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Translation Transformations in the Process of Translating a Literary Text

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Abstract

This article discusses general descriptions of literary text translations. Furthermore, it offers several viable approaches to translating literary texts successfully and offers insights from renowned linguists about related translation problems and their resolutions.

Key Words: *guidelines, equivalency, transformations, approach.*

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Amidst a plethora of intricate and varied issues, contemporary linguistics places particular emphasis on examining linguistic facets of speech action, such as "translation," an age-old human endeavor. Translation has been the primary mechanism that facilitates people's interlanguage communication from the beginning of human translation activity. The term "translation" encompasses a range of responses. The fundamental nature of translation is clear-cut: considering its social origins, translation emerges, persists, and serves society alone.

French poet and translator Etienne Dolet established the following guidelines for translation:

1. To understand the core of the translated text and ascertain the author's intention;
2. Take note of the overall impact and tone of the copied text;
3. Possess fluency in two languages: the target language and the language from which the text is being translated;
4. Appreciate the elegance of the form, using both your grammatical and intuitive translation skills to avoid translating "word for word";
5. To translate using frequently used grammatical constructions.

When translating, the main task for a specialist is to achieve equivalence, or adequacy of translation, that is, to achieve the maximum semantic approximation of the translated text to the original.

Thus, equivalency is seen to be synonymous with equivalence in the exact sciences. From a mathematical perspective, equivalency is the consistency of the right and left expressions, or the correspondence

between the source text and its translation. However, since mathematical formulae only have a numerical value, equivalency calculations may appear simple, and texts, in this sense, have a wide range. The idea of emotional coloring will serve as the foundation for a translation of an original literary work, but in original scientific or popular science, terminological translation is crucial.

According to T.A. Kazakova, "literary and linguistic work inherently involves artistic translation. It is quite feasible for artistic translation to deviate from the maximum level of semantic correctness while yet maintaining the text's artistic integrity. The primary responsibility when working on the translation text is to ensure that transformations are used appropriately, as the translator must frequently turn to them for this reason. The translator converts the original units into the translational units by using translation transformations.

Under A.M. Gorky's direction, the state publishing firm "World Literature" was founded at the beginning of the 20th century with the intention of republishing recently edited global literature. The translations were worked on by some of the brightest brains of the day. The primary goal of this publishing house's work was to improve translations to an unprecedented degree by making them more precise and steering clear of literalism and arbitrariness. The publishing firm created a true revolution in the world of literary translation despite its brief existence

and failure to complete all of the duties assigned to it.

In literary translation, the issue of translatability is pertinent. The notion of "adequacy" was also linked to this difficulty and was frequently emphasized in the writings of both foreign and Russian linguists. It is true that some aspects of the source language—or combinations thereof—are challenging to translate into the target language. Dialectisms and social jargonisms are often included in the category of untranslatable units.

Fiction is the subject of literary translation, and what makes it unique is the figurative and emotional effect it has on the reader. This is accomplished by employing a variety of expressive techniques, including metaphors, epithets, and unique rhythmic syntactic sentence structures. It is important to keep in mind that literary translation is a kind of intercultural, cultural, ethnic, and artistic communication, "for which the text itself is an enduring value as a significant semantic value and the subject of artistic representation and perception" [1]. Among other translation styles, literary translation is particularly important because of the particulars of the translated materials. Two approaches to literary translation were developed during the research process. These approaches, in the words of German philosopher F. Schleiermacher, involve the following processes: either the translator pushes the reader to "go towards" the writer, or the writer pushes the reader to move towards the translator by leaving them alone. Since these two ways are diametrically opposed, you

must choose one and carefully avoid combining them, as doing so may result in the reader and writer never meeting.

The first approach, which F. Schleiermacher himself supported, was based on the idea that an artistic work translated resulted in a "alienated" text that was highlighted by its foreign provenance. On the other hand, the second approach created an environment that made the translation job pleasant for the linguistic and cultural side that was receiving it.

L.L. Nelyubin argues that since appropriate translation is "recognized as the most correct by modern literary translation theorists who believe that a bad translator attracts to himself, a good one strives for the author," it is the most effective style of translation [1].

In actuality, this kind of translation preserves the unique grammatical rules, stylistic elements, syntax, and lexicon of the target language while offering the most accurate rendition of the original work's creative idea.

The contemporary theory of literary translation is characterized by three primary trends:

The primary focus shifts from the source text to the translated version; 2. A descriptive approach takes the place of the evaluative one; 3. The theory shifts from the text as a linguistic unit to the role of translation as a component of the target language's culture. [2]

The most crucial tenet of the modern theory of literary translation is that "its aesthetic function can be reproduced in the system of the whole and on the basis of this whole, and that the transfer of function in translation

constantly requires a change in the formal character of the element that is its bearer, with the formal non-transferrability of a separate linguistic element of the original" [3].

A literary text's typological antagonism to all non-artistic texts forms the basis for literary translation's segregation as a distinct scientific discipline in and of itself. "A super-phrasal unity characterized by a

common ideological and thematic content and aesthetic impact on the reader by its main function" is how an artistic text is defined [Solodub 2005: 160]. This task is accomplished when the author uses certain creative approaches that are most appropriate for achieving the intended emotional effect to aestheticize the text of the reality that is being portrayed.

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