



Methods of teaching prose translation

Mehrinoz MAMUROVA¹ Khushnuda SAMIGOVA²

Uzbekistan State World Languages University

ARTICLE INFO

Article history:

Received April 2021
Received in revised form
20 April 2021
Accepted 15 May 2021
Available online
25 June 2021

Keywords:

fiction,
interpretation,
original,
source text,
translated text,
parallel texts,
translation unit,
historical and literary
context.

ABSTRACT

Translation is one of the most important forms of interethnic communication. But its creative nature, its art of reproduction, does not change. The scope and development of translation depends on the level of enlightenment of each nation and, in turn, has an effective impact on the social thinking of the nation. Translation is not only a bridge of friendship in the history of mankind, but also a broad path to culture and enlightenment. Translation is a difficult but interesting art. What a pleasure it is to translate a work of art created in a language that is foreign to us into our own language, to create an artistic idea. This article describes methods of translation of prose, and translation theory.

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Nasriy tarjimoni o'qitish metodlari

ANNOTATSIYA

Kalit so'zlar:

badiiy adabiyot,
talqin,
original,
asl matn,
tarjima qilingan matn,
parallel matnlar,
tarjima birligi,
tarixiy va adabiy kontekst.

Tarjima millatlararo aloqaning muhim shakllaridan biridir. Ammo uning ijodiy xarakteri, qayta yaratish san'ati o'zgarmaydi. Tarjimaning ko'lami va rivojlanishi har bir millatning ma'rifiy darajasiga bog'liq va o'z navbatida millatning ijtimoiy tafakkuriga samarali ta'sir qiladi. Tarjima nafaqat insoniyat tarixidagi do'stlik ko'prigi, balki keng madaniyat va ma'rifat yo'li hamdir. Tarjima qiyin, ammo qiziqarli san'atdir. Biz uchun begona tilda yaratilgan badiiy asarni o'z tilimizga tarjima qilish, badiiy g'oya yaratish naqadar zavqlidir. Ushbu maqolada nasrni tarjima qilish usullari va tarjima nazariyasi tasvirlangan.

¹ Master's degree student, Uzbekistan State World Languages University, Tashkent, Uzbekistan.
E-mail: mehrinozazamat.2109@gmail.com.

² Assistant professor, Department of Applied Sciences, Uzbekistan State World Languages University, Tashkent, Uzbekistan.
E-mail: kabsam@yandex.ru

Методы обучения переводу прозы

АННОТАЦИЯ

Ключевые слова:

художественная литература, интерпретация, оригинал, исходный текст, переведенный текст, параллельные тексты, единица перевода, историко-литературный контекст.

Перевод – одна из важнейших форм межнационального общения. Но его творческая природа, его искусство воспроизведения не меняется. Объем и развитие перевода зависит от уровня просвещенности каждой нации и, в свою очередь, оказывает эффективное влияние на социальное мышление нации. Перевод – это не только мост дружбы в истории человечества, но и широкий путь к культуре и просвещению. Перевод – искусство сложное, но интересное. Какое удовольствие переводить произведение искусства, созданное на чужом для нас языке, на наш родной язык, создавать художественную идею. В статье описаны методы перевода прозы и теория перевода.

Among the many complex problems that modern linguistics studies, an important place is occupied by the study of linguistic aspects of interlingual speech activity, which is called “translation” or “translation activity” [1].

Studying translation as a special type of speech communication, translation theory is not limited to the analysis of its linguistic mechanism. After all, translation is not only the interaction of languages, but also the interaction of cultures. The translation reflects both the situation of the generation of the original text and the situation of the translation. It will hardly be possible to adequately describe the translation process without taking into account the fact that it is carried out not by an idealized construct, but by a person whose value and psychological orientation inevitably affects the final result [3]. We are interested in this work, first of all, the consideration of the translation process in terms of a pragmatic one, that is, interlanguage transformation or transformation of a text in one language into a text in another language. The original text is not “transformed”, on the basis of it another text is created, which differs from the original text in terms of expression, that is, in form, but equivalent to it in terms of content, that is, coinciding with it in meaning. Based on this, we can say that “translation is the process of transforming a speech work in one language into a speech work in another language while maintaining an unchanged content plan, that is, meaning” [1].

It is necessary to note one more question that arises in connection with the above definition of translation equivalence as based on the preservation of an unchanged content plan, that is, meaning. At the same time, it is taken into account that language units are characterized by a two-dimensionality, the presence of both form and meaning. In this case, the decisive role for translation is played by the fact that different languages contain units that differ in terms of expression, that is, in form, but coincide in terms of content, that is, in meaning.

If we replace the English brother with the Uzbek “aka”, then the process of translation takes place here, since these words, which differ in terms of expression, that is, in form, are the same or equivalent in terms of content, that is, in meaning. Most often, the minimum text (speech work) is a sentence, therefore the translation process is usually carried out within one sentence, and the sentence, as a rule, eliminates the discrepancy between units of different languages in terms of content. So, when translating, not only is the English word brother replaced by the Uzbek “aka” or the English lives by the Uzbek “yashamiq”, but the entire English sentence “My brother lives in London” is replaced by the Uzbek sentence “Mening akam Londonda yashaydi”, which differs from

the original English sentence in terms of expression, that is, form, but equivalent to it in terms of content, that is, coinciding with it in meaning[4].

