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БАДИЙ АДАБИЁТЛАР ТАРЖИМАСИ НАЗАРИЯСИ ВА АМАЛИЁТИ

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INTRODUCTION

This course offers an introduction to teach students the methods of translating artistic texts, to determine the quality of translation by comparison, to provide fundamental information on the formation and practice of translation skills from a foreign language to a native language, from a native language to a foreign language, and to introduce the scientific research of world scientists in this field.

The task of the subject is to teach students to analyze the features of the translation of artistic texts, to classify lexical units found in artistic texts in terms of meaning, lexical units, lexical units and context in translation, and at the same time to distinguish general and specific problems in the translation of artistic texts. Translating artistic texts, editing translated texts, eliminating common lexical, grammatical and stylistic errors in artistic texts, choosing a suitable translation method for artistic genres and genres, different approaches to translations of prose, poetic and dramatic works and to give in-depth knowledge about the features of artistic style.

LECTURE № I

THE THEME: THEORY OF TRANSLATION OF LITERARY TEXTS

PROBLEMS FOR DISCUSSION

1. Early origin of translation theory
2. Development stages of literary translation
3. Style of literary translation

Key words: translation, impressed, transformation, transcription, identical text, recontextualized, target language

According to Encyclopedia Americana, translation “is as old as written language”. It can be traced back to 3000 B.C., according to literary historians. Assyrian Emperor Sargoan made proclamations about his adventures in Assyrian. Because the vast Assyrian empire spoke several languages, the emperor's proclamations were translated into all of them. This is said to be the first formal translation attempt. Hammurabi's proclamations as ruler of Babylon in 2100 B.C. were also translated into several languages. Besides these, "Fragmented versions of the old Sumerian Gilgamesh Epic have been found in four or five Asiatic languages of the 2nd millennium B.C.". It is possible that these were read in their original languages by early Biblical authors and The Iliad's poet. However, the Rossetta stone writing of 200 B.C. is now regarded as the most important ancient translation model. The ideas expressed in the Egyptian language using the hieroglyphic and demotic scripts were translated into Greek using the Grecian script.

The ancient Romans made significant contributions to translation. Translation, according to Eric Jacobsen, is a Roman invention. The Romans were so impressed by their Greek neighbors that the majority of them learned Greek. It is thought that a number of works could have been translated from Greek into Latin in ancient times. Around 240 B.C., the Greek slave Andronicus translated The Odyssey into Latin, becoming Europe's first recorded translator.

Following the Greeks and Romans, it was the Arabs who promoted translation the most. Many books on algebra, geometry, medicine, music, chemistry, and logic were translated into Arabic from Sanskrit

in the eighth, ninth, and tenth centuries. During this time, a group of Syrian scholars translated the works of Aristotle, Plato, Galen, Hippocrates, and others into Arabic. As a result, Baghdad came to be recognized as an important center for learning and translation.

English was used as a debased language only fit for translations after the Norman conquest of 1060 until Chaucer. During the 15th century, English literature was revitalized. However, it also gave birth to a slew of significant translations. William Caxton, better known as the printer's inventor, was also a prolific translator. Etienne Dolet was the first to formulate a translation theory that advocated sense for sense translation in the 16th century, which was marked by a serious theory of translation. Dolet's theory was followed by George Chapman, who translated Homer, and his translation captured the spirit of the original. To add immediacy, contemporary idiom and style were used. During the 16th century, Martin Luther was the most influential figure in the field of translation. He established the basis for modern English usage in translation. Translation became important in Renaissance Europe. It was no longer regarded as a cheap imitation or as a secondary activity.

The term "translation" is derived from the Latin *translatio* (which is derived from *trans-* and *fero*, the supine form of which is *latum*, and means "to carry across" or "to bring across"). The generic term translation encompasses several meanings, including alteration, change, conversion, interpretation, paraphrasing, rephrasing, rewording, transcription, transformation, and transliteration, while the specific meanings include translating, rephrasing, interpretation, rendering, and decoding.

Translation is the process of converting an original or source text into a text in another language. According to Larson, translation is the process of transferring the meaning of the source language into the receptor language. This is accomplished by using semantic structure to transition from the form of the first language to the form of a second language. Meaning is being transferred and must remain constant. Translation can be defined linguistically as "the replacement of textual material in one language (SL) by equivalent material in another language," according to J.C. Catford. According to A. Lilova, "Translation is a specific oral or written activity aimed at the recreation of an oral or written text (utterance) existing in one

language into a text in another language, accompanied by keeping the invariance of content, qualities of the original and author's authenticity".

"To translate, one must have one's own style, for otherwise the translation will have no rhythm or nuance, which come from the process of artistically thinking through and molding the sentences; they cannot be reconstituted by piecemeal imitation," writes Paul Goodman in *Five Years: Thoughts During a Useless Time*. The problem of translation is to retreat to a simpler tenor of one's own style and creatively adjust this to one's author". The term "style" can refer to a specific use of language that serves specific rhetorical or communicative goals and is "motivated" by these goals in terms of syntactic formulation, lexical choices, and textual qualities.

Sreedevi K. Nair describes translation steps as having two significant phases, two stages: the first, in which the translator assumes the position of a reader, and the second, in which he assumes the position of a writer.

