

# Specific Features of Literary Style Translation

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## Abstract

The dissertation consists of an introduction, three chapters, a conclusion, and a list of used literature. In today's translation science, literary translation is viewed as a great and serious creative work, which requires implementation of great practical measures to raise the quality and scientific level of translated works, and the transition from foreign languages to Uzbek and direct translation from our mother tongue to foreign languages. A number of issues, such as the literary and methodological aspects of any work, the perception of the linguistic world in the process of translation, the translator's skill, the harmony of language and culture in translation, are currently at the center of discussion in a wide range of areas. Therefore, the problem of restoring the literary style of the work in translation as a unique phenomenon of translation is of practical importance. From this point of view, it is becoming more and more important to have their own scientific solutions to the problems of translation from foreign languages. The significant development of translation works in the past twenty years requires that this responsible process be seriously considered as an example of the problem of restoring the literary style of the work, based on the linguistic, national and cultural characteristics of the original language, without the influence of the intermediary language. This dissertation is also relevant due to the fact that it is dedicated to the special study of the importance and place of the linguistic features of the restoration of the literary style in determining the equivalence of the translations of the works from the English language to the Uzbek language.

**Key words:** original work, direct translation, literary style, reality, detail, nationalization, national consciousness, transliteration, mediating language, linguistic world, misconception, short story, author's style.

## **Introduction**

Literary translation represents a special area of translation activity, which includes the written translation of literary works from one language to another. The difficulty of literary translation lies in conveying the unique author's style of the work, its aesthetics, the richness of linguistic means, as well as the atmosphere, humor, character and mood inherent in the text. Literary translation is fundamentally different from legal or scientific and technical translations, which require extreme accuracy, almost “verbatim”, when reproducing texts.

Literary translation belongs to the field of linguistics and philology and itself becomes an art, which means it turns out to be the most difficult type of translation activity. In order to translate works of art with high quality, you must have a special innate talent, which should be developed and improved. The scope of literary translation extends to memoirs, adult and children's literature, plays, advertising materials, booklets, scripts, film subtitles, song lyrics, etc.

Literary texts usually contain a large number of means of expressiveness and imagery, the transfer of which requires intelligence, imagination and high professionalism from the translator. Let's name some means of expressiveness of literary texts: metaphors, comparative phrases, neologisms, repetitions (lexical, phonetic, morphemic, and so on), dialectisms, professionalisms, toponyms, speaking names, first and last names, and others. It is difficult to convey such means in another language due to the lack of direct equivalents and the presence of certain cultural and other differences. This is a great opportunity for a translator to demonstrate his ingenuity and professional skills. A translator must have a wide vocabulary, including idiomatic expressions and proverbs in the target language, and be able to correctly select and use special reference books, dictionaries, and Internet sites. An important feature and complexity of literary translation is also the rendering of wordplay and humor. It is extremely rare that a literal translation can convey a play on words in the target language. Therefore, the translator has to use his imagination in order to preserve the humorous component of the text.

## **Literature review**

Akhmedova S.N. defines the following goals and objectives of translating literary texts: “The first is to introduce readers to the work of a writer whose works they cannot read themselves due to ignorance of the author’s language. That is, the translator must introduce the reader to the works of the author, his creative manner and individual style. The second... is introducing readers to the peculiarities of the culture of another people, conveying the uniqueness of this culture. The third is introducing the reader to the content of the book.” The main aspect of literary translation is its aesthetic essence and figurative nature. G.R. Gachechiladze gives this concept the following definition: “Literary translation is a type of artistic creativity where the original performs a function similar to that performed by living reality for original creativity. The translator’s creative method basically corresponds to his worldview, according to which the translator reflects the artistic reality of his chosen work in the unity of form and content, in the correlation of the particular to the whole” [1].

R.K. Minyar-Beloruchev, summarizing the chapter “Literary Translation”, notes in his monograph: “Literary translation is the translation of texts rich in linguistic means with temporary semasiological connections (the use of words and phrases in a figurative sense - metaphors, metonymies, synecdoches, epithets, allegories, hyperboles , comparisons); unlike other types of translation, it is always determined by the need to convey such a component of the message as information about the structure of a speech work” [2]. Minyar-Beloruchev R.K. Theory and methods of translation. - M.: Moscow Lyceum, 1996. - P. 182..

