

*Olimova Khurshida*

*Teacher*

*Karshi satate university*

*Karshi, Uzbekistan*

## **LITERARY TRANSLATION: DIFFERENT APPROACHES AND STRATEGIES.**

*Annotation. Figurative language is so effective since it helps readers visualize what the author is telling in an imaginative fashion. In other words, whenever one meets a figurative tool while reading a literary piece, he is more likely to imagine the concept being described and then fully understands the author's intended meaning. But, it is very important that the translators would be able to understand the connotative meaning which would be hidden in the content and find simile, and an appropriate metaphor which could substitute the original*  
*Literary translation is a type of translation where the source documents are fiction.*

*Key words: Literary translation, advertising materials, figurative language, poetry, advertising materials, artistic translations.*

Specialists in literary translation, working for polyglot, translate any kind of artistic works at a high level. Translation of literary texts includes:

- literary translation of books, articles, stories and other types of prose,
- literary translation of poetry,
- translation of advertising materials,
- translation of other texts that requires a creative and flexible approach. [5, 88]

Translation of literature is fundamentally different from other categories. This is because the main principle of literary translation is the dominance of poetic communicative function. It means that in addition to rendering information to the reader, literary translation also has aesthetic functions. The artistic image created in the particular literary work (be it the image of a character or nature) will certainly have an impact on the reader. For this reason the literary translator should take into

account specific features of the text. It is the poetic focus of the text that makes this type of translation different from, say, texts of an informative type. When reading a story, poem or any other type of literary work translated from a foreign language, we perceive the text itself with its meaning, emotions and characters. It is quite a challenging task to achieve the main goal of the translation - creating a particular image for the reader. Therefore, literary translation might involve some deviations from the standard rules. A literal translation cannot reflect the depth and meaning of the literary work. A literary translator reproduces a non-literal rendition of the original text. It is all about how the translator perceives it. He/she rewrites the text from the beginning to the very end. This applies, for example, when an obvious expression is replaced by synonyms or the structure of sentences is changed.

Artistic translations play an important role in our translation agency because our approach to the source information allows us to provide the best quality of the rendered poetic text. Work is done by a concrete algorithm. The translator reads the text through, then allocates individual terms, divides the text into logical sections and translates these sections one by one. In addition, we pay great attention to the stylistic translation. The translated text is processed in several stages. Literary translation requires a lot of skill. We should not forget that the translation of a book or a poem, perhaps, will be read by thousands of readers. This means that the text needs to be adequate and moreover - we need to focus on the fact that the translated document should create the same image as the original. Perfectly executed work often makes the translator famous. The guild of masters of literary translation determines the best translators of the year.

If a translation is to be natural in the target language, it must be based on a correct interpretation. Therefore, certain linguistic skills as well as cultural knowledge are required on the part of the translator. The method adopted in this study is the comparison of the stylistic features of the English version of the novel and the Uzbek translations in order to find those aspects of style which had challenged the translators. The first step was the collection of a large number of examples of translation difficulties

Literary translation has always been the matter of discussion among translation scholars. Some translation scholars state that that this special type of translation could be attempted somehow, provided that the literary translator, in addition to having linguistic knowledge of both source and target language and being familiar with the target culture, enjoys some literary creativity like that of the original author so that s/he can reproduce the flavor of the original in her/his translation. On the other hand, some scholars believe that this very particular type of translation – particularly when rhyme is involved – should not be attempted at all. (2)

Much has been written and said about literary translation, yet the term is mainly applied to translating fiction (poetry and prose). Meanwhile, fiction is but a moderate part of the great amount of texts that require bilingual literary processing. Every translator knows well the difference between processing a poem or a literary diary, although it will make difficulty to verbalize this difference. In practice, we consider them as different types of text to be perceived and translated, even if they use similar words and sentence structures. Usually and, mostly, *aposteriori*, we argue about such vague features as stylistic (pragmatic, communicative, etc.) adequacy, imagery, aesthetic or cultural acceptability, verisimilitude and apply a diversity of other criteria to the assessment of a translated text. From my own experience, I know that two independent critics may evaluate a translated poem (or any other literary work) with relatively or fundamentally opposite conclusions. These considerations have made me work on a sort of model for literary translation strategy. (5)

A document appeals to reason and is intended for logical perception as a clear-cut subject matter. To avoid entropy as much as possible, its informational capacity is limited to the purport, which is why the parlance is strictly determined to be unambiguously perceived. The level of determination and, accordingly, the restrictions of ambiguity may differ in different cultures and require different linguistic means to follow the purport but the samples are considered equivalent

irrespective of the language. What is required from the documentary translation is the steady knowledge of such samples in the appropriate areas.

Literary translation is still considered as a secondary activity, for this particular type of translation is said to be (and in fact in many cases) inferior as compared to the original. One reason for that is the lack of creativity in many of the translations of literary works where the process is kind of mechanical and artificial which is only aimed at conveying the meaning. As a result, many literary translations fail to achieve the fame and quality of the original. This becomes even more problematic when the literary work to be translated is versified – such as poem – where its music and rhythm is as important as its content, if not more important. Accordingly, in the act of literary translation, reproducing the music of the original in the translation is as crucial as reproducing the poet's intended meaning, for if a poem is stripped off its rhythm and music, little there remains for its audience. Considering that words in a literary work carry a special energy and extra load other than that found in other types of texts, it could be stated that those translators who translate just using their linguistic knowledge of source and target language, and fail to include in their translations the creativity, rhythm and nuances of meaning one finds and feels in the original poem, cannot provide their readers with a work which is a good representative of the original. It is indicative of the fact that even if a literary translator succeeds in rendering the original's intended meaning and conveying rhythm and music of the original in his translation, the translation of a literary work almost never reaches the level of the original.

Literary translation has always been the matter of discussion among translation scholars. Some believe that this type of translation cannot and should not be attempted, for it will never reach the level of the original. According to these theorists' views, any literary work should only be read in the original language in which it has been written. Some other translation theoreticians, on the other hand, suggest that this very special type of translation could be done somehow – though with some loss of original author's intended meaning, and more importantly with loss of the beauty and flavor of the original. But there is

another aspect which needs to be taken into consideration as well; a literary translation has the ability to elevate an original work in terms of its audience.

### **LITERATURES**

1. Мусаев Қ. Бадиий таржима ва нутқ маданияти - Т., 1996.
2. Мусаев Қ. Лексико-фразеологические вопросы художественного перевода. – Т.: «Ўқитувчи», 1980.
3. Rakhmatullayev Sh. Current literary Uzbek language.-Tashkent, 2006
4. Саломов Ғ. Таржима назарияси асослари. - Ташкент, 1970
5. Саломов Ғ. Тил ва таржима. - Тошкент: “Фан”, 1966
6. Муминов А.М. English Lexicology. – Т.: 2006
- . Tuxtaxodjayeva N.A. “Badiiy tarjimada lingvokulturalarning ifodalanishi” (ingliz va o’zbek tillari misolida). Фан док.дисс. автореф. – Т., 2017
- 7.Niyozmetova P., Nurmatova M.P. “The classification of English and Uzbek phraseological units: their similarities and differences”. Молодой ученый. 2016. №6
- 8.Бушуй А.М. Текст как лингвистический объект // Преподавание языка и литературы. – Тошкент, 2003. - № 4.