To determine the meanings of the language code used by the original author, the translator applies his personal preferences and affinities to the reading phase or text analysis phase. Throughout the reading or text-analyzing process, the translator locates the meaningful parts of a text and gives them significance that may or may not have been intended by the original author. During the writing phase of the second stage of the translation process, the translator assembles meaning, which leads to sense production.

Literary translation can take many different forms, which vary from scholar to scholar. Traditional theorists divided translation into two categories: literary translation and non-literary translation. Literary translation is the translation of literature with both sense and style in mind. In nonliterary translation, the emphasis was on sense. The translation was meant to be "sense for sense," rather than "word for word." In literal translation, a word serves as the translation unit because it is primarily concerned with the level of words. Literal translation is sometimes defined as the process of translating each word in the source text into the target language one at a time. In a literary translation, G.E. Wellworth says, "what is required is the re-creation of a situation or cohesive semantic block in the new language in terms of the cultural setting of that language". The translator

decodes the motive of the SL text and re-encodes it in the TL text in literary translation. In other words, the TL text recontextualizes an SL text. That is why literary translation, according to Chandra Sekhar Patil, is a transplantation of experience from one linguistic plain to another. The following is an example of literary translation: The first point to make is that translation is a literary work. The second reason is that even if ten people translate the same text, their translations will differ noticeably, as if they followed a similar pattern. The third point is that different translations of the same work are obviously different depending on the creators' literary traditions, the nature of the original being translated, the school to which they belong, and other factors.

Literary translation is far more difficult and complex than other types of translation. Every work of literature is influenced by the literary and cultural traditions of the language in which it is written. Its sentences are closely related to the language itself and are deeply ingrained in the people's customs and way of life. Words have a lot of connotative meaning. The implied and inferred meaning in a literary text is just as important as the explicit meaning. The translator must be prepared for any interpretation that may occur.

Literary translators owe duties to both their authors and their readers. He must, however, maintain the original's form, content, style, and spirit. He must ensure that his translation adheres to the target language's literary and linguistic traditions. As a result, a literary translator bears a greater obligation than any other translator. He appears to be a conduit through which great literary works cross linguistic and cultural boundaries.

Comprehension questions

1. According to Encyclopedia Americana, translation "is as old as written language". Literary historians have been able to trace it back to 3000 B.C. How do you know this?
2. According to Encyclopedia Americana, translation "is as old as written language". What does this mean for translation work?
3. What languages do the Fragmented versions of the old Sumerian Gilgamesh Epic exist in?
4. What is the most important model of ancient translation?
5. Who was the first translator whose name is recorded in Europe?

6. How did Arabic translations of Greek texts lead to the development of algebra, geometry, medicine, music, chemistry, and logic in the Middle Ages?
7. What subjects is the translation of theory and practice based on?
8. What is the subject matter of the theory of translation?
9. What are the main directions in the history of translation?
10. What are the main types of translation?

LECTURE № II

THE THEME: LITERARY TRANSLATION AND THE DEVELOPMENT OF LITERARY TRANSLATION IN UZBEKISTAN

PROBLEMS FOR DISCUSSION

1. Connection between literature and translation. Literary translation.
2. Development of literary translation in Uzbekistan

Keywords: lexical problems, grammatical and stylistic problems of translation literary translation, cultural problems of the text

Translation, which has long been ingrained in the history and culture of the world's peoples, is one of the forms of creative activity that has evolved over time. By translating words or phrases from one language into another, people can communicate ideas and learn about each other's cultures, customs, and traditions. Translation has aided in the establishment of international commercial, political, and cultural collaboration. This paved the way for the comprehensive establishment of states. That is why translation and interpreting are so highly valued in the language industry today.

Literature and translation have always evolved in tandem. International literature has been incorporated into other cultures through translation, allowing one country to learn about the spirituality and traditions of another. Translation is essential for introducing international literature into our lives and fostering intercultural understanding. The essence of the translation process is to find alternate ways to express a different language in order to maintain the coherence and integrity of the form and substance expressed in the original. One of the most important criteria for an effective translation is choosing the most alternate and appropriate option from the many available for providing the original content in a different language.

It takes creativity and deliberate effort on the part of the translator to locate and select the appropriate language tool. When translating scientific and sociopolitical literature, which is inextricably linked to the expressiveness of language, a few artistic and creative difficulties must be considered. The preface to the first volume of

"Samples of Uzbek Classical Literature," published in 2003, discusses the origins of Uzbek literature (in general, ancient Turkic literature). The written literature of Uzbekistan is thought to be best studied not from the 10th century - "Kutadgu bilig" - but from the beginning of AD, as there has been a distinct turn in the literature since the fifth century. This unequivocally supports the claim that Uzbek literature is among the world's oldest. From this vantage point, we felt it was critical to focus on two issues when researching the history of Uzbek literature translations into English. Our literature has not been translated into English or other languages in a systematic manner up to this point. In fact, demanding a plan is incorrect because creation is impossible to plan, and translation is a creation. For a variety of reasons, literary days in general, or the anniversaries of any particular writer or poet, have frequently been translated. A critical responsibility is to translate deserving examples of our classical and modern literature into foreign languages and widely distribute them on the Internet, where the essence of our national spirituality is vividly embodied in art. Without a doubt, such a reliable record will inspire writers and play a significant role in the translation of our creative works into other languages.

