



TYPES OF TRANSLATION USED IN THE FIELD OF LITERARY WORKS

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Abstract: This article provides a comprehensive description of translation types which are widely used in literary works. It elaborates on the classification of translation types, the functions of translation methods used in the translation process, and detailed explanations about translation norms and transformation as well. The distinct characteristics of these types are extensively highlighted. L.S.Barhudarov and Y.N.Komissarov's classification types are thoroughly explained. Additionally, some issues related to these types are analyzed, and the most specific features unique to each identified translation type are outlined.

Keywords: Translation, literary text, types of translation, scientific and literary translation types, linguistics, translation issues.

Introduction. The issue of whether to translate literally or freely when translating a literary text into the target language has long been a controversial issue among translators. Some individuals, for example, artists who created in the early 20th century, argued that free translation is superior, believing that most artists benefit more from free translation than word-for-word translation, as it allows the artist to understand not just the form of the original but also the essence, spirit, content, and even the information embodied in it. The demands for such translation evolve over time. However, its creative nature and ability for re-creation remain unchanged. The scope and progress of translation depend on the cultural level of each nation and, in turn, it significantly influences the social thought of the nation. The term "translation" refers to the process of transferring from one language to another, as well as to the translated work itself. Nowadays, every advancing nation translates materials related to various fields of knowledge and culture (lyrical poems, news, technology literature, etc.) from hundreds of languages around the world into their native language. Translation is not just copying a text; it leaves an imprint of the translator's aesthetic needs beyond mere copying. If a writer expresses his observations from life experiences in a literary manner, the translator reinterprets the original text in a new language medium. For this reason, the translator must have a deep understanding of the events described in the text in order to accurately convey them in the new language. The influence of Translation on the development of each national literature is significant, making Translation history parallel to literary history. Translation has also been developed in Uzbek literature since ancient times. Figures like Mahmud Kashgari, Rabghuzi, Navoi, Babur, Munis, Ogahi, and others have played a significant role in translation in their works. [1]

MATERIAL AND METHODS. Translation theory is a field closely related to the extensive practice of the translator, which includes perspectives, views, observations, diverse experiences, and scholarly-critical analyses. It elucidates translation principles and guidelines, as well as their boundaries and criteria. In this sense, translation theory and translation studies



(much like literary theory and literary studies) are closely related concepts that complement each other. It is important to note that translation studies also encompass translation criticism; if criticism is a part of translation, its interpreter and, in conjunction, its avant-garde. [2] Translation criticism is a fertile field. It enhances the translator's experiences, the quality and nature of translations, their practical importance, their influence on readers, social-aesthetic implications, broadening the scope of the translation language (expanding the dictionary, introducing new concepts, terms, enriching expressive power), stimulating the development of thinking skills, actively engaging in social-cultural processes in a comprehensible manner, and accelerating with its own impetus. [4] Translation criticism accompanies translation along with its essence and environment. It leads the way in the expansion of theories, enhances the vitality of translation rules and principles, increases its scholarly value, strengthens practical activities, and puts various concepts to the test. It paves the way for theoretical innovations, and warns against clinging to theory, overly complicating it, or in some cases, unnecessarily complicating it to the point of incomprehensibility. Translation undergoes all creative processes. However, this does not mean that its laws and principles should be excessively violated or distorted for various reasons. Therefore, prominent American scholar, translator, and linguist Yu.Nida, when speaking about equivalence in translation, distinguishes it into relative (formal) and dynamic equivalences. In relative equivalence, each word is consistently translated with a corresponding word; phrases and speech units in the original language are preserved without alteration in the translation language. All idioms are translated literally. Explanations are provided for distant expressions. In dynamic equivalence, lexical and grammatical adaptations are made to ensure that the text is understandable to the reader. It reaches the level where "the author would have said it like this in the translated language" (B.H.Komissarov. General Theory of Translation. The Problem of Translation Studies in the Light of Foreign Scholars. Moscow 1999 pp.53-54). YU emphasizes reaching the closest equivalence in translation. He considers similarities and differences between two languages as well as adding, omitting, modifying as necessary. Now compare this idea with V.V. Alimov's definition: "An equivalent is an equivalent correspondence that is usually context-independent" (V.V. Alimov. Theory of Translation. Moscow 2005 p.35). Other definitions in many theoretical books are just as complex and intricate. Theoreticians often emphasize that translation rules should be as distinct as possible from each other and from the original text when competing to bring them out more clearly. The more complex and unique terms are used, the more scholarly it appears. The theory seems much more scholarly when it is written not for theoreticians but for practitioners to illuminate processes. American translator S.Bassnett-McGuire writes: "The translator is first a reader, then a reader who interprets the text" (B.N.Komissarov. The book mentioned above p.59). The phrase "a reader who interprets the text" initially refers to a critic.

