

Difficulties In Translating a Literary Text

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Article Information

Received: March 13, 2023

Accepted: April 22, 2023

Published: May 06, 2023

Keywords *artistic text, concept, verbal, artistic style, hermeneutics, semantic equivalence, literacy..*

Abstract. this article deals with the theoretical aspect of literary translation and its difficulties, the concept of translation equivalence is considered, in addition, the features of the literary text are studied. Besides this, author provides several notions about translating theories from prominent linguists like V.Vinogradov, V.Komissarov and etc.

An artistic text is first and foremost, like any other sort of text, a verbal speech work; a sophisticated language sign that incorporates language units at all levels (from phoneme to sentence).

Undoubtedly, a text that is artistic has unique qualities that set it apart from texts in other genres.

We will look at a more general concept - artistic style - in order to pinpoint the distinctive elements of a literary work.

One of the functional styles that define the kind of speech in the aesthetic domain of communication - verbal works of art - is the artistic style. The use of imagery and aesthetic function are the distinctive characteristics of the artistic style of speaking.

The creative language and the artwork both use imagery as one of the essential elements of the artistic style as a whole. The author's imaginative thought, which plays a crucial part in the literary text, is what gives fiction works their imagery.

Information must be transferred from one language to another through the complicated process of translation. There are still many different ways to investigate translation theory and ways to change the linguistic constructions of the source and translated texts.

The translator's biggest challenge is conveying the original text's content to the reader so that they may grasp what it is about. But since not all of the notions that are included in the source language are entirely contained in the translation language, the conceptions of realities and non-equivalent vocabulary differs, this is not always simple to perform [1].

The method and outcome of translation depend on orientation to a particular receptor, or to

a typical representation of the destination language's culture. Pragmatically, translation is directed in two ways. In addition to being an exact replica of the original, the translation is also pragmatically targeted towards the receptor.

The degree of flexibility that the translator is given while altering the material in the source text determines how similar the texts of the original and the translation are to one another [2]. Even seasoned translators agree that a translation can be deemed outstanding if 80% of the original substance is retained. Naturally, the more the translator's degree of flexibility, the less the translation accurately captures the original's form and substance, and the more twisted an impression the reader will get of the original.

One of the challenges of translation theory is to investigate the nature of translation creativity as a process of the translator making intuitive decisions, sometimes based on the etymology of nominations. This is because the translator performs translation activities not at the level of individual units of the language but at the level of the text, which presents a number of challenges when choosing a translation option.

The literary work encompasses every fiction genre under the sun. Impact and beauty are two associated text-forming purposes. It becomes crucial how the information is presented. The way the text's substance is mirrored determines the work's aesthetic worth as well as the reader's emotional and emotive effect [3].

Units and tools from all genres are employed in literary works, and because they are a part of the new system of literature, they now have an artistic purpose.

Several theories have been put forth by scientists to understand the translated text. For instance, simplification and matching the meaning of the source text to the accepted interpretation based on the translator's prior experience are two examples. The original's semantic building blocks are transformed on the basis of experience. Hermeneutics, a study of art and interpretation of texts, operates fundamentally via interpretation.

Hermeneutics is more about revealing underlying links and determinants that collectively constitute a shared context and make the immediately seen intelligible than it is about arriving at a directly perceived item, such as what we see, hear, or touch. The concealed content of the work becomes the focus of comprehension and interpretation during the interpretive process.

Since thinking only starts when a person tries to comprehend something, understanding is the fundamental phenomena of thinking. According to hermeneutics, comprehension entails looking for the meaning encoded in the text's language, meaning that must be translated from the source language to the target language. The meaning of the text is essential to interpreting it, followed by human subjectivity and the author's uniqueness.

The translator's knowledge of the meanings ingrained in the text is understood. The method and the outcome are the two halves of understanding the text. Understanding the work's meaning requires transcoding it into a translated language, which is the outcome of the understanding process. The pattern of expression and substance of the linguistic units, which convey a certain amount of information about the nation, people, language, and culture, must be interpreted in order to comprehend the text.

We underline that if all languages had a uniform structure representing the objective reality, ideas, and feelings, the difficulty of comprehension would not occur in the process of transcoding works into a translated language. However, languages are not unified; first, the amount of vocabulary varies; and second, just when various topic areas are related does not mean that the lexical units meant for their identification are the same.

Because various languages' style systems have national differences, translating stylistic devices that carry the work's figurative meaning can be challenging. All linguists stress the necessity to maintain the original's image in translation, correctly assuming that the translator should first work to replicate the reception function rather than the reception itself.

The translator must constantly choose whether to translate the original picture or a new one while transferring stylistic figures of speech, such as comparisons, epithets, metaphors, proverbs, etc. The peculiarities of Russian word usage, word compatibility, etc., might be the cause of the substitution.

The stylistic component of translation is essential for the translator since it is the only way a beautiful translation is possible. The stylistic part of the language is in charge of the translator's abilities and features as well as the translation from the source language into the target language. After all, the original's translation depends on the translator's ability to accurately transmit the meaning of stylistic elements. The source text becomes more expressive through translation. It makes sense that the biggest and most intriguing issues for literary critics, linguists, anthropologists, and philosophers have to do with artistic translation and the translation of creative discourse. Metaphor, metonymy, comparison, allusions, quotes, winged phrases, proverbs, and sayings are examples of ways to communicate you. The most challenging style figures of speech to translate while translating include metaphors, epithets, analogies, proverbs, etc. Naturally, the translator is free to translate without paying attention to them, but he will get a "dry" translation in return.

