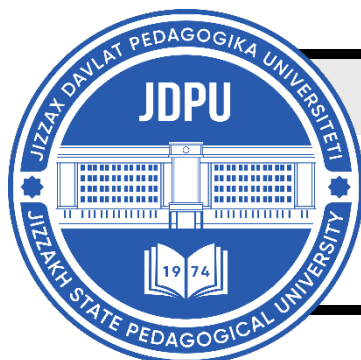


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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE TYPES, GENRES, FORMS AND VARIETIES OF TRANSLATION IN  
LITERATURE****Takhmina Akramova***PhD, Senior lecturer**«KIUT» International university in Tashkent (Samarkand Branch)**Samarkand, Uzbekistan***ABOUT ARTICLE**

**Key words:** literary translation, special translation, distinctive feature, translation genres, false, book, letter, equivalent, adequate, modern theory, reader's activity.

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**Abstract:** This article reveals the trend of the theory of fiction translation. It distinguishes the theory of literary translation as a separate scientific direction. Types of literary translation are revealed and ways of describing reality, the purpose of text creation, the nature and ways of betrayed information. First of all, a fiction text is characterised by a high degree of imagery, besides, a part of information of a fiction text can be betrayed implicitly, due to a special property of fiction called 'semantic capacity'. Where its degree of reader's activity is taken into account. Compositional diversity narrates the uniqueness of the genre, as well as highlighted a high degree of national-cultural and temporal conditioning and self-sufficiency, since any work of fiction can be considered as a work of art.

**INTRODUCTION**

The notion of types of translation is connected, first of all, with the genre features of the material that is the object of interlingual transfer. There are two main types of translation: literary translation and specific translation or translation of fiction, functions in the sphere of fiction. Its theoretical basis is the literary theory of translation, aimed also at solving historical and literary tasks.

In this regard, the literary theory of translation is closely connected with the history of translation in general, which examines the evolution of translation thought and practice from a

literary perspective, since the sources for such analyses are historical monuments of literature, philosophy and, above all, religion.

Linguistic translation, is an information and communication translation that serves the subject branches of knowledge with their own terminological structure.

Special translation functions in spheres of communication on socio-political, scientific, technical, military, administrative, legal, diplomatic, commercial, business, financial, journalistic and other special topics, including topics of everyday speech and language communication. The theoretical basis of special translation is the linguistic theory of translation.

A distinctive feature of a special translation, and consequently of a special text, is the extremely precise and clear presentation of the material with almost complete absence of figurative and emotional expressive means inherent in artistic and socio-political texts. Looking ahead, it should be noted that when translating it is necessary to keep this feature in mind and use appropriate means characteristic only of official, business, clerical and other special styles of speech.

The two types of translation are also distinguished by translation genres. In literary studies and linguistics, a genre is defined as a historically formed series of artistic works and works of special branches of knowledge characterised by certain compositional (architectural), stylistic and other features, as well as individual varieties of this series belonging to different functional styles and subsystems of language. Respectively, in fiction translation - prose, drama, poetry and other sub-styles, in special translation - sub-languages (sub-styles, languages of official documents (diplomatic, legal, military, commercial, etc.)), scientific and technical by subject matter. )), scientific-technical by subject areas of knowledge (chemistry, physics, mathematics, electronics, etc.), publicistic (newspaper reports, newspaper articles, magazine articles, essays, oratory, headlines, announcements, advertisements and other media), everyday communication (literary-familial and familial-colloquial).

When a translation belongs to one or another TYPE of translation, it is established on the basis of the correlation of the content and form of the latter with the content and form of the original. Based on this point, we can talk about the following translations: FALSE, FALSE, BOOK, LETTER and EQUIVALENT or ADEQUATE.

A free translation is a translation-translation in which the general content of the original is rendered in another language independently of the other form of the original. It is essentially a subjective translation. Historically, this type of interlingual communication has been used both in everyday and business communication and in the translation of works of fiction.

