

Eurasian  
Research Bulletin



# Translation As An Object Of Comparative Literature

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**ABSTRACT**

This article traces the development of translation theory from its origins in classical antiquity, through the Middle Ages and the Renaissance, to the modern era. It also examines key theoretical models, including transformational, semantic-semiotic, situational, and communicative approaches, and explores the dual linguistic and non-linguistic aspects of translation.

**Keywords:**

translation, early translations, comparative studies, lexical aspect, adequacy, transformational model, semantic model, situational model, communicative model, literary translation, art of translation.

A look at the history of translation reveals that its roots date back to the BC era. The first written translation was made by the ancient Roman poet, playwright, and translator Livius Andronicus (280–205 BC). He is known for his work on Homer, whose poem "The Odyssey" he translated from Greek into Latin.

The first theoretical views on translation were recorded in the works of Tullius Cicero (106–43 BC) in the first century BC. According to him, "in translation, one must convey the content, not the form. A literal translation indicates the weakness of the translator"[5].

The need for translation in the Middle Ages arose out of the need to translate religious works. During the Renaissance (late 13th – early 14th centuries), not only religious but also literary works were translated in Europe.

By the 20th century, translation theory had fully developed as a discipline, and several fundamental theoretical works had been written in this field. One of the best works on translation theory in Uzbek literary studies is G.

Salomov's "Fundamentals of Translation Theory" [1].

This book covers issues such as cultural-scientific interaction and translation, literary connections and literary translation, the history of translation, the preservation of style in literary translation, the expression of the content and essence of national character, the principles of national adaptation (i.e., adapting the creative product of another people to the character of one's own people; for example, Navoi's Russian poems become the property of the Russian people in translation), and the transformation of versification features in poetic translation.

B. Ilyasov's scholarly works are devoted to the fundamentals of poetic translation and the skill of the translator [2].

Scholarly works on modern translation theory devote more attention to translation methods, translation studies, translation as an object of intercultural communication, and comparative literary studies.

Translation theory is divided into general and specialized theories. General translation theory studies the principles common to language and encompasses all types of translation. Specialized translation theory studies only the linguistic aspects of translation from one language to another.

Translation is a communicative process, and in this regard, it has two distinct characteristics:

1. Intralinguistic aspects – text style, linguistic features associated with the text.

2. Non-linguistic aspects – the degree to which linguistic and cultural characteristics and cultural traditions are reflected in the original and translation. It is well known that ignorance of non-linguistic aspects (misunderstanding of a foreign culture) is detrimental to translation.

The development of translation studies has led to the emergence of the theory of regular correspondences. The core of this theory is related to translation between languages, whether similar or different in origin.

Translation theory distinguishes between transformational, semantic-semiotic, situational, and communicative models.

*The transformational model* of translation takes into account the degree to which a language preserves its own characteristics when translated into another language.

*The semantic-semiotic (sign-based) model* of translation is determined by the degree to which the semantics of the original work is preserved in the translation.

*The situational model* of translation assumes that translation takes into account specific situations (e.g., national and cultural).

*The communicative model* of translation consists of taking into account the culture of this people and adapting it to another language.

A translation should be as accurate and faithful to the original work as possible. When translating poetry, attention must be paid to equirhythmicity. Equirhythm (Latin for "correct rhythm") means translating while preserving the rhythm (melody).

An incorrect translation leads to misinterpretation. Of course, translation cannot be done without "sacrifices," but even without taking these aspects into account, the translation will be far from the original.

Translation is a subject not only of linguistics but also of literary studies, including comparative literature. In this case, the basis for comparison is the work itself and its translation. A researcher studying translation from the perspective of comparative literature must be familiar with the theoretical literature on the subject and understand what exactly should be compared in the original work and the translation. The characteristics of translation as an object of comparative studies are well described in the scholarly work "Translation in the System of Comparative Literature" by literary scholar P.M. Toper [3].

We know that translation essentially consists of processes such as communication (interaction) and reception (perception of the translation). These same processes are characteristic of comparative literature, and when comparing literary works from two different cultures, these processes are necessarily analyzed.

For example, the novels "Revenge" by Nasir Zahid and the American writer Victoria Schwab, both with the same title, are perceived by both Uzbek and foreign readers. This is reception. The transition to a comparison of both novels is a communication between two peoples, two cultures, two writers.

Thus, only translation, based simultaneously on the concepts of communication and reception, provides a full basis for its study as an object of comparative literature. According to P.M. Toper, the methodology of comparative literature allows for the comparison of different examples of national literature as part of world literature, thus increasing the focus on translation studies [3].

A researcher wishing to translate a work of fiction can primarily study the following aspects comparatively:

1. Correspondence between the original work and the translation.
2. The creative individuality of the writer and translator.
3. Literary connections and translation.
4. The work and its reception (what was it like, how was the work received?).
5. Translation and the problem of literary influence.

6. Intergenre translation: similarities and differences in translations of lyric, epic, and dramatic works.

7. Translation and intercultural communication.

8. The problem of recreating linguistic features in literary translation.

9. The skill of the writer and translator, etc.

In all the above aspects, such constituent methods and methodologies of comparative analysis as synthesis, induction, deduction, modeling, and other theoretical methods are applied.

When translation is used as an object of comparative literary studies, this study, like other works in the field of comparative studies, is evaluated based on historical, epistemological, logical, methodological, and spiritual-ideological criteria, as in other comparative studies.

So, "to create a translated text that most accurately and fully reflects the spirit of the original, a translator must be both a talented master of artistic words and a talented scholar of translation" [4].

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