In their article, Akhmad A. O. and Berezutskaya D. O. note: “The primary goal that a translator faces when working with a text is to carry out the necessary translation transformations... translation transformations are usually understood as the process of changing the components of the source text, restructuring the structural content, replacing individual language units with others that are equivalent in meaning. With the help of a certain kind of transformation, it becomes possible to create a text in the target language that is equal in meaning to the original, but does not repeat it stylistically, morphologically and grammatically. This does not mean that the translation should not structural equivalence to the source text must be maintained.” Boeva E. D. and. Kulkina E. A. note: “The translation of metaphors is particularly difficult, since this figurative means of language includes evaluative, nominative and aesthetic components, as a result of which the translation of metaphors involves the preservation of two associative plans: a plan based on direct meaning and a plan based on interaction of direct, figurative and contextual meanings.” These authors identified three groups of metaphors, namely: the first consists of metaphors translated while preserving the image; the second group includes metaphors translated by replacing the image; the third group is metaphors, when translating which the translator generally refuses to preserve the original figure of speech, resorting to demetaphorization, i.e. presentation of the author's thoughts directly, without image. Considering the main difficulties of literary translation, N.L. Galeeva in her work “Fundamentals of the Activity Theory of Translation” states that the problems “do not seem insurmountable, although they require additional efforts from the translator” [3].

### **Research methodology**

Main challenges in literary style translation are considered as following: 1. Non-equivalent vocabulary is a phenomenon in which there is no complete and unambiguous equivalent of a given word or concept in the target language. For high-quality translation, you should choose one of the transformation tactics that allows you to restore the volume of meanings or minimize their losses. 2. Non-equivalent grammar is the phenomenon of discrepancy between the volumes of grammatical meanings and forms. However, the number of cases where these discrepancies are relevant to the content of the text is so small that they are described more as curiosities than as a real obstacle to the implementation of an adequate translation. 3. Lacuna (“dark place” in the text) - any case of incomprehensibility, ambiguity in the text, where there is “something incomprehensible, strange or erroneous.”

### **Analysis and results**

In the article by S. Vlahov and S. Florin “Untranslatable in Translation”, we are talking about “realities” - found mainly in fiction, words and phrases of the folk language, which are “names of objects, concepts, phenomena characteristic of a culture, geographical environment , material life or socio-historical characteristics of a people, nation, country, tribe, and who are, thus, bearers of national, local or historical flavor; Such words do not have exact correspondences in other languages.”

The authors of the article divide all possible realities into the following large groups: geographical and ethnographic concepts; folklore and mythological concepts; everyday realities (food, drinks, clothing, clothes, decorations, housing, utensils, dishes, vehicles, musical instruments, dancing, games, measures, money); social and historical realities (military realities, settlements, administrative-territorial units, ranks, titles, positions, professions, addresses, institutions, organizations).

The same authors consider all of the above realities to be translatable and propose the following methods of transmitting them: 1. Transcription. 2. Tracing paper. 3. Creation of a new word based on semantic correspondence. 4. Mastery (giving a foreign word the appearance of a native one). 5. Approximate translation. 6. Descriptive translation.

The problem of literary translation in our time does not lose its relevance, because it is a connecting link in the dialogue of different cultures.

An analysis of literature in the field of theory and practice of translation shows that poetic translation is particularly difficult, since a poetic work is more dependent on language. Molchkova L.V. in the article "Phraseological code as a generative mechanism of a phraseological system" she noted: "... language is increasingly viewed as a dynamic system." She argues that the interaction of language and culture creates semiotic systems that are used to describe the concept of "code". Further, the author writes: "In a broad sense, codes are the generative and regulatory mechanisms that underlie everything that develops from simple to complex. Codes can be classified on different grounds: – by origin (natural – artificial); – by communication channel (visual – acoustic – tactile); – by degree of complexity (simple – hierarchical); – by type of signs (verbal – non-verbal); – by level of production (primary – secondary); – by scope (technical – social – cultural). "If the translator is able to identify a similar code in the original source, then the new text will maximally correspond to the essence of the original, its rhythmic, melodic and compositional structure, especially for poetic works.