Alisher Navoi is naturally associated with the first English translations of Uzbek literature. E. Fitzgerald translated the great thinker's epic "Lyson ut-tayr," which was published in Boston, USA, in 1899. Canadian translator Harry Dick collaborated with Uzbek translator N. Kambarov to translate the written description of the same work into English. In the United States, Robert Deverux translated Alisher Navoi's "Muhokamat ullug'atayn" into English in 1966, while American professor W. Firman translated the renowned poet's epic "Sab'ai Sayyar" into English. The Vatan Society of Uzbekistan published Margaret Bettlin's translation of Alisher Navoi's proverbs into Latin in 1988. A ghazal, a rubai, some proverbs by Alisher Navoi, and a passage from the epic poem "Farhod and Shirin" are all included in the English collection "Uzbekistan talks," which was published in Tashkent in 1961.

Temur's Statutes, a documentary, historical, artistic, and autobiographical work in the Amir Temur genre, was one of the first works translated into English. Pirimkul Kadyrov, one of Uzbekistan's most well-known authors, reflects on this in his essay titled "The

Importance of Temur's Rules in the History of Our Spirituality," and emphasizes that it should be interpreted as a heroic epic written in Turkic. The work's small size suggests that its significance cannot be contained in a multi-volume novel. According to the author, "Temur's Statutes" are among the greatest historical, literary, and linguistic monuments to have appeared on Uzbekistan's territory in the last six centuries.

British academics were interested in "The Rules of Timur" in the seventeenth century, which improved our writing and made our nation known to the outside world. While in India, a British orientalist named Major Devi learned about Abu Talib al-Persian Husseini's version of Timur's Statutes. Oxford published it in 1783. This publication greatly aided the spread of "Temur's Statutes" throughout the world.

"Boburnoma" by Zahiriddin Muhammad Babur also contributed significantly to the global dissemination of Uzbek literature. Dilbarkhon Ahmedova, a PhD student at the University of Washington, provides comprehensive information on the English translation of this unusual work in a detailed article titled "Boburnoma in English" that appeared in the August 15, 2008 edition of the Uzbek Literature and Art newspaper. The English orientalists J. Leiden and W. Erskin released the first English translation of the Boburnoma in 1826. A copy of the Boburnoma was acquired by renowned orientalist H. Beverij in Hyderabad, and he published it in facsimile form in London in 1905. This facsimile copy's English translation took a lot of time and effort from his wife, Annetta Beverij.

The third translation of "Boburnoma" was completed in 1993. The 18th edition of the Turkish Journal of Turkish Studies, published once a year at Harvard University in the United States, included an article by Zahiruddin Muhammad Babur Mirza. Three years later, in 1996, a second round of illustrations and maps were added to the translation under the title "Boburnoma: Memoirs of a Prince and Emperor Bobur," which was published by the Smithsonian Institution at the Arthur M. Sackler Gallery in Washington, D.C. In 2002, the Modern Library in New York published the third edition of Boburnoma.

By examining translations of Uzbek literature into English, one can be certain that Uzbek literature, both classical and modern, is rich in profound and sophisticated works. It will always be critical to

promote it and translate it into languages other than English. The scholar and translator Pasha Ali Osman Goethe's translation of Faust from German into Uzbek was a significant literary development. Several foreign works are currently being translated into five languages at the Samarkand State Institute of Foreign Languages' translation school. Uzbek authors' works are also being translated into other languages such as Russian, English, Chinese, and Korean.

Associate Professor Ilhom Tukhtasinov, rector of the Samarkand State Institute of Foreign Languages, deserves special mention for his translation work in this context. Over the years, I. Tukhtasinov has actively translated excerpts of Uzbek literature into English. Over the next two years, Omon Muminov and Oybek translated "Navoi," while U. Yuldashev translated and published "Shum bola," or "A Naughty Boy," by Gafur Gulam. Organizing the translation, editing, and publication of such substantial and important examples of our classical literature has, of course, not been easy. The first step in preparing them for publication was to establish collaboration with international experts. The American Kristin Smart, in particular, edited the English version of the book "Navoi." Ghafur Ghulam's humorous and insightful "Shum bola" story is a wonderful example of Uzbek children's literature. Translating into another language is extremely difficult, and it takes a translator with the eloquence of Ghafur Ghulam, excellent English language skills, and knowledge of English children's literature to do it well. Mark Twain's "The Adventures of Tom Sawyer" and "The Adventures of Huckleberry Finn" must have been read in English by the translator as well. These books influenced Ghafur Ghulam's short story "Shum bola," according to the explanation. Elise Britten, an American scholar, edited the English version of A Naughty Boy to ensure that it was clear enough for English-speaking readers. The English text is a little simplistic, akin to children's language, and words and phrases are not explained, according to professionals who have reviewed the translation.

Since the publication of Abdulla Kadyri's novel "Days Gone By" by the creative team led by I. Tukhtasinov, more than a dozen examples of our modern and ancient literature have been prepared for publication in foreign languages, particularly English. To be more specific, this type of translation and collaboration has recently continued. Abdulla Kadyri, the father of Uzbek novels and a

prominent figure in Uzbek literature, wrote the novel "Days Gone By," which was translated into English by Mark Edward Reese, an American cultural researcher. Reese visited the Uzbek State University of World Languages on April 29, 2021. This demonstrates that translations from Uzbek into English have advanced as well.

