

Eurasian
Research Bulletin

Literary Connections and Problems of Literary Translation

**Sharkova Alexandra
Valeryevna**

Student of the group 020-48 Karshi State University

ABSTRACT

About literary connections and problems of literary translation, about the emergence of occasional words and the difficulties associated with the translation of English-language occasionalism's.

Keywords:

Translation, translation problems, occasionalism

Speaking about the problem of artistic type translations, it is important first of all to address the questions about the possibility of accurate transmission of the idea expressed in one language through the use of means of another language. Upon closer examination of this issue, a collision with two radically opposite theories becomes inevitable.

1. The theory of untranslatability. In the context of this theory, an accurate translation from one language to another with complete preservation of semantic content is in principle impossible. The impossibility of an accurate translation in this case is explained by the difference that exists in the field of expressive means in different languages. Ultimately, this leads to inaccuracies in translation [4].

2. The theory that any developed language is a sufficient means for translation in compliance with the criterion of accurate transmission of information, including thoughts expressed in a foreign language [7].

The latter theory can be considered quite viable if, for example, the experience of translations in Russian is taken into account. In particular, many foreign works have been translated into Russian today. At the same time,

translations were made from various languages of the world.

It is important to understand that from the point of view of linguistics, translation is based primarily on the formal reconstruction of the structure of the original foreign language text. However, this principle cannot be considered the main one in any way, since it can cause excessive following, that is, literal translation, which is not always appropriate. Speaking of impropriety, in this case it is important to understand that being accurate from a linguistic point of view, such a translation will be very weak from an artistic point of view, which is due to the difference existing in the field of linguistic cultures.

Speaking about the problems existing in the field of literary translation, it is also necessary to take into account the following translation techniques, which are necessary in situations where an accurate translation is not feasible:

– certain parts of the source code are not subject to translation in principle. In view of this, they are simply discarded;

– part of the material for translation is given in the form of an equivalent;

– additions are made to the text that are not in the original text, but through the use of which it is possible to convey the meaning of a sentence as accurately as possible [1].

In view of the above, in the practice of modern language translations, a translation method is used that includes conditional changes. Such changes should be considered appropriate in situations where a text similar to the original is needed both in its form and in general content. But it is necessary to take into account the fact that the number of such changes directly affects the accuracy of the translation. Practice shows that the fewer such changes, the more adequate the translation.

Also, a key problem in translating texts can be considered a discrepancy that occurs in the area of the circle of meanings that are characteristic of the source and the circle of meanings that are characteristic of the language into which the translation is carried out. It is important to understand that there are no two languages that have 100% identical semantic units: morphemes, stable expressions, individual words, etc. Despite the fact that common meanings often coincide, the methods of expressing such within one unit or complex of such, differ significantly in different languages.

It is important to understand that the complexity of literary translation is largely due to the peculiarities of national humor, customs and culture of the country whose language needs to be translated. In view of this, the translator of literary texts must continuously work not only on improving his own lexical stock, but also on studying foreign language cultures in general. Only if this condition is met, he will be able to convey the wordplay when translating. For a better understanding of the issues described above, the difficulties associated with the translation of English-language occasionalisms are described below.

The definition of occasionalisms gives an understanding that such words and expressions represent an absolutely new vision of certain subjects [5]. The meaning of these words cannot be found in any explanatory dictionary. Consequently, their translation into any foreign language will present great difficulties.

The meanings of words of this type can be presented in the form of a generalization of certain associations of the author with a specific subject. Occasionalism, in its essence, is an absolutely new word in form and content, previously unknown to society, but enclosed in the grammatical basis of the native language.

Word formation in this case is represented as a separate aspect of the entire language. It is a creative process and is oriented not on compliance with the general rules of speech, but on the oratorical capabilities of the author, allowing him to realize his fiction in a generally accepted and understandable language. It can be said that occasionalisms are a demonstration of those features that are inherent in the language at the time of the appearance of unknown words.

It should be noted that the form of these words has a manifestation of stereotyping. It is more correct to say that stereotyping can be seen not in the form of words, but in the word-forming model itself. There is a certain rule for the formation of occasional words, and it consists in their occurrence on the basis of language models inherent in a certain language system, i.e. by analogy or from a well-known [3].

It can also be assumed that the basis of the emergence of occasional patterns may be a symbiosis of a creative and stereotypical model. At the same time, even the perception, understanding and translation of these words into other languages can be carried out only when both models are combined.

Occasional expressions can be interpreted and translated based on the form. Having certain knowledge and experience, at the time of work, the translator tries to build on a known factor. Such a factor is the very form of the word and the model of its formation. This model is the grain thanks to which the word originated and began to be used by the authors in a broad sense.

Words that are not typical of literature can be conditionally divided into a number of components, which, when using general knowledge of grammar, can be braided by the translator into "grammatical hypotheses". They also allow us to assume the very meaning of a

certain occasionalism based on an understanding of its grammatical construction. This is how component-by-component understanding takes place and the word is translated into another language. But, the general rule always has its own exceptions. Such a provision can become the basis for the translation of "transparent" words that have a structure that can be divided sensibly.

In those words where a clear grammatical structure is completely absent, completely different approaches should be used to perform the translation. At the same time, each of them is based both on the author's own perception of the word and on the model of its formation.