The main problem that the translator encounters when transferring referential meanings expressed in the source text is the discrepancy between the range of meanings inherent in units of two languages, because there are no two different languages in which semantic units - morphemes, words, stable phrases – would coincide completely in the entire scope of its referential meanings. L.S. Barkhudarov[1] reduces the types of semantic correspondences between the lexical units of two languages to three main ones:

- 1) full correspondence;
- 2) partial compliance;
- 3) lack of correspondence.

Considering these three cases separately, L.S. Barkhudarov emphasizes that for the theory and practice of translation, the last two cases (partial correspondence and complete lack of correspondence) are of particular interest and difficulty. Of course, the translation of vocabulary that does not have correspondences in the target language is a certain difficulty, but this difficulty is completely surmountable. Any language can in principle express any concept; the absence in the vocabulary of the language of a special designation for any concept in the form of a word or a stable phrase does not mean that it is impossible to express this concept by means of this language. At the same time, the main goal of translation is always to achieve adequacy. Adequate or equivalent translation is a translation that is carried out at a level necessary and sufficient to convey an unchanging plan of content while observing the corresponding plan of expression, i.e. norms of the translating language [2].

The main task of the translator in achieving adequacy [5] is to skillfully perform various translation transformations, so that the translation text as accurately as possible conveys all the information contained in the original text, while observing the relevant norms of the translating language.

Lexical transformations are used in translation in the event that a non-standard linguistic unit at the word level occurs in the source text, for example, any proper name inherent in the original linguistic culture and absent in the translating language; term in a particular professional field; words denoting objects, phenomena and concepts that are characteristic of the original culture or for the traditional naming of elements of a third culture, but which are absent or have a different structural and functional ordering in the translating culture.

The peculiarity of literary translation, considered in this work, is that literary translation belongs to the category of complex concepts associated with the creative solution of the problems of intercultural and inter literary mediation. In the case of literary translation, the translator is required not only to understand the original meaning, but also to be able to reproduce it in another language, that is, in essence, to create foreign language conditions in which a similar artistic function of a linguistic sign is manifested.

The first objective condition for the translation of a literary text is that the translator reproduces not only and not so much the linguistic signs that make up this text, but their individual and aggregate artistic functions. This requires an understanding of the meaning, that is, the system of images of a literary text in its unity with the ways of expression, which is the second necessary condition for literary translation.

Since, due to linguistic and cultural differences, it is impossible to accurately convey all the artistic features of the original, some of the artistic information is lost. However, the figurative movement of the main idea of the poetic work and the main method of its reproduction should

remain unchanged. Reproduction of the complex semantics of a word, its figurative basis, taking into account all semantic, figurative and sound connections is not always a feasible task. The obstacle is the difference in the semantic structure of the word: different degrees of breadth of semantics, differences in the stylistic characteristics of the word, in the possibility of combining with other words, sharp differences in the morphological structure of the word. With regard to the translation of an English literary work into Uzbek and, in particular, to the transfer of pragmatic aspects, a significant role is played by the great polysemanticity of English words.

This work examines the pragmatic aspects of translating fictional prose from English into Uzbek. Pragmatics first of all takes into consideration those aspects of the language that take into account the human factor, draws attention to the functional aspect of linguistic means, to their contextual conditioning, to linguistic communication in terms of the mutual influence of communicants in the process of communication. At the same time, there is no strict distinction between semantics and pragmatics, since only the aspect of the study of the same linguistic phenomena differs: if only expressions and their designata are analyzed, then this study belongs to the sphere of semantics, if the study takes into account the influence of a person using the language, then it belongs to the field of pragmatics.

In particular, within the framework of pragmatics, the theory of speech acts is highlighted. In this case, a speech act means a certain minimum unit of speech activity. The subject of a speech act - the speaker makes an utterance, as a rule, calculated on the perception of it by the addressee - the listener. The statement acts simultaneously both as a product of a speech act and as an instrument for achieving a certain goal. Depending on the circumstances or on the conditions in which the speech act is performed, he can either achieve the set goal and thereby be successful, or not achieve it.

Illocutionary acts differ in a number of ways. The most essential of these features are: purpose; the direction of the correspondence between expression and reality; the inner state of the speaker; features of the propositional content of a speech act; connection of a speech act with extra-linguistic establishments or institutions. Taking into account such parameters, the whole set of illocutionary acts is divided into five main classes – representations, directives, commissions, expressives and declarations.

This classification does not give a division of the set into disjoint groups, and there are speech acts that have characteristics characteristic of different illocutionary classes, but for practical purposes in most cases they are suitable. In this case, there is an interlanguage transformation or transformation of a text in one language into a text in another language. The original text is not "transformed", on the basis of it another text is created, which differs from the original text in terms of expression, that is, in form, but equivalent to it in terms of content, that is, coinciding with it in meaning.

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