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## Features of the Translation of a Literary Text

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### Abstract

*This article deals with general descriptions of the translation of a literary text. In addition, it provides several feasible variations how successfully translate literary text as well as gives notions from prominent linguists corresponding issues of translation and solutions.*

**Key Words:** *culture, hierarchical structure, repetitions, foreign, translator, free phrase, phraseological units.*

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This feature of a literary text is known as "fictionality" in literary studies, because it indicates that the world the book portrays is fictional. Fictionality extends to the narrative process, encompasses a variety of visual objects, locations, and time intervals, and may even include one or more narrators. It is observed that references to potential worlds that could arise inside a literary work are frequently made. [1]

Simultaneously, the distinction between artistic and non-artistic texts may be made in a variety of ways, be "unshakable or mobile, and also be a means of typological characterization of culture," claims Y.M. Lotman. [2] Documentary films can incorporate aspects of fiction, while creative texts can incorporate parts of "non-fiction" literature that occasionally have a connection to truth. [2]

The artistic text is fairly described as a complex system in terms of organization in a number of studies [N.A. Nikolina, Y.M. Lotman, and I.N. Sukhoi]. This system typically "has a hierarchical structure, that is, it is divided into several levels uniting complexes of homogeneous elements." [2] An artistic text is, on the one hand, a private national language system. [2] On the other hand, the text must be viewed as a continuously encoded stream of information that the addressee (reader) must decode in order to comprehend it because of the distinctiveness of the artistic language. [1]

While it is reasonable to suppose that breaking a literary work down into stages makes the process easier to understand, it does not show how

specific pieces are isolated. "All the elements of the text are interconnected, and its levels detect or may detect isomorphism," claims N.A. Nikolina. [1] As stated by the author, "repetitions determine the coherence of the text, attract the reader to its form, actualize additional meanings in it and reveal isomorphism of different levels." Equivalency is one of the most crucial elements in the construction of a literary work. [1]

As a component of culture, an artistic text always has connections to other texts; it either adapts their structure or only makes passing references to them in order to convey its own ideas. Because of the attractiveness of a "foreign" word with its inherent connotations and expressive artistic aura, intertextual or intertextual links disclose the work's undercurrent and determine its polyphony. [3] But it also comes out that the author's text is a part of a sophisticated web of extratextual links. [4]

Drawing on the examined material and our findings, we may deduce that suggestiveness—the text's capacity to evoke feelings in the reader's subconscious—is a literary text's primary characteristic. As a result, the term "artistic text" has several meanings because different fields and methods exist to investigate these phenomena. They typically make a distinction between a "work" and an "artistic text," pointing out that the former is the whole product of the author's mental activity and the latter is an autonomous message existing independently of the author's aim. A unique aesthetic system of linguistic

means and signals, distinguished by a high degree of integrity and creation, is an artistic text. It is coherent, has a very intricate structure, and is distinct from its creator yet having semantic substance. Though it is composed of the standard building procedures, the creative text is remarkable, blended into a new one by a combination of signals. It is an attractive work of art with an infinite scope that is perceived across time. Its unique qualities set it apart from other text formats, such as the artistic speech's metaphorical word and its engagement with the reader's perception of information and developing concepts. It is crucial to discuss the creative ideas that distinguish and comprise an artistic writing. A literary work has to be carefully studied and often reread in order to extract new ideas and understand its underlying meanings. This implies that a literary work is a unique kind of interpersonal communication.

In certain situations, a translator needs specialized talents in addition to information. The author likes to play games with words, and it might be challenging to replicate this one. In certain instances, the translator must use footnotes since the text cannot be translated. For instance, based on the homonymy of the English name Ernest and the adjective earnest—serious—the Russian translation of the play's title, "How important it is to be serious"[5], does not accurately express the wordplay inherent in it. Nonetheless, in the majority of wordplay situations, the translator can locate a counterpart in Russian; this calls for both linguistic ingenuity and

familiarity with the numerous kinds of wordplay that call for distinct strategies.

The ambiguity of a word or phrase is frequently the foundation of wordplay. Simultaneously, the circumstances seem to lend themselves to a dual reading, leading to a comic impact.

Zeugma is a new kind of wordplay that involves combining a polysemous word with many others in various syntactic and semantic configurations.

With one, it makes a free phrase; with the other, a phraseological unit; and so on. The ironic impact of zeugma stems from the paradox between the semantic variety and similar syntactic structure of the combinations created in this manner. The method used for the zeugma translation stems from the fact that, in Russian as opposed to English, zeugma is a conspicuous literary device and is quite uncommon. Therefore, the overall context of the speech and stylistically labeled language often transmit the stylistic effect of zeugma.

Lastly, the third kind of wordplay is based on the usage of whole or partial homonyms, making it both the most prevalent and challenging to interpret. This kind is frequently employed in contemporary English book titles, movie titles, magazine articles, etc., which makes translating them extremely difficult for translators.

Particular challenges occur when there is a cultural difference between the source and translated languages. For instance, the writings of Arab authors are replete with allusions to the Koran and its narratives. They are as easily recognized by an Arabic reader as biblical allusions or stories

from antiquity are by an educated European. These quotations remain unintelligible to the reader in Europe even after translation. Comparing a beautiful lady to a camel is a common literary tradition among Europeans, whereas the fairy tale "The Snow Maiden," which is based on Slavic pagan imagery, is not well translated into the languages of torrid Africa. As a result, cultural differences provide far greater challenges than linguistic ones, even though this is a typical occurrence in Arabic poetry.

Based on the straightforward theory of equality of impressions, the translation method ignores the modernization of the text: a modern

reader of the original should see the work similarly to a modern reader of the translation. A contemporary translation informs the reader that the material is not current and attempts to demonstrate its antiquity via the use of specialized techniques.

With the aid of lexical, morphological, and syntactic archaisms, the translator can capture the spirit of the time. They achieve an antiquated stylization in this way. Stylization is just the marking of the text using archaisms; it is not usually a total assimilation of the translated language to the language of a bygone era.

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