Furthermore, Utkir Khoshimov's works may be the best for investigating lexical, grammatical, and stylistic issues with translations. Aznaurova et al. (1989) classified general translation issues into three categories: lexical, phraseological, and grammatical issues in English-Uzbek and Russian translations. They also divide each problem category into smaller groups. For example, lexical issues in translation can be divided into three categories: complete lexical correspondences, incomplete lexical correspondences, and the absence of lexical correspondences. It is possible that the same issues will arise when translating from Uzbek to English. Therefore, if the book "Life Affairs" by Utkir Khoshimov is chosen for translation, we may run into the issues that are listed in Anzaurova's textbook for translation studies, "Translation - Theory and Practice."

To provide word-for-word, literary, or semantic translations, translators must not only have a large vocabulary but also be familiar with Uzbek culture and traditions. Furthermore, we can infer that the majority of these issues are typically influenced by the culture of the language by examining the specific difficulties and challenges of translating stylistic devices or other lexical issues, as well as knowing the background of literary translations from Uzbek into English. We can conclude from examining the translation process that translations from Uzbek into English or other foreign languages differ greatly due to the unique characteristics and idiosyncrasies of those languages. It goes without saying that the translation process necessitates accurate and adequate content performance. At the same time, a translator must have not only language proficiency but also a thorough understanding of cultural diversity, a specific vocabulary, and an understanding of both national and global perspectives. Last but not least, translating from one language to another is sometimes regarded as a difficult procedure that necessitates a high level of professionalism and dedication on the part of the translator. Considering the examples above, it is important to remember that a translator must have a solid

terminology foundation as well as lexical, phraseological, and stylistic understanding of the languages they are translating.

Comprehension questions

1. What is the difference between translation and interpretation?
2. What are the benefits of translation?
3. What is the difference between a translation and a transcription?
4. How do you determine which translation option to choose from?
5. How do you choose the most appropriate translation option?
6. What is the translation process like?
7. What qualities and skills are required for success as an interpreter in the field?
8. What are the main features of the nature of translation?
9. What linguistic and extralinguistic aspects of translation do you know?
10. What does an interpreter need to resort to his visual perception?

LECTURE № III

THE THEME: FUNCTIONAL STYLES AND TRANSLATION

PROBLEMS FOR DISCUSSION

1. Functional style, register: definition
2. Translating scientific and technical style
3. Translating journalistic (publicistic) style

Key words: language, speech functions, interpersonal function, modality in translation, expressive function, phatic function, conative function.

A translator must deal with a wide range of texts in various styles and registers. The term "style" has several definitions. First, it refers to the text's how, or the manner in which something is said, done, or expressed (elevated, or bookish, neutral, and low, or colloquial styles). Second, the combination of distinctive features of literary expression, execution, or performance that characterize a specific school, person, or other entity (Byron's style, baroque style). Third, the term "style" is frequently a contraction for "functional style," which is a language variety specific to a specific social sphere and distinguished by a distinct dominant function.

The concept of functional style was developed in Russian linguistics (V. Vinogradov, M. Kozhina, D. Shmelyov et al.) and Czech linguistics (B. Gavranek, V. Mathesius, and others). Linguists in the United States and the United Kingdom use the term 'register,' which is similar to functional style in meaning. The register is defined as the language, grammar, and words used in specific situations. There are several classifications of functional styles. Linguists typically distinguish between colloquial style, journalistic (publicistic) style, scientific and technical style, and official or bureaucratic style. Except for the everyday colloquial style, they are all represented by informative texts that serve an informative function. The status of literary style, or imaginative literature style, is debatable. Also disputable is the style of advertizing, as well as colloquial style.

All styles are subdivided into substyles and genres. They can be of written and oral forms. A translator has to know not only special

features of each style, but also the differential peculiarities of a style in the source and target languages.

The primary purpose of scientific and technical writing is to inform. A scholarly, scientific, or technical author's main goal is to convey logical information and demonstrate its novelty and significance. This style is used in the fields of science, humanities, and technology. Scientific and technical substyles include scientific, technical, instructional (educational), and popular science substyles. The substyles are divided into genres such as monograph, manual, textbook, article, report, technical description, discussion, and so on.

Preciseness, clear logic, compressive character, impersonality, and formality are characteristics of scientific and technical style.

Preciseness is a fundamental characteristic of scientific and technical texts, and it must be strictly maintained in translation. To accurately render the content of the text, a translator must be fully aware of what s/he is translating. Terms must be given special consideration. It is not enough to know the term's equivalent to translate precisely. It is critical to understand the precise position of the concept denoted by the term in relation to other concepts. As a result, translators in science and technology must specialize in a foreign language and a specific subject field. Linguist translators and engineering translators are the two types of translators. The former usually necessitates a thorough understanding of the subject matter, whereas the latter necessitates excellent language skills.

Even for an experienced translator, searching for interlingual equivalents in specialized translation takes time. As a result, term banks, or terminological data banks, arose in the mid-1960s and early 1970s, which are systems for storing specialized vocabulary in electronic form. Commercial term banks are available (TERMIUM, for example, is available on CD-ROM). The precision and dependability of a scientific text are also established through references and citations. N. Razinkina, a Russian style researcher, compared references to currency, which scientists use to repay their intellectual debts to their predecessors. The bibliography is regarded as a type of social control over the scientific value and reliability of research results.

