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THE STUDY OF TRANSFORMATION TECHNIQUES IN LITERARY TRANSLATION

Hakima A. Botirova

E-mail: teacher_1000@mail.ru

ABOUT ARTICLE

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Abstract: The current article is devoted to the usage of transformation in the translation of literary texts. The process of transition from indirect to direct translation has begun in our country. We hope that this effort will provide Uzbek readers with an opportunity to learn more about the masterpieces of world literature, as well as prepare the necessary material for analysis and research in the near future. Finally, it should be noted that during the centuries-old history of our country, great literary, historical, moral, philosophical, scientific and religious works have been translated into Uzbek. Translated literature appears and develops side by side with the literature of the Motherland and plays an important role in meeting the ideological and aesthetic needs of our people. The high level of translation work is determined by the scientific and critical study of such richness, which makes up a large part of the history of our literature, and the application of its results in translation practice.

INTRODUCTION

Translation serves to establish new attitudes and views in society. As a result of translation, new ideological directions, new plots and genres are formed as a result of the connections between national literatures. Translation presents new images, artistic and visual means to the literature of the Motherland. However, it should be borne in mind that the result of this process is also expressed by the term "translation". This refers to the secondary text, which is a translation of the original. Linguistic translation is divided into different types, of which the translation of fiction has a special place. The nature of the translated text determines the specific place of the literary translation. Samples of fiction differ from other verbal expressions in that they are dominated by artistic-aesthetic and poetic aspects. The main task of this type of work is to achieve a certain

aesthetic effect, to create an artistic image. The study is intended to contribute, albeit slightly, to the above objectives.

The desire of linguists to research the issues that arise in the linguistic analysis of translations is one of the defining characteristics of modern linguistics. These issues are covered in a large variety of different scholarly publications, monographs, papers, and articles. Famous scientists including O. Kade, Yu. Naida, A. Neubert, V. N. Komissarov, Ya. I. Retsker, A. V. Fedorov, and many more made a significant contribution to the growth of the linguistic theory of translation.

It became possible to at least partially objectify the translator's intuition and support it with data from linguistic analysis as a result of patterns that emerged during the development of a science like the theory of translation. These patterns were formed into specific models and principles of translation. Any translation model, although being entirely conditional and not reflecting the translator's actual manipulations, may be utilized to describe in some detail the logical flow of events that took place when translating a particular text.

Although the translation process is undoubtedly creative and deviates from any model's rigid analytic norms, understanding these models may help translators solve challenging translation assignments much more easily. The description of the translation process using translation models implicitly includes information on the overall characteristics of the model, an indication of the range of applications, and the kinds of translation transformations employed within this model. Situational-denotative and transformational-semantic translation models were developed via study in the field of translation studies. According to the situational-denotative translation model, the translation process entails the translator matching the linguistic units of the original text with the linguistic units of the translated text that he is familiar with, interpreting their meaning in light of the surrounding context, and calculating the proportion of the realities described in the source text to reality. The analysis and simplification of the initial syntactic structures of the FL, the transition to the nuclear structures and semantic components of the FL, and the restructuring, or transformation on the TL from the nuclear level into the final structures and units of the original make up the transformational-semantic model.

MATERIALS AND METHODS

A translation of a work of art necessitates not only a solid command of the target language but also the ability to express the original's visuals deftly and in "consonance" with the creator. For a very long time, linguists used terms like "equivalence" and "adequacy," which were essentially the same and proceeded from one another, to evaluate the quality of translation. Yet by the 1960s of the 20th century, the idea of "translation adequacy" had become distinct from the idea of equivalence and had gained its own legitimacy.

I.I. Revzin and V.Yu. Rosenzweig, two linguists, defined an adequate translation as one that "completely" transmits the substance of the original text using comparable language. In the theory of

Skopos, created by German linguists Katharina Rice and Hans Fermeer (from the Greek Skopos, the objective of any work), a clear distinction between the ideas of "equivalence" and "adequacy" was made for the first time. The hypothesis, however, received a lot of criticism since its requirements were very precise and confusing. The core of Skopos' idea was the equal distribution of focus on the translated message, whether it was being interpreted or translated, as well as the original message. This theory's major focus was the translation process itself as a form of activity with a distinct goal, target audience, and target audience. These guidelines are often established by the client, who tells the translator of his requirements. The translator's approach selection is determined by the assignment and may mimic the original, veer from it, or ignore it entirely.

As a result, the word "adequacy" is used to describe the translation procedure. This theory thus enabled its creators to attribute to translation not only literary translation but also textual manipulations like abstract, free, abbreviated translation as well as translations carried out for specific ethnic or religious groups, in which certain parts of the text are omitted to account for moral or ethical considerations.

This theory allowed for the distinction between the terms "equivalence" and "adequacy" of translation because "equivalence" refers to a translation that maintains the relationship between the source and target texts, whereas "adequacy" refers to a translation that achieves the desired result regardless of the method used to translate. The idea of levels of equivalence, put out by V.N. Komissarov, is a model of translation activity built on the presumption that equivalence connections are created between levels of the original and translated texts. There are the following tiers in this model:

- The extent to which the purpose of communication is to convey the speaker's feelings. At this level, the language translation resources do not correspond to the resources for the original language.
- The detail of the situation's description. In addition to communicating a single communication objective, the basic substance of the source text and the translation also reflects a comparable linguistic context.
- The level of utterance, where the content's constituent parts are kept, together with a sizeable portion of the FL's grammatical structures, although there is no equivalent at the word level.
- The level of message . At this level, the overall substance of the translated text incorporates the information included in the original text's structural elements.
- The linguistic signs' level. The highest level of content equivalency between the texts of FL and TL is reached at this level.

