

BASIC CHARACTERISTICS OF TRANSLATING LITERARY TEXTS

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ABSTRACT

This article describes the translation of the spiritual heritage of the nation, which is a cultural bridge between nations, the elements that need to be taken into account in the translation process, types of translation, literary translation, and the correct translation of phraseology in the translation process.

Keywords: translation, literary translation, process of expression, linguistic principle, fixed compounds, phraseological units.

INTRODUCTION

After Uzbekistan gained independence, there was a growing interest in translating from foreign languages into Uzbek and vice versa. Our government attaches great importance to the training of professional and highly qualified translators.

Translation is a type of literary creation that involves re-creating a text in one language in another. Translation is the most important form of interethnic communication. In a word, we are a cultural bridge between nations. Depending on the nature of the original and the reconstructed text is divided into literary translation, scientific translation and other types. Depending on the style of the original, it can be interpreted, translated, or commented on. Translation originated in ancient times due to the need for communication between people of different tribes. This oral form, called translation, has survived to the present day. Over time, the demand for translation is growing. But its creative nature, the art of re-creation, does not change. The scope and development of translation depends on the level of enlightenment of each nation. Translation has a profound effect on a nation's social thinking. The term "translation" refers to the process of translating from one language to another, as well as to a finished work of translation.

The main feature of literary translation stems from the artistic function of language. Language becomes an aesthetic phenomenon, a fact of art in a work of art. The language of a literary work is a separate element of "artistic reality." In translation, there is a process of transferring the artistic meaning of the figurative language to the figurative basis of another language, re-representing the image with the image. Therefore, the translator re-perceives the process of artistic thinking of the events in the work. According to the requirements of modern translation, the translator must recreate the unity of form and content of the original work of art, preserving its national and individual characteristics. The translator draws on the level of development of the native language, the traditions of translation, the experience, taking into account the existence of various differences. The translator's creative ability and knowledge expands his possibilities. In the process of translation, the translator always thinks in his native language, and the native language serves as a tool of analysis, a test criterion.

The translator of a work of art must be able to use a variety of tools, including lexical and stylistic transformations. Such transformations bring the reader's attention to the meaning, content, ideas, and literary style of the literary text.

In conclusion, translation is not copying, the translator's aesthetic needs leave a mark on the translation beyond his or her will. If the writer expresses his observations of life events in language, the translator reproduces the original text in a new language. To do this, he must be thoroughly acquainted at the author's level with the reality expressed in the play. The influence of translation on the development of any folk literature is great, because the history of translation is equal to the history of literature. Translation has been developed in Uzbek literature since ancient times. Translation plays an important role in the works of Mahmud Kashgari, Rabguzi, Qutb, Navoi, Babur, Munis, Ogahi and others.

Features of artistic translation.

Style is a reference language, a linguistic system that differs from other types in its internal elements, mainly expressive features, with its own vocabulary, fixed combinations, sentences and syntactic devices. Elements of a particular style are easier to identify when they differ from other style elements. For example, the style of parables, the style of folk epics, the style of speech, the style of newspaper language, the style of office, the book style, the style of literature, the style of science, the style of science and technology, the style of publicity, the style of speech, the style of written speech, style and so on. Style is a set of basic, typical ideological and artistic features of a writer's work that are repeated in his works. All of these must have their own alternatives in the translation. One cannot be replaced or substituted for another. The method of translating a work from one language into another is created as a result of the translator's personal approach to the traditions of literary translation, literary literacy and the prevailing literary rules and aesthetic principles of the time. It is also influenced by literary and historical traditions, linguistic and methodological background, materials and conditions. Centuries of translation practice and the rich, colorful experience of various translation schools rooted in everyday life have created certain methods.

Literary translation. This type of translation conveys original ideas in the form of accurate literary discourse and is the most controversial in the scientific community - many researchers believe that the best translations should be performed by lexical and syntactic means, not too much they think. Correspondence plays a subordinate role, as in the creative search for artistic connections. For example, other scholars generally describe every translation, including a work of art, as the rest of a work created in one language using another language. This raises the question of the accuracy, completeness, or sufficiency of literary translation, which we will try to emphasize below.

According to this view, literary translation often varies between two extreme principles: a literally clear but artistically flawed translation and an artistically complete but far from the original translation. These two principles are reflected from two main perspectives: defining translation from linguistic and literary positions.

The linguistic principle of translation implies, first of all, the reconstruction of the formal structure of the original. However, declaring the linguistic principle to be fundamental can lead to redundancies in the translation of the original text - a literal, linguistically clear, but artistically weak translation that is self-explanatory. It could have been one of a kind of

formality. Alien linguistic forms are clearly 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 the translation by similar means, the literal translation can be considered as the final version of the translation without further literary processing.

Researchers define language as the material of a work of art, and accordingly the literary translation, as well as the original, does justice to its laws. But understanding artistic translation means simply ignoring its aesthetic aspect as soon as one compares the linguistic means. The art of translation, the art of the original, serves only literary correspondence in terms of the criteria of linguistic correspondence. Therefore, the general criterion of linguistic correspondence alone is not used to determine the quality of literary translation, and usefulness may not require oral proximity to the original during translation.

Translating fixed compounds in the translation process is different from translating free compounds. Before talking about the translation of fixed compounds, it is necessary to distinguish between the link itself and the portable or figurative types. The translation of a fixed compound used in its own sense is based on the principles outlined above. One of the most important principles is to remember the norms of the language of translation. The translation of portable or figurative fixed compounds requires special attention. The main feature of such expressions is the difficulty of understanding the meaning from the sum of their components. The meaning of fixed compounds does not come from individual words, but from the sum of the conjunctions. Image-based combinations make the text expressive and stylistically colorful. The richness of the original text must be reflected in the translation and the means of expression must be fully preserved. In order to ensure the expressiveness and color of the text, the translator must also find a variant of the adequate image-stable combinations in the translated text.

One of the difficulties in translating phrase logical units is that they are functionally and semantically inseparable units. They have an idiomatic meaning and appear in speech as a ready unit. Phrase logical units have national cultural characteristics and they pose problems in translation.

In conclusion, in the process of translating phrase logical units, functional and semantic independent units are selected by comparing their structure and content. These principles are expressed through the similarity and compatibility of language elements. The structure and meaning of these units may be consistent or presented through some gaps in adaptation.

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