References in the source language and foreign languages are retained in their original form in the target text, so that the receptor

does not search for a non-translated book thinking it has been translated. A translator keeps untranslated quotations in a third language for the same reason. (However, for the convenience of the receptor, the translator may do a quote translation in parentheses, footnotes, or after-text commentaries.) The translation of units of measurement is determined by the system in which they are expressed. Weights, measures, and quantities are usually retained in the metric system. When expressed in imperial units (miles, pints, pounds, etc.), they are typically converted to metric units.

Clear logic is achieved through a system of logical connections and interrelations. A stock of linking phrases will help a translator make a connection between a point in the past and future, to refer a receptor forward or back. For example, *As we will see... – Ko'rib turganimizdek ... As I said earlier... - Avval aytganimdek ...* Linking phrases help to develop a point (*Moreover... – Bundan tashqari ... Despite this... - Bunga qaramasdan ...According to our estimates,... - Bizning taxminlarimizga ko'ra ...*)

A specialized text tends to emphasize thematic components by various means because the theme serves as a linking element between what has been said in the text and what will follow (new, rhematic element). English texts, though, often manifest their implicit character and do not verbalize the thematic component of the sentence. Therefore, a translator has to extend the sentence by adding an implied thematic element: *The fundamental principles of alternating current are presented in this chapter. Included are the basic principles of some alternating current machines. – O'zgaruvchan tokning asosiy tamoyillari ushbu bobda keltirilgan. Ba'zi o'zgaruvchan tok mashinalarining asosiy tamoyillari kiritilgan.*

Logical enumeration of classification in a scientific text is a matter of graphical hierarchy: first come Roman numerals (*I, II*, etc), then Arabic numerals (*1. 2.*), then, if necessary, Arabic numerals with a parenthesis: *1), 2)*, followed by capitalized letters (*A, B*), lowercase: *a, b*, or lowercased letters with parenthesis: *a), b)*. It is advisable not to change the hierarchy of enumerating elements, since a different order will seem illogical. In marking the enumeration, the translator (like the author) should be consistent: the numeral *I* implies the numeral *II*. If the text receptor sees only the numeral *I*), not to be

followed by the numeral 2), s/he might be confused. After saying (or writing) *a*, it is necessary to say (write) *b*.

Economy and compressive character of the text. A scientific text must provide a reader with maximal information within a minimal time period and with minimal effort. This stylistic feature is achieved with lexical and grammatical means, such as: using compressive structures, like attributive clusters, Complex Subject (*these devices were proved to be sufficiently reliable*), Complex Object (*assume this to make...*), reduced adverbials (*if found*), article ellipsis (*General view is that...*); abbreviation (*PC = personal computer; CD-ROM = Compact Disk-Read-Only Memory; NC = Norton Commander*).

A translator must decipher all abbreviations in the original (using every available dictionary and reference book) and render them in accordance with the standards. If there is no standard abbreviated form in the target language, the form is given in its entirety. The untranslatable abbreviations are kept in the source language. Impersonality is a measure of how much the text's producer avoids referring to himself/herself or the receptor. Such evasion is far more common in written texts than in spoken texts, and in Russian than in English. The use of impersonal and indefinite structures, passive constructions, infinitive clauses, and so on creates the impression of an impersonal and objective style. *Several experiments were carried out. – Bir nechta tajribalar o'tkazildi.*

As has been mentioned, in English texts a smaller degree of impersonality is acceptable, as compared with Russian. This results in a more frequent usage of personal pronouns (I, we, you) in English. Such sentences are often translated from English into Russian by infinitive clauses or impersonal constructions: *If we introduce an extra member... - Agar qo'shimcha a'zoni tanishtirsak*

Formality. This characteristic stems from the author's preference for avoiding connotative words in scientific texts. However, research by N. Razinkina and other linguists has shown that English scientific text contains expressive elements that differ significantly from Russian style. Metaphors and vivid similes are common in English scientific texts: *Many of us enjoy grammatical gymnastics*. Because this feature differs so greatly between English and Russian, translators generally leave out metaphors in Russian translations in accordance with the rule of functional equivalence.

TRANSLATING JOURNALISTIC (PUBLICISTIC) STYLE

The phrase "publicistic style" was coined by Russian linguists. Foreign researchers use terms such as 'journalistic language,' 'news media language,' 'newspaper language,' 'broadcasting language,' and so on. This style incorporates newspaper, journalistic, oratorical, and propagandist substyles (also known as styles). Each substyle has its own genre. Editorials, news stories, chronicles, reports, and summaries are examples of newspaper substyles (e.g., weather broadcasts, sports results, etc.). Commentaries, comic strips, analytical articles, pamphlets, reviews, and essays are examples of journalistic substyles. Speeches, sermons, and orations are examples of oratorical substyles. And the propagandist substyle implies slogans, proclamations, appeals, promotions, and commercials - though the latter is now referred to as a new advertising style.

The publicistic style is distinguished by standardization and expressiveness. These features serve two basic functions: to inform the readership as quickly as possible, which necessitates the use of ready-made phrases, or clichés, sometimes referred to as *journalese* by journalists. The need to influence public opinion leads to expressiveness. The two tendencies are in constant conflict - this is the distinguishing feature of newspaper and journalistic substyles, which will be discussed here first and foremost.

Expressiveness can be detected in lexical characteristics of newspapers, magazines and broadcasting, and also in headlines.

