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Features of Literary Translation

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ANNOTATION

There are different types of translation. The difference between literary translation and other types of translation is that it is not enough to translate a word correctly, a sentence or an entire work. The translator should also be an artist to interpret the concept of norm, normative manifestations in the English and Uzbek literary language and artistic works, violations of the norm in the speech process and ways to correct them, the current normative status of the English and Uzbek languages is the cultural criterion of the language. Norm is the condition and possibility of using language units in the speech process, which are accepted, approved and understandable by the members of the society. In this article, we will focus on literary translation and its specific features.

KEYWORDS: translation, literary translation, fiction, translator, features of translation, norm in translation.

Introduction

Once, Fedorov (1983) defines the translation “finding an alternative equivalent in translation is the language of fiction compared to the language of everyday communication. In order to translate a work of art, the vocabulary of the language, such as synonyms and homonyms, professional terms, slang, obsolete and vulgar words, caress and diminutives, idioms, proverbs, sayings and phrases, as well as the musicality, melodiousness, polysemy of the language, the pronunciation of the language should be interpreted following the norms, features of exaggeration, understatement and forms of humor. The scientific description of artistic translation is that it is important not to give words with words, but with meaning with meaning, image with image, and humor with humor.

In this article, we analyze the issue of whether or not language standards were followed in the translation of the great American writer E. Hemingway's work "A Farewell to the Gun" and two other literary texts.

Materials and Methods

We found out that “A Farewell to the Gun” was translated into Uzbek indirectly through Russian. Such uniqueness is also reflected in its tone of voice and actions. These actions, through lexical phraseological units in the words of the characters in the author's narrative, without receiving certain stylistic functions, are influenced by the units in the original and used in abnormal conditions, can lead to the formation of units that

cannot be digested by the culture of the translation language, and sometimes to a completely different interpretation of the meaning and function.

In the process of translation, the functional and communicative compatibility of the two language units in the text is important, not the translational and lexical harmony. If the translator gives the dictionary meaning of the original unit without paying attention to this functionality and communicativeness, the stylistic and communicative meaning expressed by the word in the translated language will be violated. The sentence is clumsy and blunt, not conforming to the norms of the literary language of the Uzbek language, as if the thought is not finished. Changing the original words and phrases with words that are not accepted in the national literary language has a negative effect on the impoverishment of the translated language and the level of artistic expression. Let's pay attention to the translation of the following sentences:

- *the two leather cartridge-boxes on the front of the belts, grey leather boxes heavy with the packs of clips of thin, long 6,5 mm cartridge, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child.*

In Uzbek translation: *qayishlaridagi ikkita kulrang charm patron sumka 6,5 millimetrli ingichka patronlar joylashgan oboymalardan zil tortib yomg'irpo'sh tagidan ko'tarilib turar va go'yo yo'ldan borayotgan soldatlarni olti oylik homilador qilib ko'rsatardi.*

If we analyze the translated version into Uzbek, in fact that the word "belt" in this sentence translates to "kayish". Although the Uzbek word "kayish" means "belt" in the dialect, it also has more meanings of "firm, strong, flexible". This is accepted as the norm of literary language. Because the meaning of the context resonates more expressively. The word "troops" used in the following sentence, typical of the First World War, has preserved the spirit of the Middle Ages in its translation into Uzbek, because the modern English language has the word "army", and the word "armiya" entered the Uzbek language through the Russian language. The word "army", which preserves the spirit of that time without being used, preserved the period standard in the language. In addition, there is functional compatibility of the English "the house", Russian "domik", Uzbek "kulba" in the translation of this sentence. Uzbeks call the strange shelter built since ancient times "hut". In fact, both in the original and in Russian, the word "small house" is used as a holiday, and the translator has turned it into a "hut" and undermined the author's intention. In addition, it is said that the soldiers are sitting on the leaves of the trees, and not the "pollen" raised by a strong wind, but ordinary dust.

"Troops went by the house and down the road and the dust they raised powdered the leaves of the trees".

