



TRANSLATION METHODS IN LITERARY TRANSLATION

Botirova Hakima
JSPI, Jizzakh, Uzbekistan

ABSTRACT

This article examines the problems arising in the linguistic analysis of translations. The translation process is creative and does not follow the strict analytical rules of any of the models, however, knowledge of these models can greatly facilitate the translator's solution to difficult translation problems. Translation transformations are translation techniques that consist in replacing regular correspondences with contextual correspondences, as well as the semantic constructions themselves, resulting from such techniques.

KEY WORDS: *modern linguistics, theory of translation, models, translation problems.*

DISCUSSION

One of the characteristic distinctive features of modern linguistics is the desire of linguists to study the problems that arise in the linguistic analysis of translations. A huge number of various scientific works, monographs, reports and scientific articles are devoted to these problems. An invaluable contribution to the development of the linguistic theory of translation was made by such famous scientists as O. Kade, Yu. Naida, A. Neubert, V.N. Komissarov, Ya. I. Retsker, A.V. Fedorov and many others.

In the course of the development of such a science as the theory of translation, some patterns were revealed in solving translation problems, which in turn were formed into certain models and principles of translation, which made it possible to at least partially objectify the translator's intuition and support it with data from linguistic analysis.

Despite the fact that any translation model is purely conditional, since it does not reflect the actual manipulations of the translator, they can be used to describe in some detail the logical sequence of actions used in translating a specific text.

Of course, the translation process is creative and does not follow the strict analytical rules of any of the models, however, knowledge of these models can greatly facilitate the translator's solution of difficult translation tasks. The description of the translation process using translation models implies such aspects as the general characteristics of the

model with an indication of the scope of its application, as well as the types of translation transformations used within this model. In the course of research in the field of translation studies, situational - denotative and transformational - semantic translation models were formed. The situational-denotative translation model describes the translation process as the translator's identification of the linguistic units of the original text with the linguistic units of the translated text known to him, the interpretation of their meaning in the context, the ratio of the realities described in reality. The transformational-semantic model consists in the analysis and simplification of the initial syntactic structures of the FL, the transition to the nuclear structures and semantic components of the FL, as well as restructuring, i.e. transformation on the TL from the nuclear level into the final structures and units of the original.

Translation of a work of art requires not only a thorough knowledge of languages, but also the ability to skillfully convey the images of the original in "consonance" with the author.

For a long time, linguists, when assessing the quality of translation, used concepts such as "equivalence" and "adequacy", which were practically indistinguishable and followed from one another. But by the 60s of the 20th century, the concept of "translation adequacy" acquired an independent status and was differentiated from the concept of equivalence.



Linguists I.I. Revzin and V.Yu. Rosenzweig understood the adequacy of the translation as a "full-fledged translation" that fully conveys the content of the original text by equivalent means. For the first time, a strict separation of the concepts of "equivalence" and "adequacy" occurred in the theory of Skopos (from the Greek. Skopos - the goal of any activity), developed by German linguists Katharina Rice and Hans Fermeer. The theory, however, caused a number of criticisms, since the criteria formulated in it were quite specific and led to confusion. The essence of Skopos' theory consisted in the equal distribution of attention, both to the original message and to the target one, i.e. translated, be it interpretation or translation. The main subject of this theory was the translation process itself as a type of activity that has its own purpose, addressee or audience. As a rule, these parameters are set by the customer, who informs the translator about his needs and requests. Guided by the task, the translator chooses a translation method that reproduces the original, deviates from it, or completely neglects it. The concept of "adequacy", accordingly, refers directly to the translation process. Thus, this theory allowed its developers to attribute to translation not only literary translation, but also such manipulations with the text as abstract, free, abbreviated translation, as well as translations performed for certain ethnic or religious groups, in which certain parts of the text are omitted. moral or ethical considerations.

It was this theory that made it possible to separate the concept of "adequacy" of translation from "equivalence", because "equivalent" is a translation in which the connection between the source text and the target text is preserved, while an "adequate" translation meets the set goal regardless of the chosen translation method. The concept of "equivalence" refers to the translation result and characterizes the functional correspondence of the target text to the original. V.N. Komissarov proposed a theory of levels of equivalence, which is a model of translation activity based on the assumption that equivalence relations are established between similar levels of the original and translated texts. This model consists of the following levels:

- The level of the goal of communication, which is to express the speaker's emotions. The language translation facilities at this level do not match the original language facilities.
- The level of description of the situation. The general part of the content of the original text and the translation, in addition to conveying one goal of communication, reflects a similar language situation.

- The level of utterance, at which the components of the content are stored, as well as a significant part of the syntactic structures of the FL, while there is no equivalence at the word level.
- The level of the message. At this level, the information contained in the structure of the original text is included in the general content of the translation text.
- The level of language signs. At this level, the maximum possible equivalence of content between the texts of FL and TL is achieved.

"Adequacy" of a translation implies that the translated text is adequate for the purpose for which the translation is being created, and not for the original text. This concept covers the correspondence of stylistic features, accuracy of translation and selection of analogues for idioms and phraseological units, semantic fidelity and preservation of the pragmatic aspect.

To create an equivalent translation, you must choose an adequate translation method. At the moment, linguists have not been able to come to a common opinion regarding the description of the algorithm for finding the optimal translation solution, and therefore the experience and intuition of the translator remains his only assistant on the path of creating the target text.