Thus, the stereotyping that manifests itself in the perception and translation of a word entails the reproduction of the very model of the formation of this word.

The emergence of occasional words and phrases among the authors is primarily due to their perception of the picture of being, which, according to his plan, must be described in a literary creation.

The lexical units that appear in such works allow readers to quickly become familiar with the reality that is described in them, to feel the emotional subtext of the author, the experiences of the characters, to understand the external expression of the world about which the narrative is being conducted.

An example is the hero of the story "Flash Crowd", who had the profession of "roving newspaper". Considering the translation from a lexical point of view, the translator came to the conclusion that Lari is a journalist. The story says that Niven uses a camera in his activities, therefore, the time of newspapers has already passed, and their place has been taken by television news. If all these factors had not merged into a single composition, the emergence of a new word could not be out of the question. The meaning of this story cannot be understood by reading the first pages. Only after reading it in full, one can come to the conclusion that the world has completely changed, that the author describes an alternative future in which teleportation is available, there are "roving newspapers" working in the city, who are ready

to broadcast live news from anywhere in the world and at any moment.

Phrases of this type do not have a clear correspondence in another language, which is why, working on the text, the translator needs to replace them with existing words or create his own occasionalism in the translation language, in this case – in Russian.

The translator's knowledge, including the knowledge of the genre itself, his erudition and logic are of enormous importance in the translation of science fiction texts [6]. It is impossible to get an interesting and high-quality translation of a science fiction text from a translator who cannot imagine the picture of being that the author writes about, which means that the reader will not be able to properly perceive the information that was embedded in the meaning of the occasional words.

From a functional point of view, text parameters have various potential capabilities that are used to transmit translation. The main task in this case is the transfer of rational information content. However, if we consider the translation in the context of a full-fledged one, which should convey not only the meaning, but also reproduction, it is impossible to achieve this when translating occasionalisms. The translator can only try to make changes to the text based on an extralinguistic factor.

It is necessary to clearly distinguish between the translatability of the whole text and its parts. Each of the works of art has such elements that cannot be translated on a formal basis. The complete absence of equivalent words in the translation does not mean that the transfer of the meaning of the text in the final version is impossible. That is why translators create occasional comparisons [2]. Many consider untranslatable elements to be deviations from the general norms of the language, but the untranslatability of the text can occur only when the number of elements that cannot be translated into another language exceeds the number of those elements that are easily reproduced.

It can be noted that in this case the translator faces a very difficult task. Formally, the entire translation can be divided into two parts. The first stage consists in the correlation

of the language signs used by the author and an attempt to convey them using language. Further, the translator compares the meaning of these signs with the possible meaning that the reader of the text will receive. At the end, the translator must compare the meaning received by the reader with the meaning that the author was trying to convey. This stage is called "understanding the text".

At the second stage of the work, the translator must transfer the text to another cultural environment. So, the meaning that should be conveyed to the reader in the end is compared with the language signs of the translation. The meaning of these signs must be correlated with the meaning that readers of the text can receive after its translation. Further, this meaning should be correlated with the meaning that readers of the original text receive. This is how the translation takes place at the second stage.

Such a translation is not only formal. His task is to correlate and bring something new to the art of translating English-language (and not only) fiction.

The difficulty of such a translation is the need for the translator to face not one meaning of a word, but several at once.

The translator's professionalism is also a subjective factor in the translation process.

Everyone who is connected with the study of this issue understands that there are great difficulties both for the translator himself and for the recipient of the text. Such complexity has an objective character.

When we return to the translation of occasional words, it can be noted that the combination of a number of factors in translation combines and creates a great barrier to the "dialogue of cultures".

Interlanguage communication reveals the complexity of pronunciation and perception of a word in a foreign language. This is due to the complete absence of a synonym, a difference in perception, etc. Intercultural communication has only one problem, which is the difficulty of transmitting the "cultural background" through translation.

List of used literature.

1. Баймухаметова К. И. Художественный перевод как адекватная интерпретация литературного текста // Вестник Московского государственного лингвистического университета. Гуманитарные науки, 2018. – №11 (804). – С. 49-57.
2. Васильев И. Л. К диалектике окказионального и узуального // Современное русское языкознание и лингводидактика: сб. науч. тр., посвященный 95-летию со дня рождения академика РАО Н.М. Шанского. – М.: Изд-во МФЮА, 2018. – С. 296-300.
3. Голубева А. Ю., Тимашова М. В. Способы образования и перевода окказиональных слов // Вестник Адыгейского государственного университета. Серия 2: Филология и искусствоведение, 2018. – №1 (212). – С. 50-54.
4. Дементьева В. В. Проблема переводимости и непереводимости // Символ науки, 2020. – №12-1. – С. 138-141.
5. Nurullaeva SH.U. Interpretation of the problem of modelling teacher skills and pedagogical activity in european pedagogy international forum: problems and scientific solutions melbourne, Australia. 6-8.02.2022. P. 134-138.
6. G'ayratovich, E. N. (2022). The Problem of Training Future Engineer Personnel on the Basis of Cloud Technology in Technical Specialties of Higher Education. Eurasian Scientific Herald, 13, 1-4.
7. G'ayratovich, E. N. (2022). The Theory of the Use of Cloud Technologies in the Implementation of Hierarchical Preparation of Engineers. Eurasian Research Bulletin, 7, 18-21.