## MATERIALS AND METHODS

The problems of translating texts of works of fiction are investigated by a special linguistic science - the theory of fiction translation, which was originated by A.M. Gorky, who founded the publishing house 'World Literature'. In 1919 it published the first manual on translation - the brochure 'Principles of Artistic Translation', which included articles by K.I. Chukovsky, A.M. Gorky, N.S. Gumilev. Among the characteristic features of the Soviet art of translation are the following: the breadth and variety of translated material; the principled and planned selection of translated works; the general high level of translation skill; the creative attitude to translation and the presence of a scientific basis in the organisation of translation work. The traditions of translation in Russia differ from the approach to translation in the West. A significant shift in translation thought in the West began in the early 1950s. It manifested itself in a general increase in interest in translation, in the creation of national translation organisations, in the holding of International Congresses, and in the appearance of a number of monographs and scientific journals on the problems of translation.

There are three main trends in the modern theory of fiction translation: 1) the main orientation is transferred from the original to the target text; 2) the evaluative approach is replaced by a descriptive approach; 3) the theory goes from the text as a unit of language to the function of translation as part of the culture of the target language [4, p. 27-28].

The modern theory of artistic translation is based on a number of provisions, the main of which is the fact that 'with the formal non-transferability of a separate linguistic element of the original can be reproduced its aesthetic function in the system of the whole and on the basis of this whole, and that the transfer of function in translation constantly requires changes in the formal nature of the element that is its carrier' [10, p. 334]. [10, c. 334]. The basic principle of the theory of artistic translation is the following: it is necessary to 'consider each sentence as a part of the whole, to convey not only what it says, but also to work on the creation of an artistic image, general mood, characterisation of the atmosphere, characters, etc.'. The choice of a single word, syntactic structure, and other elements is important here' [4, p. 60] [4, c. 60].

The very selection of the theory of fiction translation as a separate scientific direction is possible on the grounds that the text of a work of fiction can be typologically opposed to all non-fiction texts. An artistic text is called 'a superphrase unity characterised by the commonality of ideological and thematic content and aesthetic impact on the reader - its main function' [9, p. 160]. [9, c. 160]. This function 'is realised on the basis of aestheticisation by the author of the text of the reality he depicts with the help of artistic techniques that are most adequate for

creating the desired emotional effect' [9, p. 21]. [9, c. 21]. However, the artistic text as a whole is polyfunctional, as it also fulfils communicative and cognitive functions.

While comparing fiction texts with logical texts (any texts of non-fiction nature), V.V. Sdobnikov and O.V. Petrova distinguish a number of differences between fiction texts and any other texts. Sdobnikov and O.V. Petrova distinguish a number of differences between artistic texts and any other texts. So, artistic texts are distinguished by:

1. The way of describing reality, which in a fiction text is presented in the form of an image.
2. The purpose of creating the text: in addition to the aesthetic impact on the reader, the artistic text is designed to form the reader's attitude to the content of the work of fiction.
3. The nature and method of the information conveyed. First of all, a fiction text is characterised by a high degree of imagery, in addition, some of the information of a fiction text can be betrayed implicitly, due to a special property of fiction called 'semantic capacity. 'This property is manifested in the ability of the writer to say more than the direct meaning of words in their totality, to make the reader's thoughts, feelings and imagination work' [6, c. 38]. Finally, within the limits of the artistic text, language also becomes a carrier of information, so a work of fiction is a multiply coded text, which determines its multiplicity of readings and interpretations.
4. The degree of reader's activity: a fiction text presupposes a certain degree of 'speculation', 'co-creation' of the reader in the creation of the work.
5. The presence of the author's position, the image of the author, which create the internal unity of the artistic text.
6. Compositional diversity.
7. A high degree of national-cultural and temporal conditionality.
8. Self-sufficiency, since any artistic work can be considered as a work of art.

All these features characteristic of a work of fiction reveal the writer's individual style, the preservation and transmission of which are the primary tasks of the translator. However, these tasks are difficult to fulfil, because any translation inevitably leads to the replacement of certain expressive means with other means accepted in the literary tradition of the target language, and the choice of translation variant has a subjective character, oriented to the translator's personality. In this case, a contradiction inevitably arises: on the one hand, in order to carry out an artistic translation, the translator himself must have literary talent, i.e., he must be a writer. On the other hand, in order to be a writer, the translator must have his or her own aesthetic vision of the world, his or her own style and manner of writing, which may not coincide with the author's. Thus, when translating, two creative personalities collide, suggesting either co-

operation or conflict. In order for it to become a co-operation, the translator must 'not only get deeply into the author's aesthetics, his way of thinking and the way of expressing them, he must get into them, make them his own for a while. For a full-fledged translation requires a deep knowledge of the author's entire oeuvre and all the circumstances of the creation of the translated work' [8, p. 409 - p. 409]. [8, c. 409 - 410].

