

DIFFICULTIES THAT ARISE IN THE PROCESS OF LITERARY TRANSLATION AND THEIR FUNCTIONS

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Abstract: Scientists and researchers of translation studies have been studying the problem of translating artistic texts for many centuries. In this article, the author discusses the concept of literary translation, its features, difficulties faced by translators, as well as the main approaches to this type of translation activity. The increasing number of works of art and the need to translate them into foreign languages confirm the relevance of this article.

Key words: artistic translation, artistic text, specific features of translation, translation studies, approaches to translation.

INTRODUCTION. The history of translation activity dates back to ancient times. In accordance with the genre and stylistic classification of translation, researchers distinguish two main types of translation: special (informative) and literary. For many centuries, translation of sacred texts and literary translation predominated. However, in the 20th century, researchers, especially in connection with globalization and the development of international cooperation in various fields, were forced to turn to the study of problems of special translation. Concepts that arose in previous eras thanks to discoveries in the field of literary translation became the basis for the formation of such a scientific discipline as translation studies.

MATERIALS AND METHODS.

The current general principles of translation are most applicable to a special type of translation, while literary translation remains one of the least amenable to formalization sections of translation studies.

In general, both literary translation and special translation have a universal goal: to convey as fully as possible the task that is inherent in the original text. Despite this, literary translation differs significantly from other types of translation. V. N. Komissarov defines literary translation as “translation of works of fiction” and “a type of translation activity, the main task of which is to generate a speech work in the target language that can have an artistic and aesthetic impact on the translation receptor” [1].

It is worth mentioning T. A. Kazakova’s division of the concepts of “literary translation” and “translation of fiction”. In the first term, the word “artistic” is represented by the researcher as a qualitative determinant of activity, and the second term determines only the nature of the texts being translated. T. A. Kazakova comes to the conclusion that “non-fiction translations of literary texts are also possible” [2].

The specificity of literary translation is determined primarily by its object - a literary text, which is contrasted with journalistic, official business, scientific and other types of texts. A literary text arises as a result of the creative process, is a manifestation of a creative idea and contains factual, emotive, motivating and conceptual information. This type of text is based on a figurative expression of the world and is multifunctional: it performs the function of communication between the author and the reader and a cognitive function. Artistic texts embody artistic and aesthetic

knowledge of reality. Consequently, the goal of literary translation is to reproduce the artistic image and to provide the same aesthetic and emotional impact on the reader of the translation as the source text has on the original audience. Moreover, in contrast to special translation, the main function of which is the function of message and information and for which accuracy and literalness in the transmission of information is extremely important, literary translation is characterized by the transmission of not only the factual content of the translated work, but also the atmosphere of the era, personal characteristics, thoughts and the feelings of the characters and the author's attitude towards his heroes. Therefore, the translator is required not only to have a high level of knowledge of his native and foreign languages, but also to have professional writing skills and good literary knowledge in order to be able to convey feelings and thoughts and create in the reader the same effect that he would get from reading the text in the source language.

Discussion and results. Summarizing the definitions of literary translation, some researchers also focus special attention on the creative component of this type of translation activity.

A literary text implies a certain type of creativity on the part of the translator, since this type of text carries a significant amount of emotional information. This type of information is transmitted through artistic speech, which is characterized by polysemy of words and the widespread use of various tropes and figures of speech to add color to the narrative and depict reality. A literary text can combine linguistic means inherent in different styles: jargon, specific terms, business figures of speech, colloquial vocabulary, etc. The translator needs to preserve the stylistic and artistic values of the original, as well as convey the features of the author's style, however, different translation transformations can be used to translate the same technique. Therefore, we can say that when working with a literary text, the translator is given greater freedom of action, which is not typical for other types of translation.

The main difference between literary translation and original creativity lies in its dependence on the object of translation, that is, on the work of art. On the one hand, this type of translation is relatively independent, and the translator becomes, as it were, a co-author of the work, because he needs to convey the richness of the content and expressiveness of the original using the means of another language system. On the other hand, it is based on the original and depends on it. According to the point of view of R. R. Tchaikovsky, literary translation is of a secondary nature and is "creativity in the semantic field specified by the original literary text, in a predetermined artistic form, in a predetermined genre and style, in a strictly predetermined volume" [3].

Depending on the genre of the original, subtypes of translation can be distinguished: translation of poetry, plays, satirical works, fiction, song lyrics, etc. However, separating the translation of works of a particular genre into a special subtype of translation is only conditional and depends on how significant the specificity of a given genre influences the course and result of the translation process.

It should be noted that in domestic translation studies there are two main approaches to literary translation: linguistic and literary studies.

The first approach relies on working with language and involves repeating the formal structure of the original. In his work "Introduction to the Theory of Translation," A. V. Fedorov outlined the importance of studying the linguistic approach: "...since translation always means working on a language, translation most of all requires study from a linguistic perspective - in connection with the question of the nature of the relationship between two languages and their stylistic means" [4]. However, in literary translation, excessive adherence to the original text and the desire to completely recreate its linguistic form without taking into account the differences between language systems can lead to literalness and to the fact that native speakers of the target language will have completely different associations that do not correspond to the author's intention. With this approach, the translator risks losing the artistry and aesthetic side of the text, and the translation will no longer be able to have the same impact on the reader as the original had on its reader.

According to the literary point of view, the transmission of artistic content and ideas expressed in the source text is more important than the recreation of the linguistic form. In this case, the translation may become too far from the original. Sometimes translators, when translating fiction, try to improve the translated text and can overshadow the creative individuality of the

author, as a result of which a new work or adaptation may appear. Due to the differences in language systems, artistic images in different languages can be transmitted through different linguistic means.

According to V.V. Sdobnikov and O.V. Petrova, “the firmly rooted dispute between “linguists” and “literary scholars” in our translation studies is the result of the absolutization of one of the two inextricably linked aspects of literary translation” [5]. As a rule, the author creates and the translator recreates a work not for the sake of its linguistic form, but for the sake of artistic content, which exists only in linguistic form.

Thus, literary translation is a special type of translation and has long been the focus of attention of translation scholars. The features of literary text and artistic speech, which contain, first of all, an emotional component, determine the specifics of literary translation. The task of such a translation is not only to convey information, but also to create a similar text in the target language that can have the same artistic and aesthetic impact on the reader as the original text would have on him.

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