In Russian translation: *"По дороге мимо домика прошли войска, и пыл, которую они поднимали, садились на листья деревьев".*

In Uzbek translation: *"Kulba oldidagi yo'ldan qo'shinlar o'tib borar, ularning oyog'idan ko'tarilgan to'zon yog'ochlarning barglariga o'tirardi".*

In some cases, the translation of the original compound in a purely lexical sense also spoils the expressiveness of the sentence. We analyze another example:

- *The priest was young and blushed easily and wore a uniform like the rest of us but with a cross in dark red velvet above the left breast pocket of his grey tunic.*

In Uzbek translation: *Kashish yosh edi va sal narsaga darrov qizarib ketardi, u hammamiz qatori forma kiygan, faqat kulrang frenchining so'l ko'krak cho'ntagi ustida to'q qizil duxobadan salb qadalgan edi.*

Most of the readers who read this sentence may not understand the idea that priests wear crosses on their chests. In addition, it would be appropriate to replace the word «священник» with the word "priest" instead of "kashish", as in the previous text, and to specify the word uniform as "military uniform". Because the word "priest" is more understandable and widely popular than the word "kashish". Sometimes there are cases of destroying the cultural and natural tone of speech by means of various random units, which do not need to choose any equivalent, and can and should be translated through lexical alternatives even when translated. Although there is a functionally suitable alternative in the translation, there are also cases of using a word that is not understandable to the general public:

➤ *Miss Barkley was quite tall.*

In Russian:

➤ *Мисс Беркли была довольно высокого роста.*

In Uzbek:

➤ *Miss Berkli sanam rastadek qiz edi.*

In fact, the Uzbek literary language has the expression "ancha barvasta qomatli or "novchadan kelgan" (quite tall) is very similar to the original expression "quite tall", it seems that the translator used the word "sanamrasta", which is unfamiliar to many people, which causes some confusion to the reader. We can see this situation in the translation of the following sentence:

➤ *We sat down on a bench and I looked at her.*

In Russian:

➤ *Мы сели на скамейку, и я посмотрел на нее.*

In Uzbek:

➤ *Biz eshakka o'tirdik va men unga qaradim.*

Here, the original word "a bench" in Russian "скамейка" does not perform any stylistic function. It would have been possible if the translator simply did not use the word "eshak", which is used in the vernacular, when turning it into the words "seat". Because in the spoken Uzbek language, the word "eshak" (a bench) is used in the figurative sense of "donkey", but we do not see that the word "a bench" is represented by a figurative word in English.

Perhaps the events took place outside the city, and perhaps the translator wants to draw attention to the fact that the characters are from an ordinary village. Notice the use of the word "baby" in relation to an adult in the passage below.

As we know, in English, the word *baby* is used for a small child, a baby. In a figurative sense, it represents gentleness and courtesy. In the work, the author draws attention to the need to be kind to the wounded, helpless patient. That is, it seems as if he wants to convey to the reader's mind that those patients are in need of care, just like children. Because we know that, any patient who enters the hospital looks to the doctors for salvation and hopes that they will get better soon. Just as children are the devils of good treatment, patients

also need the courtesy of doctors and nurses. Unfortunately, this situation was not preserved in the translation. The word Baby was simply transliterated as "bebi" without translation. This makes the reader confused:

➤ ... *poor dear baby, how do you feel?*

In Uzbek:

➤ *Sho'rlik bebi, kayfiyatingiz durustmi o'zi.*

The fact that the Italian captain in this work breaks English and turns this speech into Russian and Uzbek languages with defects characteristic of a foreigner's speech also created a pragmatic harmony:

➤ *Priest no with a girl. // Priest never with a girl.*

In Russian:

➤ *Священник с девочка нет. // Священник с девочка никогда.*

In Uzbek:

➤ *Ruhoniy oyimchaga yo'q. // Ruhoniy oyimcha bilan hech qachon.*

Not all those who speak in violation of the norms of the literary language speak local dialects. Although some people do not have a tendency to a particular local dialect in their speech, they distort and pronounce some words that are inactive in the vocabulary of their speech. This is mostly young children whose range of thought is expanding and their speech is developing. It is often found in the speech of the elderly, illiterate or illiterate persons who rarely use words or cannot master them well due to the fact that these words entered the language vocabulary later. Therefore, it is natural for such non-literary elements to be found in the speech of the heroes of the literary work, and by including them in the speech of their heroes, writers draw the attention of readers to the method and form of the expressed thought rather than the content, and in this way describe their characters in detail, so that in the translation, their appropriate linguistic interpretation with the help of tools creates an unconditional pragmatic harmony. While reading the work, we can cite thousands of such examples, because the work is written in such an artistic way that it seems that every word of it has an impact. At this point, we must say one more thing that it is impossible not to express our gratitude to our skilled translators who are delivering such a world masterpiece to Uzbek readers.

Conclusion

In conclusion, the specific features of the artistic style and the non-deviation of the norm and the original interpretation of the meaning depend to a large extent on the creative interpretation of the linguistic tools used for the figurative and emotional expression of its content. Such a translation often requires the translator not to materially accurately reflect the means of the original language, but to recreate the stylistic tasks expressed with the help of these means, the tone of feelings and emotions by means of the units of the native language. The role of fiction and literary translation is also special in the standardization of language units in literary form.

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