English mass media are abundant in connotative colloquial words and phrases, even slang: *eyesore*, *blackleg*, new words (*drunk-driving*, *think-tank*), abbreviations (*champ* for 'champion', *E. Germans* for 'East Germans'). Metaphorical and metonymical associations are not infrequent, especially those connected with sports: *An industrial port ... received a serious blow...* (*Vladivostok News*); *Mortgage lenders call for curbs on 'low start' advertisements* (*The Daily Telegraph*). Epithets sometimes accompany nouns (*strenuous political activity*, *aggressive grain exporters*, *the crystal-clear waters*).

Though expressive, most metaphors in newspapers are trite and commonplace: *We have also suffered the virtual death of such vital industries as machine tools, motor cycles, and shipbuilding.* (*The Guardian*). It concerns both languages, English and Russian.

English and American journalists take liberties with well-known public figures, calling them by nicknames (*Old Fox*, the nickname of Adenauer, *Gorby*, Gorbachev, *Rocky*, Rockefeller, *Ike*, Eisenhower), shortened names (*Bill Clinton*, *Jimmy Carter*; *FDR* – *Franklin Delano Roosevelt*, *JFK* – *Jack Kennedy* – *John Fitzgerald Kennedy*). Most of these short forms and all the nicknames are translated into Russian in full form, since Russian readership feel disrespect with these types of names.

Expressiveness of English and Russian headlines is based on different criteria. The English headline includes more colloquial words than a Russian headline. Even if an article may be very serious and informative, the headline, to catch the reader's attention, may contain slang: *Scramble to Unseat the Confident Mrs. Bain* (*The Guardian*).

There is a standard for featuring numerals in newspaper articles and headlines. In the English text, whole numbers below 10 are spelled out, figures are used for 10 and above. In the Russian text we may find a figure in any case: *в 5 км от берега* – *five kilometers off-shore*. In headlines, however, numerals are not spelled-out: *3 Die in Ambulance Crash*.

One particular issue is translating English headlines. Some of the headlines' features have already been mentioned. Another feature is that some articles may have multiple headlines of varying levels: headline, lead, and 'catch words' in the text.

A headline summarizes and draws attention to the story. It is often elliptical: auxiliary verbs, articles and even the sentence subject may be reduced. This presents a particular difficulty in translation. Headlines are normally translated only after reading the whole article, so that the translator is able to restore the subject: *Fury at City Bus Cowboys*. The article tells us about Manchester's bus passengers coming out on the streets in protest against bus chaos. It is this thematic component that is missing in the headline. Hence the translation: *Shahar avtobuslaridan g'azablangan Manchester aholisi yoki Manchester aholisining shahar avtobuslaridan g'azablangani*.

Most often verbs in headlines are in the so-called present historical tense: *Salvador Rebels Take Battle Beneath Streets*. If the event described in the headline was completed in the past, the verb is translated in the past form: *Salvador isyonchilari ko'chalar ostida jang*

qilmoqda. *Повстанцы Сальвадора начали войну под землей.* In case the event is not et finished, the verb is translated with the present form: *Mutual Distrust Threatens Yugoslav Peace Accord.* – *O'zaro ishonchsizlik Yugoslaviya tinchlik kelishuviga tahdid solmoqda* *Взаимное недоверие угрожает подписанию мирного соглашения в Югославии.*

To express a future event, the infinitive can be used in English: *Iraqi Minister to Visit Moscow.* – *Iroq vaziri Moskvaga tashrif buyurdi* *Министр Ирака собирается отправиться с визитом в Москву.*

The lead is the first paragraph of the article. It both summerizes and begins to tell the story. The lead answers *Who? When? Where? Why? What? How?* Some ears ago the demand was that the lead consist of one sentence only, which required its partitioning in translation. Now the lead may include two or three sentences.

In the English text, "catch words" are used as small paragraph titles. However, their application is purely psychological. They do not summarize the paragraph; they are meaningless when taken out of context. They are simply expressive words taken out of context to draw the reader's attention and convince the reader that the paragraph is not too long to read. As a result, these 'catchy' titles are not translated.

Comprehension questions

1. What is the difference between a style and a register?
2. What is a translator's style?
3. What is functional style?
4. Can a translator know the main features of each style?
5. What is the main function of the scientific and technical style?
6. What is the difference between scientific and technical style?

Translate the extract from The Sketchbook by Washington Irving.

The baron had but one child a daughter; but nature, when she grants but one child, always compensates by making it a prodigy; and so it was with the daughter of the baron. All the nurses, gossips, and country cousins, assured her father that she had not her equal for beauty in all Germany; and who should know better than they? She

had, moreover, been brought up with great care under the superintendence of two maiden aunts, who had spent some years of their early life at one of the little German courts, and were skilled in all branches of knowledge necessary to the education of a fine lady. Under their instructions she became a miracle of accomplishments.

Translate the extract from the novel “Sisters” by Askad Mukhtar.

The widow of the workman Sabir how Anakhon was called in the day when to call a woman by her name was a mark of undue respect. But in the past few years this name became one of the most honoured in Naimancha. Plain with a clay roof, Anakhon's house at the corner of two streets attracted the attention of all the women in the block. Some looked at it with pride and hope, others with caution. The women who visited this house went about with paranjah, while some had bobbed hair and wore red kerchiefs on their heads. Jurakhon, the woman judge, who was known throughout the city was also seen here. Anakhon lived with her two daughters. Life for her was an uphill struggle and she was barely able to make ends meet, but the order and cleanliness about the house was always exemplary.

