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FEATURES AND DIFFICULTIES OF LITERARY TRANSLATION

Məmmədova Süsanə Məqsəd qızı
Gəncə Dövlət Universiteti
susanemammedova5@gmail.com

Abstract: *In this article, the features of translation, especially literary translation, have been considered theoretically. Literary translation is one of the most difficult tasks a translator can achieve, and it requires a lot of skill. 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. The practice of literary translation has changed in recent years as a result of globalisation, so these translations shall contribute to a better and more correct understanding of the source culture of a specific country.*

Açar sözlər: Bədii tərcümə, fərq, oxşarlıq, ədəbi nitq, mədəniyyət, tərcümə, dil, bədii ədəbiyyat, ekvivalent.

Key words: Literary translation, difference, similarity, literary speech, culture, translation, language, fiction, equivalent.

Ключевые слова: Литературный перевод, разница, сходство, литературная речь, культура, перевод, язык, художественная литература, эквивалент.

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.

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. 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).

Literary translation is a translation style which poses major challenges. Like other types of translation, the texts must not be transcribed word for word. However, it is more complicated to preserve the creative and imaginative feel of a literary text while adapting it perfectly to the target language. Literary translation mainly involves translating fiction. **The poetic function of communication is also dominant.** To offer the reader this poetic quality, translators carry out extensive preparatory work. Literary translation must follow certain **fundamental rules**. First and foremost, **a perfect command of language** is required, in order to respect the style of the literary work. The idea, plays on words, author's style,

double meanings, stylistic devices, word choice and cultural references (a song, a festival, etc.) must all be kept in the translation.

According to L. S. Barkhudarov, translation is “the transformation of a text in one language into a text in another language” [1, 226]. John C. Catford defines the concept of translation as replacing text material in one language with equivalent text material in another language [4, 94].

Translation of works of art is not an easy task, and only selected ones can be allowed to translate. The translator activates mental activity, artistic taste, broadens the horizons, deepens knowledge.

Literary translation is a special type of intellectual activity in the process of which the translator establishes an informational correspondence between the language units of the source and the translating languages, which allows creating a foreign language analogue of the source literary text in the form of a secondary sign system that meets the literary and communicative requirements and linguistic habits of a society on a certain historical stage.

Literal translation cannot reflect the depth and meaning of the text of a work. Therefore, a literary translation can be dramatically different from the original. The translator does not reproduce the literal text of the original, but how he himself understands this text. Consequently, literary translation is impossible without a comprehensive understanding of the original, and knowledge of a foreign language alone is not enough, special skill is needed - the ability to interpret the pun, the sense of language form, the ability to convey an artistic image.

An equivalent literary translation must satisfy the following requirements:

1. Fiction equivalent translation must be accurate.
2. Fiction equivalent translation should be concise.
3. Fiction equivalent translation should be clear.
4. Fiction equivalent translation must be literary.

A literary translation is inconceivable without means of design, which include:

- Dialectisms - they are used to translate curses, jargon, colloquial words with the obligatory preservation of stylistic coloring.
- Comparisons - with their help, it becomes possible to transfer phrases taking into account stylistic and structural features.
- Irony - allows you to compare the disparate and contrast express the features of speech.
- Metaphors - used to convey structural characteristics.
- Wordplay - allows you to convey the polysemy of speech in the original language.
- The syntactic specificity of the original text is a game in contrast: long and short sentences, a clear rhythm, etc.

Literary translation in most cases fluctuates between two extreme principles:

literally accurate, but artistically inferior translation and artistically complete, but far from the original, free translation. These two principles are reflected in two main points of view: the definition of translation from a linguistic and literary point of view.

The linguistic principle of translation, first of all, involves the reconstruction of the formal structure of the original. However, the proclamation of a linguistic principle as the main one can lead to excessive following in the translation of the original text - to a literal, linguistically accurate, but artistically weak translation, which would in itself be one of the varieties of formalism, when foreign language forms are accurately translated, stylization takes place according to the laws of a foreign language. In cases where the syntactic structure of the translated sentence can be expressed in the translation by similar means, the literal

translation can be considered as the final version of the translation without further literary processing.

From the literary point of view, the translator's main driving force should be the idea inspired by the original, which forces him to look for adequate language means to reflect in the words of thought, that is, literary translation is an adequate correspondence to the original not in linguistic, but in aesthetic understanding.

Often a literary text appears to be multi-layered: deeper levels of symbols, images, ideas, etc. can appear beyond the surface level of a plot. That is why it is so difficult to translate a truly talented literary text. It has a lot of poorly transferable in a different cultural and aesthetic environment, and it is almost impossible to preserve the entire volume of artistic means and meaningful plans in their balance and interaction. That is why even the great translators and artists of the word went to extremes, denying the possibility of literary translation, and at the same time translation in general.

Therefore, a literary text as an object of translation has a number of distinctive properties that affect the process and quality of translation.

Translation of a literary text is a complex and multifaceted type of human activity, during which different cultures, different personalities, different ways of thinking; different literature, different eras, different traditions and attitudes collide.

The translation of a literary text is based on the transmission of thought, the content of the original, which is expressed once again in the translation, but with the help of other means that form another system of characters that have their own laws.

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

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BƏDİİ TƏRCÜMƏNİN XÜSUSİYYƏTLƏRİ VƏ ÇƏTİNLİKLƏRİ

Məmmədova Süsanə Məqsəd qızı

Xülasə

Bu məqalədə tərcümənin, xüsusən də bədii tərcümənin xüsusiyyətləri nəzərdən keçirilmişdir. Bədii tərcümə tərcüməçinin öhdəsindən gələ biləcəyi ən çətin işlərdən biridir və bu böyük məharət tələb edir. Eyni zamanda tərcümə olunan mətnə yanaşma üsullarına qısaca toxunulub, onlar arasındakı fərq və oxşarlıqlar göstərilib. Bədii tərcümə tərcümə növlərinin ən mürəkkəbidir. Çünki, bədii tərcümə əsərləri xalqlar arasında qarşılıqlı əlaqəni gücləndirən, onların mədəniyyətini zənginləşdirən amilə çevrilmişdir. Qloballaşma nəticəsində son illərdə bədii tərcümə təcrübəsi dəyişmişdir, ona görə də bu tərcümələr konkret ölkənin mənbə mədəniyyətinin daha yaxşı başa düşülməsinə töhfə verəcəkdir.

ОСОБЕННОСТИ И ТРУДНОСТИ ХУДОЖЕСТВЕННОГО ПЕРЕВОДА*Мамедова Сусана Магсадовна**Резюме*

В данной статье теоретически рассмотрены особенности перевода, особенно художественного перевода. Художественный перевод – одна из самых сложных задач, которую может решить переводчик, и она требует большого мастерства. При этом были кратко затронуты способы подхода к переводному тексту с указанием различий и сходств между ними. Художественный перевод представляется наиболее сложным из видов перевода. Ведь произведения художественного перевода должны стать фактором укрепления взаимодействия между народами, обогащения их культуры. Практика художественного перевода изменилась в последние годы в результате глобализации, поэтому эти переводы должны способствовать лучшему и более правильному пониманию исходной культуры конкретной страны.

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