One of the most crucial challenges in translating is the transmission of stylistic components. He deserves particular consideration. A translation must adhere to particular stylistic standards, or the governing principles that define works of a comparable kind in the target language. These prerequisites consist of:

1. Semantic equivalence. The translator should always make an effort to make sure that the translated material accurately conveys the original's meaning, regardless of the style and direction of the translation. Stylistic correctness, sufficiency, and completeness are all components of semantic correspondence.

2. Literacy. The essential prerequisite is that the text adhere to the fundamental rules of both Russian and other languages. Typically, stylistic, grammatical, and spelling problems are not present.

3. Syntactic and lexical agreement. It is presumed that the original phrases' closest counterparts were chosen correctly, and that the transliteration and search for analogs to abbreviations and abbreviations were both done correctly. There should be no discernible difference between the general style of the source text and the translated text. Technical translations are distinguished by their phrase correctness, lack of emotionally charged terms, use of straightforward sentence structures, and impersonality.

The speaker must master the stylistic resources of the language and be familiar with its stylistic norms in order for speech to satisfy the basic stylistic requirements, be expressive, accurate, and stylistically motivated, and the means used in it would be the most appropriate for expressing this content and appropriate in this context.

Oral and written translation is a rather intricate and complicated procedure. Translation involves more than merely switching one language for another. Translation brings together many cultures, personalities, developmental stages, customs, and attitudes. The primary responsibility of a translator has always been and will always be to keep in mind all the challenges of

translation while striving to portray the author's ideas as precisely as possible while also conveying the many aesthetic styles used by the author. As was already said, understanding these challenges can help a translator succeed in their career. The translator's confidence in his skills shouldn't translate into arrogance, and the body of existing knowledge shouldn't become untestable dogma. It's crucial to keep in mind that translation is, first and foremost, a challenging, meticulous, and serious task that calls for not just a broad knowledge base and an innovative mindset, but also a strong desire to accurately represent the author's intention. It should be emphasized that such a transfer is really not possible in its entirety, and a literary translation will simply be an attempt to replicate using a different language the entire set of tactics of the original, a sort of variant on the original's topic.

One of the primary topics of inquiry at the current stage of the development of translation theory is the study of the equivalent way of transferring units of the original in the translated text.

Equivalence establishes the level of preservation of the information of the source language units on the translating language, necessary and sufficient for a foreign-language receiver to positively evaluate the perceived translation text.

In the philosophy of translation, equivalent is defined in a variety of ways. According to V.N. Komissarov, equivalence establishes the similarity between the original and the translation in relation to the unique characteristics of the languages used in the translation process. A characteristic that, to differing degrees, approaches equivalence (identical of information) at various content levels is the commonality of content [4].

According to I.K. Sitkareva, equivalence is a dynamic relationship between the translator's conditions of correspondence between the texts of the original and the translation, through conscious differences between them in relation to particular conditions of intercultural interaction and allowing for the possibility of reinterpretation [5].

The retention of relative equality of content, semantic, stylistic, and functional-communicative information in the original and translation is how V.S. Vinogradov defines equivalence [6].

The idea of translation equivalence includes a notion known as communicative-functional equivalence as well as other key elements. The authors make a distinction between several equivalence kinds. By separating semantic and pragmatic equivalence, A.D. Schweitzer.

The foundation of semantic equivalence is the translation text's preservation of the original set of semes. Semantic equivalency is based on lexical and grammatical changes that impact the utterance's lexico-semantic content and syntactic matrix.

Translation does not reduce pragmatic equivalence to a single sort of change. It shows up when additions and omissions are used to create entire, partial, absolute, and relative equivalences.

The pragmatic level of language unit equivalence consists of elements that provide the translation text a communicative impact that is comparable to the effect of the original text [7].

Formal and dynamic equivalence are separated by Y. Naida. Formal equivalency is translation-focused and is based on the agreement between the units' plans for the content and expression in the original and the translation. The foundation of dynamic equivalence is the idea of a "equivalent effect" reflecting identical interactions between the "information-recipient" on the source language and the translating language. This kind of equivalency bases the delivery of the original message on the similarity between the translation's and the original message's

readers' responses. Dynamic equivalence entails the modification of the vocabulary and grammar of the source language and translating language since sign changes are directed toward the receptor [8].

German linguist V. Koller's study led him to suggest five criteria for identifying the various equivalences between source languages and translating linguistic signs:

- 1) extralinguistic factors that determine denotative equivalence;
- 2) methods of verbalization, that is, linguistic factors that determine connotative equivalence;
- 3) textual and linguistic norms that determine normative textual equivalence;
- 4) equivalence, focused on the recipient and ensuring the implementation of the communicative function of translation, called pragmatic equivalence;
- 5) aesthetic, formal and individual properties of source language determine the formal-aesthetic equivalence [9].

Since these types of equivalence collectively characterize an equivalent way of transmitting the content plans and expressing the units of the original on the PI, it seems interesting to consider pragmatic, dynamic, as well as stylistic equivalence of source language and translating language in our research. The comparable translation is based on the I and N equivalents that have been used previously. Translation issues occur when the original text's unit is not comparable in the translated version. The disparity between the languages, not their resemblance, is implicitly highlighted while looking for an equivalent.

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