LECTURE № IV

THE THEME: BASIC TYPES AND METHODS OF TRANSLATION

PROBLEMS FOR DISCUSSION

1. Consecutive interpreting
2. Simultaneous interpreting
3. Several methods for translation

Key words: interpretation, simultaneously, utterance, syntactic structure

There are numerous distinctions between translation and interpretation. The focus of translation is on written content. It necessitates a high level of precision and can be time-consuming to produce. Interpretation is concerned with the spoken word and is provided immediately. It values comprehension and communication over perfection.

The primary distinction between interpretation and translation is the medium used: interpreters orally translate spoken language, whereas translators translate the written word. Translators and interpreters require slightly different skill sets, but they both require a deep cultural and linguistic understanding, expert subject matter knowledge, and the ability to communicate clearly.

While the terms are often cited interchangeably, understanding the distinctions between these closely related linguistic fields is essential when choosing the service you need.

Interpretation

Interpretation is a service that is provided in the present. It is delivered in real time, either simultaneously (simultaneous) or immediately after the original speech (consecutive), with no assistance from scripts, dictionaries, or other reference materials. Professional interpreters must transpose the source language (the language to be translated) within context, retaining its original meaning while rephrasing idioms, colloquialisms, and other culturally specific references in ways that the target audience can understand. The only

resources available to an interpreter are experience, a good memory, and quick reflexes.

Interpreters work on live translation projects such as conferences and meetings, medical appointments, legal proceedings, live TV coverage, and sign language.

Translation

The most significant distinction between interpreters and translators is that most professional translators use computer-aided tools in their work. This entails converting the source content into an easy-to-work-with file type, applying a translation memory (TM) to the text to automatically translate anything the tool has previously translated, and filling in the gaps from scratch. To ensure quality, the translator may consult glossaries and translation style guide templates as they go through each section of text. Finally, they'll have another linguist proofread the translation before converting the final written document back into its original format to ensure the best possible match.

Translators work on any written information: websites, print, video subtitles, software, and multimedia.

CONSECUTIVE INTERPRETING

The first conference interpreters used consecutive interpreting, which meant that they delivered their translation after listening to the speaker, leaving some time between the source language text and the translation. The interpreters worked in pairs, each into his or her mother tongue. When the speaker finished speaking at the League of Nations, interpreters went to the rostrum to deliver their translation. Because it was considered impolite to interrupt a speaker during a speech, the interpreters developed a technique of consecutive interpreting with note-taking.

After reviewing their own and their colleagues' writing pads, two Geneva conference interpreters, J.-F. Rozan and J. Herbert, concluded that, while each interpreter had his or her own style of writing, there was something common to all the notes reviewed. This gave rise to suggestions for aspiring interpreters on how to take notes in order to memorize the message and avoid interrupting the speaker. Unlike shorthand, an interpreter's note-taking or speedwriting system does not record speech word for word. It is based on the conceptual

representation of the message utterance by utterance and aids in identifying the speaker's main idea. The following are the main note-taking principles: •

only key-words and the so called ‘precision’ words (i.e. words conveying unique information, e.g., proper names, statistics, etc.) are put down;

- words are contracted (vowels are omitted, the so-called Arabic approach);
- special symbols are used;
- the syntactic structure has a vertical progression:

Subject group

Predicate

Object

Object (homogeneous parts of the sentence are written one under the other).

The “sentence-by-sentence” interpreting often found in liaison and community interpreting is not regarded now as ‘true consecutive’. Liaison interpreting takes place in spontaneous conversational settings, while community interpreting is typical of the public service sphere.

These days consecutive interpreting is used mostly in bilateral contacts, to serve only two languages.

Interpreting may take place in two directions when the interpreter has to work for both language participants. This is a two-way, or bidirectional, translation (interpretation) and it requires a special skill of switching the languages to speak to, suppose, a Russian participant in Russian and to an English participant in English and not vice versa. A one-way interpreting means translation from one language only and is usually employed for summit meetings.

There is a sub-variety of the consecutive interpreting, known as postponed consecutive interpreting. This is a translation which is not performed in the presence of the participants, but which is dictated from the interpreter’s notes into a dictating machine or typed, in case the participants have understood the speaker but want to think over the discourse to take appropriate decisions on it.

Consecutive interpreters are also called linear interpreters, for their translation is in line with the source text unlike simultaneous translation that overlaps the original speech.

1. SIMULTANEOUS INTERPRETING

Simultaneous interpreting, i.e. interpreting almost immediately as the speaker produces the text (the interpreter can lag behind the speaker not more than 2 or 3 seconds), came into life much later, at the Nuremberg trials (1945-1946) and Tokyo trials (1946-1948) of war criminals, though some attempts had been made in the late 1920s and the early 1930s.

Simultaneous interpreting gained traction at the United Nations, ushering in the era of multilateral diplomacy. Unlike their predecessors, today's simultaneous interpreters are outfitted with specialized equipment. They work in a special booth, listening to the conference room speaker through a headset and interpreting into a microphone while also watching what's going on in the meeting room through the booth window or viewing projections on the TV screen. Delegates in the conference room use headsets to listen to the target-language version.