The main feature of poetic translation compared to prose translation is its relatively free nature. With this it connects the problems of conveying strict composition, metrical correspondences, and rhyme systems. "Relative freedom does not mean that in relation to poetic translation one cannot speak of a realistic method," which provides "a correct vision of the artistic reality of the original, the transmission of its essential, characteristic elements, and the reproduction of its sound." The goal of a realistic translation: "preservation of the essential" (characteristic features of the era, national and social specifics, the creative individuality of the author and the peculiarities of the genre, unity of content and form of the work, compliance with the relationship of parts and the whole in the translation) to "achieve an artistic impression as a whole similar to the original", as well as "replacement of what is unimportant in accordance with the laws of reflection of the artistic reality of the original" .

Any poetic text must be considered in three aspects: semantic, stylistic and pragmatic. These three sides of the original must be reproduced during translation, but cannot be transmitted with absolute accuracy. Free translation acts as the antipode of the literal one. If the literal translation is not sufficiently transformed, then the free translation is overly transformed. The translator can afford to deviate from the original only in that case, if this is dictated by the norms of the translating language. Unjustified departure from the original leads to the fact that the translator goes beyond the scope of his duties and acts in an unusual role as the author of the text.

Obviously, the translator must not only have linguistic abilities, but also have a bilingual, bicultural vision of the world. Translators, as mediators between cultures (including ideologies, moral systems and socio-political structures), strive to overcome those incompatibilities that stand in the way of transmitting meaning and content. What has value as a sign in the culture of one community may not have value in another community, and the translator must have a unique ability to identify such differences and seek to resolve them.

In this sense, the translator does not read the text like an ordinary one. ordinary reader, but deliberately, for the purpose of further translation. Such thoughtful and intensive reading, to some extent, gives the translator the right to decide for himself what meaning or stylistic style is inherent in a particular text. The translator can sometimes even help the reader understand if the style of the work is hidden or not so clearly expressed, since during the translation, having already carefully read the text and studied it from a professional point of view, the translator will make the style more open and obvious.

From this we can conclude that each reading of a text is a unique act, a process taking into account specific contextual and stylistic restrictions, equivalent in complexity to the process of creating the text itself. It is inevitable that the translated text reflects, to some extent, the style of the translator. In this aspect, the translator differs from the ordinary reader, and must be very careful and careful not to involve the ordinary reader in his own beliefs and values [4].

Armed with this complex structural framework, the translator makes text-level choices in such a way as to guide the average reader along the route intended by the text's creator. That is, elements selected from the lexical and grammatical resources of the language into which the text is translated are reflected along with their stylistic coloring, and all this should develop in the discourse of the text, be obvious and felt by the reader in each specific passage.

Ideological nuances, cultural predispositions, and so on in the source text should be conveyed as closely as possible. To achieve this goal, it is necessary to preserve these nuances in a form in which they will be understood and accepted by the reader.

Philosophically speaking, content and style are one and cannot be clearly separated. Any content is expressed in a certain style. But comparative analysis reveals certain nuances unique to each writer, each genre and each specific historical period.

The writer's style is the most discussed topic in the modern theory of literary translation. Universities encourage work that involves studying a particular author and comparing him with other authors. To do this, you need to formulate in your mind the "style" of a particular author.

As an example, let's take the literary work of Ernest Hemingway. An economical style of writing that often appears simple and almost childishly direct. But this was specifically conceived by the author in order not to overshadow with stylistic devices what the author actually wants to show the reader. Hemingway's work provides free-standing descriptions of actions that use simple nouns and verbs. In doing so, he avoided direct descriptions of his characters' emotions and thoughts. Instead, the author provided the reader with raw material and practically withdrew as an author, that is, he did not impose the author's point of view on the reader. Hemingway was also deeply concerned about the authenticity of his works and the data presented in them. He believed that a writer could only tackle a topic if he himself participated or had the opportunity to observe the event or characters being described in person. He believed that without such knowledge the work would be incorrect, since the reader would have the feeling that the author simply lacks experience on this topic.

Other writers, such as Henry James, instead used long, complex sentences containing many ideas and descriptions in their works. G. James uses lyrical passages to create the desired mood in the reader, be it joy, sadness, confusion, or any other emotion. The American writer Henry James used an unusually complex style in many of his novels, but this was especially clearly expressed in the novel “The Wings of the Dove”.

### **Conclusion**

Since it is impossible to achieve complete equivalence between the target text and the original, the translator must be prepared for the inevitable loss of substantive or formal elements. The translator must always look for the so-called golden mean in the choice between form and content, since the translation that most fully recreates both the content and formal aspects of the original can be considered adequate. Both the form and content in the translation text must equally correspond to the form and content of the original text.

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