word or phrase in a figurative sense. Metaphor as a trope is aimed at enhancing the emotional expressiveness of speech. (Examples: Russian: book hunger, Uzbek: kitob kamchilligi, kitobga zoriraish (zorlik), English: cold reception (cold reception), German: Wüstenschiff (desert ship (about a camel))).

Metonymy is a trope or turn of speech, a phrase in a figurative meaning, but at the same time one name of an object is replaced by another, which is in one sense or another related and close in meaning to the replaced meaning of the word. In this case, the substitute word is used in a figurative meaning. (Examples: Russian: the audience applauded instead of the audience applauded, English: he writes a fine hand (he writes with a good hand) - means good handwriting (good handwriting), German: klugen Kopf ally bosh (smart head) instead of kluger Mensch ally odam (smart person)).

Metaphor and metonymy are the most common techniques in speech patterns in both Russian (Uzbek) and English (German). Both of these trails operate on the basis of the interaction of the logical and contextual meanings of the lexical unit.

As you know, metaphor and metonymy do not embellish or exaggerate the meaning of any expression, but carry a new meaning. And such turns of speech when translated into a foreign language must be adequately conveyed. The difficulty in translating this type of expression is that if a descriptive translation is used when translating a metaphor or metonymy, then a certain part of the meaning will be lost. Since the trope and its explication use different means of conveying information.

The main difference between metaphor and metonymy lies directly in the relationship between meanings. The metaphor is based on the principles of "similarity" of two concepts, meanings or objects, that is, in the linguistic sense, two lexical units have at least one common element of semantic connection. In this case, the metaphor is applied only to one of the involved elements of the turnover "hungry like a wolf" (translation into English: hungry like a wolf) ("hungry" - what is being compared), while the second ("wolf" - with what it is compared). Therefore, the role of metaphor in speech turns can be viewed as predominantly subject-evaluative. And due to the many different associations applicable to the same semantic component, the prevalence of metaphor prevails over metonymy.

Metonymy, on the other hand, is built on the interaction between two meanings, concepts or objects, that is, it is based on their "contiguity" in the extralinguistic sphere. In the linguistic sense, a common semantic element is not necessary here, but the interconnection of the images of the referents is not excluded. Thus, the role of metonymy can be considered symbolizing, characterizing two interrelated meanings, concepts, objects. The characteristic extralinguistic nature of the phenomenon of metonymy is explained by its lower prevalence in comparison with metaphor, since there are much fewer connections between images than associative connections [4].

From the above, it follows that the translation of such phenomena as metonymy and metaphor requires special attention and maximum accuracy, since the translated work carries the images of the author as a native speaker of the language, cultural realities and associations, and the images of the translator as a bearer of his language and culture ... The difficulty of translation for a translator is to convey the meaning and content with maximum accuracy and taking into account the peculiarities of his own national culture, which could contribute to the reader's perception of the translated text.

The basis for the transmission of metaphor and metonymy in various languages can be universal concepts based on universal human ideas about reality or specific concepts for a particular culture, that is, based on ideas inherent only to the carriers of a given culture, and which are incomprehensible to carriers of another culture. And in this regard, there are two possibilities for the translator to convey the meaning and content of metaphor and metonymy in translation: the use of metaphor to convey the meaning of the work, since this will make it possible to very accurately convey the linguistic features of the original text, and the reader will also be able to get acquainted with the categorical hierarchy and conceptual organization culture of the author.

Transfer of the content of the work during translation using metonymy as a means of adapting the meaning and content of the work to the extralinguistic realities of the reader's national culture.

Each translation is a creative process that must be marked by the individuality of the translator, but the main task of the translator is still to convey the characteristic features of the original in translation, and in

order to create an literary and emotional impression that is adequate to the original, the translator must find the best linguistic means: choose synonyms that match the literary images and so on. However, all elements of form and content in translation cannot be reproduced with accuracy. The following happens:

- Some part of the material is not recreated and discarded.
- Some part of the material is not given in its own form, but in the form of various kinds of substitutions and equivalents.
- Such material is being introduced that is not in the original.
- The best translations, according to many well-known researchers, may contain conditional changes in comparison with the original - and these changes are absolutely necessary if the goal is to create a unity of form and content similar to the original on the material of another language, however, the accuracy of the translation depends on the volume of these changes - and precisely the minimum of such changes requires an adequate translation.

Translation of literary texts is complicated by a high semantic load, and the translator often has to create a text in another language anew, and not reproduce it from another language. [5.71]

IV. CONCLUSION

Thus, the text is the linguistic fabric of the work, which reflects the soul of a person, his intellect, goals, aspirations. The text is a filmed can of the linguistic creative process, presented in the form of a specific work.

Let us call a text an ordered volume of information intended for dissemination. Turning into text, information is deliberately distorted. Most often, it is simplified, which is usually expressed in a limitation of interpretation. If the amount of information contained in the text increases over time, he begins to live an independent life. Let us call texts that are close in complexity to the structure of the human psyche and are capable of independent existence, information objects.

When reading any text, even if it is not an information object, a second distortion is inevitable: the information embedded in it interacts in a complex way with the reader's information flows. As a result, he can perceive this information at least somewhat adequately, not so much because of his personal qualities, but because he belongs to the same culture with the author, or, in other words, is in the same information space with him. If the author and the reader belong to different cultures, the task of information exchange between them becomes much more complicated.

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