Analysis and Results: The study of translation theory, its unique characteristics, history, principles, and rules assist teachers in teaching the art of translation. When selecting texts for translation, considering linguistic differences, cultural nuances, and other unique features is crucial. In the 20th century Uzbek literature, translation studies emerged as a specialized field and developed further. Prominent translators like Cho'lpon and Sanjar Siddiq not only contributed to the translation literature of their time but also initiated the teaching of translation theory. Translation studies in Uzbekistan evolved as a distinct academic discipline from the second half of the century. By the end of the century, there were over 10 different branches of study and more than 50 subject areas in this field. Professor Jumaniyoz Sharipov



focused on highlighting the role of translation in our literary history through his research, while Professor G'aybulla Salomov primarily engaged with contemporary translation issues and the influence of language and literary traditions on the translation process. Najmiddin Komilov, on the other hand, conducted research on historical and current translations of exceptional genres. [3]

DISCUSSION. The requirements for translation are constantly changing, but its creative nature, the art of re-creation, remains unchanged. The scope and progress of translation depend on the cultural level of each nation, and in turn, it significantly influences the social thinking of the nation. The term "translation" refers not only to the process of transferring from one language to another but also to the finished translated work. In modern times, every advancing nation translates materials related to various fields of knowledge, art, and culture from hundreds of languages spoken around the world into its own native language (lyrical poems, news, technology literature, etc.). Translation is not just copying a text; beyond the translator's aesthetic preference, it leaves an imprint in translation. If a writer expresses his observations from life events in his own language, the translator reinterprets the original text in a new language. For this, the translator must have a deep understanding of the events described in the text. Translation plays a significant role in the development of each nation's literature, equivalent to the history of literature. Translation has been developed since ancient times in Uzbek literature. Figures like Mahmud Kashgari, Rabghuzi, Navoi, Babur, Munis, Ogahi, and others hold a significant place in translation in their works. The study of translation as a field focuses on its uniqueness, history, principles, and nuances. It helps in selecting works for translation, understanding linguistic differences, and adhering to national literary traditions. In the 20th century, translation studies emerged as a specialized field in Uzbek literature and evolved. Skilled translators like Chulpon and Sanjar Siddiq not only initiated translation literature during that period but also started teaching translation studies, and published articles and essays on translation. Uzbek translation has mainly flourished in literary directions. The human aspects of translation developed later - after opening up direct translations from many foreign languages into Uzbek. Translation is a specific type of literary and dictionary activity. Translation works with language, thought, and imagination similar to literary and scientific creativity. In literary translation, meaning and style, along with colour, play a significant role in poetry. As mentioned above, bringing out poetic elements and creativity requires the synthesis of Kant's intellectual and emotional abilities and the naturalness that leads to their realization is of primary importance. When we translate the word "prigolubit" as "to fall in love," we bring out the descriptive power of the word. In translation, however, the place of descriptive power and naturalness cannot be replaced by anything else.

CONCLUSION. In conclusion, the field of literary translation encompasses a wide range of types and approaches that are essential for bringing works of literature from one language to another. From literal translations that focus on accuracy to more creative and interpretative approaches that aim to capture the essence and style of the original work, translators play a crucial role in bridging cultural and linguistic gaps. The art of literary translation not only requires a deep understanding of both languages involved but also a sensitivity to the nuances of the text and the ability to recreate its emotional impact in the target language. As translation continues to evolve and adapt to changing cultural landscapes, it remains a vital tool for promoting cross-cultural understanding and appreciation of diverse literary traditions. Ultimately, the various types of translation used in the field of literary works



highlight the complexity and richness of this art form, showcasing the power of language to transcend boundaries and connect people across the globe.

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