

## LINGUISTIC PROBLEMS OF LITERARY TRANSLATION

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### ANNOTATION

This article describes the problems of literary translation and provides some possible solutions to them. It is worth remembering that this is still literature, and this is not about a simple translation. There is such a thing as literary translation: it is a tool for the cultural development of the world and the expansion of the collective memory of mankind, a factor of culture itself. Its theoretical basis is the literary theory of translation, which is also aimed at solving historical and literary problems.

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First of all, the difficulties of literary translation are explained by the high semantic load of each word of a literary text. The translator has to not just mechanically translate the text, but recreate each line anew, filling it with the exact meaning that the author wanted to put in, while being maximally adapted for the Uzbek reader. The complexity of literary translation is also determined by the different "vision of the world" - the ways of understanding and reflecting it which are specific to the English and Uzbek languages. These are two different cultures, and they are not closer, there are such features in everyday life and society that are difficult to understand for a reader who are unfamiliar with English culture.

A brief list of the main difficulties of literary translation in relation to English-Uzbek literary translation is as follows:

- Known fundamental differences between English and Uzbek;
- Domestic and social features of the life of peoples;
- National phraseological units, phrasal verbs;
- Wordplay;
- The need to find a middle ground between interlinear and free translation;
- Compliance with style, culture and era;
- The so-called "false friends of the translator" are words that are similar in spelling or sound the original language and in the target language, but differ in their meanings;
- A huge number (compared to Uzbek) of ambiguous words;

In a poetic translation to this list are added:

- The need for rhyme, tact;
- Saving the author's size;

The French humanist, poet and translator Etienne Dolet (1509-1546) believed that the translator must observe the following five basic principles of translation.

1. To perfectly understand the content of the translated text and the intention of the author whom he translates.
2. To be fluent in the language from which he translates, and to have an equally excellent knowledge of the language into which he translates.
3. Avoid the tendency to translate word for word, as this would distort the content of the original and destroy the beauty of its form.
4. Use commonly used forms of speech in translation;
5. By choosing and arranging words correctly, reproduce the general impression made by the original in the appropriate "tonality".

In 1790, in the book "Principles of Translation" by the Englishman A. Tytler, the main requirements for translation were formulated as follows:

- The translation must fully convey the ideas of the original.
- The style and presentation of the translation should be the same as in the original.
- The translation should be as easy to read as the original work.
- Although these principles were formulated several centuries ago, they are fully relevant.

The question of the degree of closeness of the translation to the original was widely discussed by ancient translators. There is a so-called "Untranslatability Theory". According to this theory, a full-fledged translation from one language to another is generally impossible due to a significant discrepancy between the expressive means of different languages; the translation is only a weak and imperfect reflection of the original, giving a very remote idea of it. Another point of view, which is held by most researchers, which formed the basis for the activities of many professional translators, is that any developed national language is a completely sufficient means of communication for the full transmission of thoughts expressed in another language. This is all the true for the Uzbek language - one of the most developed and richest languages in the world. The practice of translators proves that any work can be fully (adequately) translated into Uzbek with the preservation of all the stylistic and other features inherent in this author.

The translator must satisfy a greater number of requirements in order to create a text that fully represents the original in a foreign culture. Among such criteria, of course, one should mention the preservation of as many tropes and figures of speech as possible as an important component of the artistic style of a work. The translation should signal the era in which the original was created. There are cases when a translator needs not only knowledge, but also special skills. The writer often plays with words, and this game can be difficult to recreate.

Here is an English joke based on a pun:

A man comes to a funeral and asks: I'm late?

And in response he hears: Not you, sir. She is.

The English word late means both 'late' and 'deceased'. The hero asks: Am I late? And they answer him: no, the dead man is not you, sir, but she. How to be? In Uzbek, this game of words does not work. But the translator got out of the situation: Is it all over? "Not for you, sir. For

her. Such traps lie in wait for the translator at every turn. It is especially difficult to convey the speech appearance of the characters.

When translating works of art, one of the main tasks is to preserve the individual style of the author of the work. To do this, the translator needs to study the author's work in order to understand what is characteristic of his manner of writing, what distinguishes his work from the works of other poets, what is his individual style. From the point of view of the main purpose of a poetic work - to provide an aesthetic impact on the reader, there is one more condition, without which the work of a translator may be fruitless. This condition is stylistic analysis. The translator must work out and characterize the semantic, thematic and stylistic features of the literary text in order to "decipher" it. It is by analyzing the internal structure of the text and the figurative means used by the author that the translator is able to find out due to what this or that work represents a certain aesthetic value, what is the main idea of the work, and how the beauty of sound and depth of thought was achieved. Due to its specificity, the translation of poetry is a process that causes a number of difficulties and problems, the main of which are paradoxical. Among these common problems, the following should be highlighted:

- preservation of national identity;
- preservation of the spirit and time of the work;
- choice between accuracy and beauty of translation.

The specificity of the first problem is due to the fact that a poem, being a work of art, reflects in images a certain reality associated with the life of a particular people, whose language provides the basis for the embodiment of images. The solution to this problem is possible only if the organic unity of form and content is preserved, in its national conditionality. Along with the mentioned problem is the problem of preserving the "spirit" of the time when the work was written. Indeed, the time factor leaves a certain imprint on the work, and, naturally, it should be reflected in the translation. Here the translator must remember that his translation must meet the needs of the modern reader, but this does not mean that he can "modernize" the original. On the other hand, his task is to create in the translation an atmosphere of the past that the reader could see and feel, but without excessive archaism. Thus, the translator again faces a paradox, since, having preserved the seal of time in the translation, he needs to bring it as close as possible to the current reader.

Thus, the translation must meet certain criteria, among which the main ones can be distinguished:

- an adequate translation should have the same emotional impact on readers as the original;
- the translation should reflect the individual style of the author, his essence;
- an adequate translation should be equivalent to the original in saturation with metro-rhythmic, phonic and metro-logical structures aimed at expressing the conceptual and aesthetic content;
- the inseparable connection between form and content must be expressed in translation;
- the translation should convey the work to readers in all the national originality of its poetic form;
- the translation must be faithful to the artistic and historical reality of the original;
- the translation must correctly reproduce the stylistic features of the foreign original;

- the author's thoughts must be expressed accurately and vividly with the help of synonymy, emotionally colored words;
- the words of the translation should evoke associations close to the original.

Literature unites people: in all countries of the world there is a special attitude towards national literature, and so that people can enjoy these masterpieces, they are translated into other languages of the world. Translation is an exact reproduction of the original by means of another language while maintaining the unity of content and style. In this, translation differs from retelling, in which it is possible to convey the content of a foreign original, omitting minor details and not worrying about reproducing style. The unity of content and style is recreated in translation on a different language basis and, therefore, will be a new unity inherent in the target language.

I believe that due to differences between languages, there can be no perfect translation. There will always be features (lexical, grammatical, stylistic, etc.) that cannot be translated into another language without some loss. But the translator must always strive for this ideal, not retreat in the face of difficulties, but try to solve them, even if this solution is not always the most successful one.

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