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## Features Of Literary Translation

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### ABSTRACT

In this article, the features of translation, especially literary translation, have been considered theoretically. At the same time, the methods of approaching the translated text were briefly touched upon while showing the differences and similarities between them. Literary translation seems to be the most complex of the types of translation. Because the works of literary translation should become a factor in strengthening the interaction between peoples, enriching their culture.

### KEYWORDS

Literary translation, difference, similarity, literary speech, strengthen, culture, translation, language.

### INTRODUCTION

Translation, especially literary translation, serves the main humane goal of rapprochement and mutual understanding of people and literatures. The construction of a general theory of translation is unthinkable without analyzing the features of the

translation, without considering their internal features and their relationship with each other. It is through comparison and opposition that the features of the differences between each of the types of translation can and should be identified. What, for example,

can be recognized as accurate and correct in the translation of a scientific or business text that admits the turns of literary speech, can easily turn out to be inappropriate and incorrect in the translation of a work of fiction, where the full value of the translation is often achieved precisely by deviation from a more literal transmission and vice versa.

## LITERATURE REVIEW

Translation of literature is fundamentally different from other categories. This is because the main principle of literary translation is the dominance of poetic communicative function. It means that in addition to rendering information to the reader, literary translation also has aesthetic functions. The artistic image created in the particular literary work (be it the image of a character or nature) will certainly have an impact on the reader. For this reason, the literary translator should consider specific features of the text. It is the poetic focus of the text that makes this type of translation different from, say, texts of an informative type. When reading a story, poem or any other type of literary work translated from a foreign language, we perceive the text itself with its meaning, emotions and characters. It is quite a challenging task to achieve the main goal of the translation - creating a particular image for the reader. Therefore, literary translation might involve some deviations from the standard rules. A literal translation cannot reflect the depth and meaning of the literary work. A literary translator reproduces a non-literal rendition of the original text. It is all about how the translator perceives it. He/she rewrites the text from the beginning to the very end. This applies, for example, when an obvious expression is replaced by

synonyms or the structure of sentences is changed.

From the point of view of the required “measure of accuracy”, the material to be translated is considered according to three main groups of texts-fiction, journalistic and business. As a criterion for the accuracy of literary translation, the transfer of various expressive means of imagery, emotionality is put forward [Fedorov 1983:199]

Differences in the composition of speech styles of two different languages, naturally, create certain practical difficulties in translation, but, of course, does not mean the impossibility of finding a functional correspondence. At the same time, along with the task of practically overcoming certain difficulties in translation caused by discrepancies in the peculiarities of speech styles of different languages, there is a theoretical task of generalizing the features of translation work in the field of different genres. This theoretical problem is not abstract, and its solution can bring that practical benefit that will the question of the degree of “translation accuracy” assumed by this or that type of material with concrete linguistic content. An attempt to characterize, in the interests of the theory of translation, the specific features of the style of various types of translated material that are common for different languages can be made based on the concept of their purposefulness, their functions and on the basis of comparison with the language into which the translation is made and in relation to which they should to be identified as features of similarity and features of difference.

In works on translation, when the matter was not limited to the question of fiction, the

material was usually divided into three groups: 1) newspaper informational, documentary, and special scientific texts; 2) publicistic works; 3) works of fiction [Fedorov 1983:200].

Common vocabulary is presented, in all types of literary, book-written and oral-speech material, because it forms the background against which various elements of the vocabulary of the language, representing its various layers, are distinguished, with which they enter into a certain relationship.

For newspaper informational, documentary and special scientific texts, saturated with factual material (specific information, instructions, etc.), the presence of terms that stand out against the background of words of a common nature is characteristic, and the presence of some phraseological complexes, which are more frequent in this genre in connection with its purposefulness [Fedorov 1958:273].

In popular science texts, this frequency, of course, is much lower by the very nature of the problem solved in them. This entire category of material is characterized by the absence of words stylistically colored by belonging to one or another layer of the vocabulary of the language, with the exception, of course, of terms that are stylistically characteristic of this particular category of texts and therefore the usual topics in it. For social science literature, the partial use of idioms –some idioms and metaphorical stable combinations, –is indicative.

