

TRANSLATION OF STORIES

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Abstract. *This article deals with the problems in translating literary prose and reveals some pertinent solutions. However, many debates have been organised over when to translate, when to apply the close local equivalent, when to invent a new word by translating clearly, and when to copy. Simultaneously, the “untranslatable” cultural-bound words and phrases have been continuously fascinating the prose-translators and translation theorists.*

Key words: *Translation, prose, problems, solutions, distant-author, prosaic-ideas, go-between.*

ПЕРЕВОД РАССКАЗОВ

Аннотация. *В данной статье рассматриваются проблемы перевода художественной прозы и раскрываются некоторые соответствующие решения, а также концентрируется внимание на необходимости расширения границ переводоведения. Однако было организовано множество дебатов о том, когда переводить, когда применять близкий местный эквивалент, когда изобретать новое слово путем четкого перевода, а когда копировать. В то же время «непереводимые» культурные слова и фразы постоянно привлекают внимание переводчиков прозы и теоретиков перевода.*

Ключевые слова: *Перевод, проза, проблемы, решения, далекий автор, прозаические идеи, посредник.*

Literary translation is an art involving the transposing and interpreting of creative works such as novels, short prose, poetry, drama, comic strips, and film scripts from one language and culture into another. It can also involve intellectual and academic works like psychology publications, philosophy and physics papers, art and literary criticism, and works of classical and ancient literature. Without literary translation, human thought and art would be devoid of the souls of great minds and books, spanning The Bible to Don Quixote to Freud and Einstein to Naguib Mahfouz and Orhan Pamuk. If translating literature and academia interests you, learning how to translate can be incredibly rewarding.

STRATEGIES FOR TRANSLATING

1. Translating creative works requires the ability to read between the lines. You have to love reading in the genre(s) you're translating and be both intimate with the writer and the nuances of language, culture, thought, and message. If, for instance, you translate prose poems from Uzbek into English, you have to read as many published (and unpublished) prose poems as possible, in Uzbek and in English. This will help you to grasp the styles, the subtleties, the contexts, and soul of prose poetry in order to deconstruct the Uzbek and reconstruct the English. Remember to keep on top of your languages. Language is a fluid entity that constantly changes and evolves. Dialects change, semantics change, new words are coined, old words die and are reborn.

2. Most literary translators, with very few exceptions, translate exclusively into their mother tongue, the language within best they express themselves and are most at home in. To translate a book, you have to write a book; to translate a play, you need to know how to write a play. The only way you can do this is write as much as possible in your language and continuously hone that skill. Most published translators are also published writers.

3. Academic institutions worldwide are one of the strongest sources and supporters of literary and academic translation. Consider getting at least one degree in comparative literature, linguistics, languages, or translation to give you a head start. Literary translation specifically is often offered through creative writing programs. Receiving academic training will also give you access to literary lectures, mentorships with professors who translate, and libraries with well-established and worldly collections.

If academia is out of your league, you can teach yourself through books. Check out your local book shops and libraries on what is published on the subject and read.

PROBLEMS OF TRANSLATION OF LITERARY TRANSLATION

Translation is a challenging activity and there are few difficulties that emerge throughout the translation process since every language portrays the world in diverse way and has its own grammar structure, grammar rules and syntax variance. For example, Greek has separate words for 'light blue' and 'dark blue', while other languages, such as Welsh and Japanese, have words that can denote 'blue' or 'green', or something in between.

The difficulty in translation just lies in the fact that both the content and the style are already existent in the original and as a result, you will have to do your best to reproduce them as they are in quite a different language.

SOLUTION FOR TRANSLATION ISSUES

The most particular problems that the translators face include- illegible text, missing references, several constructions of grammar, dialect terms and neologisms, irrationally vague terminology, inexplicable acronyms and abbreviations, untranslatability, intentional misnaming, particular cultural references etc. Nonetheless, there are some theorists who think that 'literal translation' is not possible. They present three main reasons supporting their stance:

1. Because a particular word in one language often contains meanings that involve several words in another language. For example, the English word 'wall' might be rendered into German as Wand (inside wall) or as Mauer (exterior wall),
2. Because grammatical particles (verb tenses, singular/dual/plural, case markers etc.) are not available in every language, and
3. Because idioms of one language and culture may be utterly perplexing to speakers from another language and culture.

Unfortunately, many prose-translators fail to understand that a literary text is a combination of a complex set of systems that exist in a dialectical relationship with other sets outside its boundaries; this kind of failure has regularly led them to concentrate on particular parts of a text at the cost of others. It seems to be easier for the (careless) prose-translator to consider content as separable from form. In this connection, a suitable example shows what may happen when a translator emphasises content at the expense of the entire structure.

Initially, the translation of literary works - novels, short stories, plays, poems, etc. - is considered a literary recreation in its own right. However, as far as the solutions are concerned, the prose-translators should start with the careful adherence to the following principles:

1. a great understanding of the language, written and verbal, from which he is translating i.e. the source language;
2. an excellent control of the language into which he is translating i.e. the target language;
3. awareness of the subject matter of the book being translated;
4. a deep knowledge of the etymological and idiomatic correlates between the two languages; and
5. a delicate common sense of when to paraphrase or ‘translate literally’ and when to paraphrase, in order to guarantee exact rather than fake equivalents between the source- and target-language texts.

CONCLUION

In the end, since translation is simultaneously a theory and a practice, the translators, beside dealing with the difficulties inherent to the translation of prose, must think about the artistic features of the text, its exquisiteness and approach, as well as its marks (lexical, grammatical, or phonological). They should not forget that the stylistic marks of one language can be immensely different from another. “As far as the whole text is concerned, it is simply impossible to transfer all the message of the original text into the target text” (Yinhua, 2011: 169). However, the translators can try to find equivalence in translation and show the cautious nature of their assertions accordingly and request the readers to join and select which translation renders the thoughts, notions and words of the original text correctly.

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