



THE MAIN CHANGES AND PROBLEMS IN THE TRANSLATION OF LITERARY WORKS

Author: Uzairova Zilif¹

Affiliation: Student of Foreign languages and literature at Nordic International University¹

DOI: <https://doi.org/10.5281/zenodo.15202773>

ABSTRACT

When original texts and their translations are compared, we often see differences in style and content. These differences happen because languages have unique ways of expressing ideas, and translators sometimes need to change words or sentences to make them clear in another language. However, the biggest reason for these changes is cultural differences. Every language is connected to the traditions, history, and way of thinking of its people.

Keywords: literary translation, cultural adaptation, computer technology, linguistic aspects.

INTRODUCTION

Every language is connected to the traditions, history, and way of thinking of its people. This makes it hard to translate some words or ideas exactly. Because of this, translators must decide whether to stay very close to the original text or make changes to help readers understand it better. This often leads to debates about how much a translation should keep the original meaning or adapt to a new culture. Understanding the text requires both general and detailed reading. Basic reading helps to get the main idea as you may have to read reference books, school books, or expert articles to understand the subject and the ideas, always bearing in mind that for the interpreter, the purpose comes before the explanation – the important thing about the tiny particle in this situation is not that it is an unchanging basic unit of matter, keeping the rule of protection of physical properties, but that now the tiny particle has been found to have weight. In this article a provided list of linguists who contributed in the development of translation theory and the translating itself, investigating the world's well-known translators' work along with Turkish and Uzbek researchers.

MAIN PART

Danila Seleskovitch, a brilliant interpreter and writer, has said: 'Everything said in one language can be expressed in another - on condition that the two languages belong to cultures that have reached a comparable degree of development. According to Peter Newark, translation is an instrument of education as well as of truth precisely because it has to reach readers whose cultural and educational level is different from, and often 'lower' or earlier, than, that of the readers of the original one has in mind



computer technology for Xhosas. 'Foreign communities have their own language structures and their own cultures, 'foreign' individuals have their own way of thinking and therefore of expressing themselves, but all these can be explained, and as a last resort the explanation is the translation. No language, no culture is so 'primitive' that it cannot embrace the terms and the concepts of, say, computer technology or plainsong, but such a translation is a longer process if it is in a language whose culture does not include computer technology. If it is to cover the points in the source language text, it requires greater space in the target language text. Therefore, whilst translation is always possible, it may for various reasons not have the same impact as the original. Translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translations, ever since countries and languages have been in contact with each other. Thus, the Romans pillaged Greek culture; the Toledo School transferred Arabic and Greek learning to Europe; and up to the nineteenth century European culture was drawing heavily on Latin and Greek translations. That translation is not merely a transmitter of culture, but also of the truth, a force for progress, could be instanced by following the course of resistance to Bible translation and the preservation of Latin as a superior language of the elect, with a consequent disincentive to translating between other languages.

Since last century the history of translation saw remarkable changes in Uzbek translation school as well. In early 1950s was the start of flourishing of this school. However, most of the translated works were not translated from the source language, instead they were mostly translated from Russian. The upstanding translators of those periods Gaybullay Salomov, Ibrohim Gofurov, Erkin Vohidov, Mirziyod Mirzoidov and the other such dedicated literature founders provided a numerous world's masterpieces for Uzbek readers. Researchers have been working on the problems on translation differentiating and comparing the features of the languages, as well as investigating constantly the theory of translation helping translators to ease their work. The issues are still being researched by the contemporary linguists (Nasriddinov, 2021; Sodiqova, 2023; Sodiqova 2022; Zakhidova 2024; Petrosyan, 2021, Khalikova 2024 etc.) categorizing the similarities and differences of the particular languages while translating or interpreting.

According to Tawfiq Yousef, all types of translation, literary translation is perhaps the most demanding and the most difficult. The reason behind this is that the language of literature is different from ordinary language and involves a variety of challenges on the phonological, syntactic, lexical, semantic, stylistic and pragmatic levels. In literary translation, formal and stylistic features become of great significance. The translator of poetry is also faced with the difficult choice between verse or prose translations. In his article "On Linguistic Aspects of Translation" published in 1959, Roman Jakobson asserted that "poetry by definition is untranslatable" (qtd. in Venuti 2000:118), though he suggested various alternatives to deal with this issue, including approximation and annotation. Poets as important as Dante and Robert Frost also saw that poetry is untranslatable, though others such as Fitzgerald and Pound believed in freedom in translation.

According to Ebru Ertarman Senyigit, we consider that Turkish and English come from different language families (Altaic languages and Indo-European Language Family), it may not make much sense to compare these two languages. However, we

should never overlook a very basic fact about languages: "Language is a universal concept." Therefore, regardless of whether they are related or not, every language definitely has common characteristics because its user is a common being, human being. Until Chomsky, thoughts about language are more descriptive. For example; Edouard Roditi, who translated İnce Memed 1, and Margaret E. Platon, who translated İnce Memed 2, adopted a one-to-one translation style, while Thilda Kemal, who translated the others, especially Yeter Demir Gök Bakır, did not apply the same technique; therefore, the data were collected under two groups. If there was no equivalent in the English translations of Turkish compound verbs, the place was left blank. Especially in Thilda Kemal's translations, the problem of not being able to find the exact equivalents of compound verbs was frequently experienced. It was concluded that this was due to the author's translation method and style. However, following the "adequate translation" path by remaining faithful to the source text in terms of language, content, form, style and message levels, as defined by Toury, would have ensured that the data was collected in a single class in terms of suitability for the aim of the study. However, the translator does not follow this path, but rather prefers to prioritize the norms of the target literary system and prefers "acceptable translation".

According to Md. Ziaul Haque, 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.

Moreover, the prose-translators can unite some of the following methods to deal with the translation problems efficiently.

1. Back Translation: "Comparison of a back-translation with the original text is sometimes used as a check on the accuracy of the original translation..." (Crystal, 2004: 5). It is one of the most familiar practices used to search for equivalents through:
 - a. The translation of items from the source language to the target language.
 - b. Free translation of these back into the source language.
2. Conference with Other People: Discussions about the use and meaning of words with bilingual people around a table to make decisions about the best terms to use.
3. Interviews or Questionnaires or Any Kind of Tests: These are used to remove translation-related difficulties.

CONCLUSION

To sum up, translating literary works is a multifaceted process that involves more than just language conversion; it also entails cultural adaptation, maintaining the original style, and communicating the author's intention. In order to improve accuracy and readability, translation techniques have changed over time, embracing new theories and technologies. Significant obstacles still exist, though, such as cultural quirks, parts that cannot be translated, and preserving the artistic integrity of the original work. Translators are essential in bridging linguistic and cultural divides as literature continues to transcend national boundaries, guaranteeing that literary classics are still understandable and relevant to a wide range of audiences across the globe.

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