This entire category of material is characterized by the use of words in their direct meanings or, in rare cases, language tropes that do not play an especially stylistic role. The paths are stylistically effective,

playing a figurative role, are found in popular science literature.

The next type of material from the point of view of the characteristic of the dictionary can be distinguished from the composition of the literature on social sciences (historical, economic, and philosophical), from literary criticism, newspaper and magazine journalism, as well as from the field of public speaking. These are those works of socio-political and philosophical content, in which are designed as a means of influencing a wide readership, relate to issues of a wide scale and combine both features of the scientific speech (terminology) and features of the language of fiction (figurative elements and emotional coloring).

## DISCUSSION AND RESULTS

The language of fiction, which is primarily art, has the widest range of means and refracts in itself a variety of both book-written and oral-speech styles, thus presenting an extraordinary variety of lexical elements. The difference between his dictionary and the dictionary of the language of scientific literature is the absence or great rarity of terms, and in those cases when they are encountered, they do not play a dominant role, at the same time standing out against the general background [Gachechiladze 1964:273]. In special scientific, scientific and technical, documentary and newspaper information material, there are verbal repetitions, formally identical with those that are found in fiction and socio-political literature, in journalism and public speaking. But here these syntactic tools either act as a way of semantic division, drawing the reader's attention to certain places of the text, logically parallel, or are simply random.

In the second group of material, i.e. in works of social and political literature, in criticism, in journalism, in oratorical speech, where, along with the message of a certain content, the goals of a special agitational and propaganda influence on the reader or listener are pursued, the means of syntax play a much more active role. Syntactic parallelisms and repetitions of words and phrases are not accidental here and serve simultaneously the purposes of both logical division and emphasis, and emotional emphases and reinforcement.

In fiction, the diversity of speech styles, associated with the diversity of the described reality and the richness of individual shades of emotional attitude to it, manifests itself in the exceptional breadth of syntactic means: the latter combine here the features of both book-written and oral-colloquial speech. Oral and colloquial speech, of course, takes different forms in the composition of a literary work, depending on the era, country, ideological and artistic direction and individual manner of the writer, but in any case, it always plays a very important role in it.

The transitions from long and complex sentences to simple and short phrases, the alternation of one or the other, the combination of literary-correct syntactic forms with all kinds of ellipses, anacolutha, broken sentences acquire here the meaning of a means expressing very complex shades of the attitude of the author or characters to the depicted reality and presented with an exceptional variety.

All this really serves the task of constructing an artistic image and the goals of the speech characteristics of the characters. Syntactic parallelism and contrasts, verbal constructions

within both narrower and wider segments of speech serve here to strengthen semantic and emotional connections between individual segments of the verbal tissue and enrich the semantic shades of repeated words (or groups of words). Of course, not always all the abundance of syntactic possibilities is manifested in the composition of one work, sometimes the writer limits himself to a more monotonous range of means, but the point, of course, is not in individual cases, but in the general breadth of means and the richness of its ways in general, which is natural literature [Fedorov 1958:282].

Here, only the main types of material that can be the objects of the translator's work are considered; only in the main features and trend. At the same time, the concept of a "neutral" (or "more neutral") style and a more expressive style was not used, although the opposition of newspaper information, special scientific and documentary texts, on the one hand, and socio-political and artistic literature, on the other, seemed would, and possibly based on these concepts. But the point is that the concept of a certain "neutral" style, i.e. dry style, devoid of imagery, emotionality is a very relative concept, for the very absence of these properties constitutes a distinct, albeit negative, stylistic sign; insofar as each of the types of the material under consideration has a quite definite stylistic originality, a positive characterizing feature is also present.

Based on this, we can say that the task of translation remains a stylistic task for any type of material being translated: it consists in such a selection of vocabulary and grammatical possibilities, which is determined, on the one hand, by the general purposefulness of the original and its genre and, on the other hand,

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compliance with those standards that exist for the corresponding type of text.

## CONCLUSION

In conclusion, the theoretical study of translation undoubtedly has a future. As for literary translation, it is necessary to consider both literary and linguistic aspects. The interest in translation, in particular literary translation and their theory, is not accidental. Because it becomes an indicator of the high culture of the people, and undoubtedly serves as a factor in enriching the culture of the people of the world.

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