When performing a translation of a literary work, it is not possible to maintain full equivalence without losing artistic imagery. To accomplish this task, linguists have developed a method of translation transformations.

Literary translation is fundamentally different from other types of translation, since in the final text it is necessary to convey not only the semantic load, but also preserve the style of the author's writing, the structure of the artistic concept. The information contained in a literary text and subject to decoding has a dynamic, mobile character, in connection with which it is possible to observe several translations of the same literary work. It is this feature that underlies the problem of identifying criteria for assessing the quality of translation of a literary text.

If we consider a literary text as a kind of reflection of reality or a fictional reality formed by the author under the influence of a particular culture, then the primary task when performing a literary translation is to convey the artistic meaning of the work. When trying to translate individual linguistic units at different levels of equivalence, the most important informational component of the literary text is lost, since the reality depicted in the text consists of many interconnected images. Reproducing the images of the original text in the



target language, the translator is forced to consider the translated text from the point of view of culture, traditions of the original language, in order to then restore the artistic meaning using the expressive means and traditions of the target language. It is quite obvious that the quality of translation of a literary text is formed from two components: adequacy, related to the reproduction of the message function in the translated text, and equivalence, which implies "the maximum linguistic closeness of the original and translated texts" [2]. Equivalence is secondary in importance in relation to adequacy. Literary translation presupposes a certain artistic and aesthetic impact on the reader, which is often achieved by rejecting the linguistic proximity of the original and translated texts. The adequacy of the translation of a literary text is influenced not only by knowledge of a different culture, but also by the interaction of the worldview, the mental field of the second and the translators of his texts, namely, their personal characteristics of perception of real and fictional reality.

One of the ways to achieve translation adequacy can be translation transformations. As V.N. Komissarov, knowledge of the rules and techniques, as well as the ability to apply them, helps the translator in difficult situations when there is not enough time to quickly find the best translation option. Translation transformations are translation techniques that consist in replacing regular correspondences with contextual correspondences, as well as the semantic constructions themselves, resulting from such techniques. Linguistic scholars have made a huge contribution to the study of translation transformations, due to which today there are several classifications.

The rationale for applying translation transformations is to increase the equivalence of the translated text to the original, much more than using regular matches. In addition, translation transformations can reduce, or avoid, the negative consequences of using regular correspondences in some contexts. The use of translation transformations is advisable in order to avoid literal translation, if necessary, idiomatize the translation, bring it closer to the norms of the target language, to overcome the linguistic differences between FL and TL when translating homogeneous members of a sentence, if necessary, get away from the cumbersomeness, ambiguity, illogicality of the translation, to convey the semantic message of the artistic concept, as well as for the transmission of hard-to-translate wordplay, figurative expressions, stylistic means.

In order to assess the quality of the translated text, it is necessary to conduct a detailed analysis of the text, which includes literary analysis, and then a structural and semantic analysis of the original text

and the translated one. Then one should compare the characteristics of the two texts, and analyze how expediently and adequately these or those translation transformations were used. Since it is the adequacy that is the main criterion for assessing the quality of the translation, then it is necessary to assess the compliance of the translation with the conditions and requirements of a specific act of interlanguage communication.

The degree of equivalence between the translation and the original is the most objective factor for assessing the quality of the translated text, since it can be made on the basis of a comparative analysis of two texts. To carry out such an analysis, it is necessary to identify and classify translation errors, namely, content inconsistencies with the original text.

For literary translation, the problem of translatability is relevant, with which the concept of "adequacy" was also associated, which has been highlighted more than once in the works of Russian and foreign linguists. Indeed, in the original language there are features, or combinations of these features, which are hardly transferred into the target language. As a rule, the group of untranslatable units includes dialectisms, social jargon. The object of literary translation is fiction, and its specificity is the figurative and emotional impact on the reader, which is achieved through the use of numerous expressive means, such as epithets, metaphors, and a special rhythmic-syntactic structure of sentences. When performing literary translation, it should be borne in mind that this type of text decoding is intercultural, cultural-ethnic and artistic communication, "for which the text itself is an intrinsic value as a significant semantic value and an object of artistic representation and perception" [Nelubin 2003: 247]. Due to the specificity of the translated materials, literary translation is of particular importance among other types of translation.

Summing up the results of the chapter, we can conclude that the problem of finding and shaping translation transformations has existed for more than a dozen years. Over the years of researching this problem, scientists have formed various classifications, the common feature of which was the division of all translation transformations into lexical and grammatical ones with some different nuances. For a long time, the concepts of "adequacy" and "equivalence" were associated by linguists as interchangeable. But after the 60th of the last century, there was a clear separation of these concepts. Linguists have defined "equivalence" as the relative commonality of the translation and the original, while the degree of proximity of the texts can be different, and the equivalence itself is established at different levels. Under "adequacy" they began to take the method of finding the optimal translation solution



when performing a specific act of intercultural communication. The concept of equivalence cannot be applied to the translation of a literary text, since literary translation is fundamentally different from other types of translation and has its own specifics.

For literary translation, the most important parameter is the preservation of the figurative and emotional impact on the reader, which is achieved using various stylistic and expressive means. Also, for literary translation, such a concept as a "unit of translation" is important, which can be either a single word or a whole phrase, a sentence, and even, in some cases, a whole text. Only the concept of "adequacy" can be applied to the translation of a literary text, and only an adequate translation can be considered complete. The adequacy of any text, especially an artistic one, is achieved with the help of a reasonable application of translation transformations.

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