The term "adequacy" in a translation refers to how well the text works for the intended audience rather than how well it works for the source material. This idea includes semantic integrity,

preservation of the pragmatic element, correctness of translation, choice of analogs for idioms and phraseological units, and correspondence of stylistic aspects.

You must select an appropriate translation technique in order to produce an equal translation. The expertise and intuition of the translator continue to be his only helpers on the road to developing the target text since linguists have not yet been able to agree on a description of the algorithm for finding the best translation solution. It is impossible to retain complete equivalency without sacrificing creative vision while translating a literary work. Linguists have created a technique called translation transformations to do this task.

RESULTS AND DISCUSSION

Literary translation is essentially distinct from other forms of translation since it must represent not only the semantic content but also the author's writing style and the framework of the aesthetic concept in the final text. It is possible to see many translations of the same literary work since the information contained in a literary text and susceptible to decoding has a dynamic, movable quality. This characteristic is what makes it difficult to establish standards for rating the accuracy of a literary text's translation.

The main goal of a literary translation is to transmit the aesthetic meaning of the work whether we view a literary text as a type of mirror of reality or a fictitious world created by the author under the influence of a certain culture. As the reality portrayed in the text is made up of several interrelated pictures, the most crucial informative component of the literary text is lost while trying to translate individual linguistic units at various levels of equivalence.

The translator is compelled to consider the translated text from the perspective of culture and traditions of the original language in order to restore the artistic meaning using the expressive methods and traditions of the target language when translating the images of the original text into the target language. It is clear that a literary text's translation quality is composed of two elements: adequacy, which has to do with accurately reproducing the message function in the translated text, and equivalence, which denotes "the greatest possible linguistic similarity between the original and translated texts." Comparative to adequacy, equivalence is inferior in value.

Comparative to adequacy, equivalence is inferior in value. The goal of literary translation is to have an artistic and aesthetic effect on the reader, which is frequently accomplished by ignoring the language similarity between the original and translated texts. The accuracy of a literary text's translation is affected not only by the translators' familiarity with the source and target cultures, but also by how their own unique perspectives on real and imagined reality interact with the second culture's worldview and mental field. Translation transformations are one method for achieving translation adequacy. The following is a list of the most common questions we get from our customers. Translation transformations are translation approaches that entail substituting contextual

correspondences for regular correspondences and the semantic constructs produced as a result of those constructions. Due to the significant contribution linguistic researchers have made to the study of translation alterations, there are now several categories. Using translation modifications is justified by the desire to improve the translated text's equivalence to the original above simple matches. The drawbacks of employing regular correspondences in some cases can also be lessened or avoided by applying translation transformations. The use of translation transformations is advised in order to avoid literal translation, idiomatize the translation, bring it closer to the norms of the target language, overcome the linguistic differences between FL and TL when translating homogeneous members of a sentence, if necessary, avoid clumsiness, ambiguity, and illogic in the translation, and convey the semantic message of the artistic con

It is required to do a thorough examination of the text, which includes literary analysis, followed by a structural and semantic comparison of the original and translated texts, in order to judge the quality of the translation. Finally, one should evaluate how quickly and effectively these or those translation alterations were applied by comparing the traits of the two texts. As the fundamental criterion for evaluating the quality of a translation is its sufficiency, it is required to evaluate the translation's conformity with the circumstances and needs of a particular act of interlanguage communication.

As it can be determined by comparing two texts, the degree of equivalence between the translation and the original is the most objective criteria for determining the quality of the translated text. It is important to recognize and categorize translation faults, or content discrepancies with the source text, in order to do this type of study. The issue of translatability—with which the idea of "adequacy" was also associated—has been often brought up in the writings of Russian and other linguists and is pertinent to literary translation. In fact, there are elements or combinations of elements in the source language that are barely translated into the target language.

Dialectisms and social jargon are typically included in the category of non-translatable units. The goal of literary translation is to convey the figurative and emotional impact of fiction on the reader. This is done by utilizing a variety of expressive devices, such as epithets, metaphors, and unique rhythmic-syntactic sentence structures. Keep in mind that literary translation involves international, cultural-ethnic, and creative communication, "for which the text itself has an inherent value as a substantial semantic value and an object of artistic representation and perception," when doing this sort of text decoding. Due to the specificity of the translated materials, literary translation is of particular importance among other types of translation.

CONCLUSIONS

Summarizing the chapter's findings, we can say that the issue of locating and forming translation transformations has been a challenge for more than a decade. The categorization of all

translation transformations into lexical and grammatical ones with some distinct subtleties was a common aspect of the several classifications that scientists have developed throughout the years of studying this issue. For a very long time, linguists regarded the terms "adequacy" and "equivalence" as being equivalent. Nonetheless, there was a distinct division between these conceptions after the 60th year of the previous century.

Although the degree of closeness between the texts might vary and the equivalence itself is produced at several levels, linguists define "equivalence" as the relative similarity between the translation and the original. Under "adequacy," they started using the approach of selecting the best translation option while carrying out a particular intercultural communication act. As literary translation is essentially distinct from other forms of translation and has its own peculiarities, the idea of equivalency cannot be used to describe the translation of a literary work.

The most crucial factor in literary translation is the retention of the reader's figurative and emotional effect, which is accomplished through a variety of stylistic and expressive techniques. A "unit of translation," which might be a single word, a full phrase, a sentence, or even an entire text in some circumstances, is another term that is crucial for literary translation. A literary text's translation can only be judged by the standard of "adequacy," and only an appropriate translation can be deemed complete. Any text, especially one that is creative, may be made adequate with the aid of a careful application of translation modifications.

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