## RESULTS AND DISCUSSIONS

Challenges of conveying the writer's idiosyncrasy are directly related to the stylistic problems of translating a fiction text. Since the translation of a fiction text is first of all an interpretation, stylistic shifts of both objective and subjective nature are inevitable. A. Popovich identifies the following types of stylistic changes in the original: stylistic correspondence, stylistic substitution, stylistic replacement or inversion, stylistic enhancement, stylistic typification, stylistic individualisation, stylistic weakening, stylistic levelling and stylistic loss [7]. Stylistic shifts express certain tendencies in which the translator shows himself as a creative person and in their totality reflect the creative individuality of the translator, which is understood as 'a system of deviations from the original text, going back to certain creative principles, to a certain approach to the tasks of translation and, therefore, to a certain method' [2, p. 160]. [2, c. 160]. As A.S. Nazin notes 'the translation text contains a kind of markers, based on which one can draw a conclusion about the personal characteristics of the person who translated the text. Any translator of a fiction text has his own 'favourite', most frequent techniques. The same metaphor can be translated in different ways, and this does not necessarily affect the quality of the translation' [6, p. 113 - 114]. [6, c. 113 - 114].

It is necessary to take into account the pragmatic task of translation when translating a fiction text, which is to achieve the desired communicative effect on the reader. After reading a work of fiction in translation, the reader should feel the power of literary talent of the original author. If the translator managed to achieve this, we can talk about the adequate reproduction of the communicative effect of the original. In this regard, artistic translation can be equated with communicative translation. 'In essence, what is often called literary and, in particular, artistic translation, is actually a communicative translation that takes into account - or programmes - the pragmatics of the recipient' [3, p. 15]. [3, c. 15].

Considering the pragmatic aspect of translating a fiction text, we will understand fiction translation as a type of translation activity, the main task of which is to produce a speech work in the target language, capable of having an artistic and aesthetic impact on the receptor of the translation, equal to the impact of a given work of fiction in the source language. The distinctive feature of artistic translation is that in translation there is a collision of two cultural systems,

inevitably giving rise to the mixing of cultural tendencies. The translation text is characterised thematically and stylistically by the fact that two cultures overlap. Each translation, to a greater or lesser extent, reflects this contradiction, which is labelled in the framework of translation communication by the term 'interspatial factor in translation' [7, p. 131]. [7, c. 131]. The translator's task is to equalise this factor. Each word and each linguistic element is charged with an infinite number of different kinds of semantic shades, and the translator needs to choose the most appropriate semantic shade in a given context of the target language [5, p. 410]. The translation should read like the original, and all translation solutions are subordinated to this task (our translation - I. F.) [11, pp. 48-49].

In fact, the question of the merits and demerits in fiction translation, is an extremely difficult one. Translation can always be criticised, and this criticism will be justified, because 'translation is always just one of the possible solutions and there is no perfect translation' [6, p. 116]. [6, c. 116]. However, when assessing the quality of translations, it is necessary to proceed from the correspondence of the original images to the images of the translation. According to A. Akopova, 'the criterion of fidelity of translation to the original must be contained in the integral image of the artistic existence of the original, and the criterion of fidelity of each individual image of translation is the corresponding image in the original' [1, p. 87].

### CONCLUSION

Therefore, a fiction text as an object of translation has a number of distinctive properties that influence the process and quality of translation. Translation of a fiction text is a complex and multifaceted type of human activity, in the process of which different cultures, different personalities, different ways of thinking, different literatures, different eras, different traditions and attitudes collide. The translation of a fiction text is based on the transmission of the original thought, content, which is expressed once again in the translation, but with the help of other means, forming another system of signs that have their own laws.

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