

CONCEPT AND FEATURE OF LITERARY TRANSLATION

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Abstract

The article provides information about general notion and specific characteristics of literary translation. The article also analyses a few examples taken from “The old man and the sea”.



Аннотация

Ushbu maqolada badiiy tarjima haqidagi umumiy tushunchalar va uning o'ziga xos xususiyatlari to'g'risida ma'lumot berilgan. Shuningdek maqolada "Chol va dengiz asaridan olingan bir nechta misollar tahlili keltirilgan .

Аннотация

В статье представлена информация об общем понятии и особенностях художественного перевода. В статье также анализируются несколько примеров из книги «Старик и море».

Introduction

Problems of art translation are solved on the basis of transfer of the original as the whole on which background separate elements are reproduced in compliance with the role of properties of the fiction, it from other products of a book word, its semantic capacity is distinguishing. It is shown in ability of the writer to tell more, than speaks direct sense of words in their set, in its skill to force to work both ideas, and feelings, and imagination of the reader. The semantic capacity of a literary work is shown or in forms of realistic typification, or in allegorical meaning, or in the general diversity of art speech more characteristic feature of fiction is a strongly pronounced national painting of the maintenance and the form. It is important as well close communication between historical conditions and images of product reflecting it. On all these features, characteristic for fiction, also the individual manner of the writer comes to light of a question on translation of fiction is defined by a variety of speech styles, plurality of the lexical and grammatical elements subject to transfer and demanding functional conformity in language of translation. There is also an acute problem of the language form, the language nature of an image and art - semantic function of language categories in studying art translation of fiction are based on language categories, and communication between them is close and direct. It distinguishes fiction from the literature of the scientific, business documentation, the newspaper information where the language form serving for expression of concept, plays less active role or is neutral. In fiction the language form can enter extremely active interaction with the maintenance of an image or all system of images, causing character of their judgment fiction the choice of the word being on the material sense a full synonym to corresponding word of modern national language and distinguished from last only by the lexical painting can play the big semantic and expressive role. It grows out accessories to the certain layer of



dictionary structure (to number of archaisms, dialecticisms, loans). However in stylistic painting much is made very much - for example, author's irony, irony of the character in relation to itself or to other character, historical color, the instruction on local features in an image of a character, etc of archaisms concerns to number of difficult problems and in general speaking another language (in relation to the text of the original) words by which in language of translation direct formal conformity with the same stylistic function or conformity can be not always found on the basis of other formal category translational difficulty do not cause separate retorts meeting in some literary works on foreign (in relation to the original) language, the whole speaking another language offers, word-combinations or syntactic the detached words. They - just by virtue of their insolubility - can be easily transferred in the text of translation without any changes and can be explained in the interlinear note. Complication can arise only while translating on that language from which the given words or phrases are taken.

Discussion

We can see in the following examples for literary translation of the work:

It looked like the flag of permanent defeat- yaksoni chiqqan polkning yaloviga o'xshaydi.

In this sentence translator tried to give national colouring in order to being understandable to readers who read the target text.

The man agreed- taslim bo'ldi chol

Ibrohim Gafurov tried to use appropriate variant of the source text. The translator tried to give the main content of the original using different stylistic devices. He tried to find the corresponding equivalents of the words used by Ernest Hemingway.

I thanked him already, you don't need to thank him. - Hotirjam bo'l men uni rozi qildim.

It should be noted that Ibrohim Gafurov could understand well the literal process, aesthetic mood and literal environment of Hemingway's period. We can see this following example too:

That means nothing, The Great Di Maggio is himself again. – Bu hech gap emas, yana ulug' Di Madjio o'yinning payxovasini olgan.

Conclusion

It can be concluded that in translating those aspects, the translator has to be able to render the message from its source language. He has to be a competent person who



understand the ideas, thoughts, and can transfer the message expressed in the source language and representing to the target language. The important thing to become a good translator is, he must have a wide knowledge both languages for getting equivalents in the target language. One of the materials that a translator must have a wide knowledge to translate and render the message of the target language is literary work.

From above examples we can see that Ibrohim Gafurov tried to translate the work without breaking language norms. It is necessary to learn the investigation and observe deeply the nation's mode of life from which translation is done, not only to correct, add or improve an author successfully but also to understand original text profoundly in order to be understandable to a translator all artistic means and peculiarities of original text and to be fully translated into another language. "The Old Man And The Sea" was translated by I.Gafurov. The title of the work was translated into Uzbek "Chol va dengiz".

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