At multilingual meetings, simultaneous translation is usually used so that conference attendees can switch their headphones to the appropriate language channel. Simultaneous interpreting is a physically demanding job. It necessitates intense concentration. The interpreter's speech tempo should be adjusted to match that of the speaker. Listening, speaking, switching to another language, and compressing information are all displayed at the same time. Because of the human ability to anticipate and forecast what will be said in a few minutes, simultaneous interpreting is possible. To do so, one must be well-versed in the subject matter under consideration. Because the work of a simultaneous interpreter is so intense and the conditions are so harsh, interpreters are usually rotated at the microphone every 20 or 30 minutes.

Simultaneous translation is not limited to the special booth. There is also whispered interpreting, which involves the interpreter sitting between the participants and whispering his or her translation to them. In a business meeting, this type of translation is frequently used. The simultaneous interpreter can obtain the source text in

written form, but this does not make his/her job any easier because the interpreter must perform three tasks at the same time: read, listen, and interpret. It is a difficult task because the interpreter must keep an eye out for the speaker deviating from the text.

Despite the fact that several translation methods have been proposed, none of them can produce a significantly good translation. The translator uses a combination of these methods during the translation process, depending on the type of source language text. The following are some of the methods mentioned by Peter Newmark in his 'A Textbook of Translation':

Word-for-word translation:

Interlinear translation is frequently used to demonstrate this, with the target language words appearing immediately after the source language words. The source language word order is preserved when translated out of context, and the words are translated singly by their most common meanings. Cultural terms are translated literally. The primary use of word-for-word translation is to understand the mechanics of the source language or to interpret a difficult text as part of a presentation process.

Literal translation:

The source language grammatical constructions are converted to their nearest target language equivalents, but the lexical words are translated separately and out of context. This denotes the issues that must be resolved prior to translation.

Faithful translation:

Within the constraints of the target language's grammatical structures, a faithful translation attempts to replicate the original's precise contextual meaning. It 'transfers' cultural words while retaining the translation's degree of grammatical and lexical 'abnormality' (difference from source language norms). It makes every effort to remain completely faithful to the source language writer's intentions and text realization.

Semantic translation:

The only difference between semantic translation and faithful translation is that semantic translation must consider the aesthetic value of the source language text, sacrificing 'meaning' where appropriate so that no assonance, word-play, or repetition jars in the finished version.

In addition, less important cultural words may be translated by culturally neutral third or functional terms but not by cultural equivalents. Other minor concessions may be made to the readership. The difference between 'faithful' and 'semantic' translation is that the former is rigid and dogmatic, whereas the latter is more flexible and allows for the translator's intuitive empathy with the original.

Adaptation:

The 'hest' translation style is used here. Themes, characters, and plots are typically preserved, and the source language culture is converted to the target language culture before the text is rewritten. Many poor adaptations have resulted from the heinous practice of literally translating a play or a poem and then rewriting it by an established dramatist or poet, but other adaptations have 'rescued' period plays.

Free translation:

Free translation produces matter without the manner, or content without the form of the original. The paraphrase is usually much longer than the original. A so-called "intralingual translation," which is frequently prolix and pretentious and is not actually translation.

Idiomatic translation:

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by favoring colloquialisms and idioms that do not exist in the original.

Communicative translation:

Communicative translation aims to accurately capture the context of the source material in such a way that both the language and the content are acceptable and understandable to the reader.

There are additional translation techniques. The translation of another language into one's native tongue is known as service translation. Although the phrase is uncommon, it is required because the behavior is widespread in most countries. For Penguin Books, E.V. Rieu began translating poetry and poetic drama into simple language. Stanzas are typically converted into paragraphs, prose punctuation is added, original metaphors and source language culture are preserved, but sound effects are not replicated. The meaning of the work can be understood by the reader without a sudden impact. After a careful word-for-word comparison, plain prose translations are

frequently released in conjunction with their original works, giving readers complete and immediate access.

Information translation. This communicates all the information in an informal text, often rearranged into a more logical form of a paraphrase.

Cognitive translation replicates the content of a document written in a source language by converting the grammar of the source language to that of the target language, typically rendering all metaphorical language literal.

Academic translation. This style of translation, which is used at several British universities, turns an original text into a "beautiful" literary-registered form in the target language. It smoothes out a writer's expressiveness with trendy slang.

Literal translation. A professional translator deviates from a literal rendition only when it is clearly incorrect or, in the case of a vocative or instructive text, poorly written. The first step in translation is literal translation. A professional translator will always try to avoid literal translations. Some translation professors believe that the process of creative translation, which entails translating the subtext or, in some cases, the thinking that lies behind the words, is at the heart of the main issue with translation. However, the opposite is true. The sense, not the words.

J.C.Catford defines some broad types of translation in terms of the extent, level and rank of translation:

Full and partial translation. This distinction refers to the amount of syntagmatic source language text provided to the translation process. A text is any passage of language, whether spoken or written, that is being discussed. Depending on the situation, a text can be a single volume, a large library of books, a chapter, a paragraph, a sentence, or a clause. It could also refer to a piece of writing that does not form part of a formal literary or linguistic unit. A full translation entails translating the entire document; all text from the source language is replaced with text from the target language.

Parts of the source language text that are not completely translated are simply transferred to and incorporated into the target language text.

Total and Restricted translation. This distinction is due to the numerous linguistic levels used in translation. Total translation refers

to the most commonly used definition of translation. Translation in which all levels of the original text are replaced with target language content.

Even though total replacement is involved, total translation technically does not mean replacement by equivalents at all levels. Overall, the target language's grammar and vocabulary are equivalent to those of the source language. This replacement involves replacing the source language's phonology and graphology with that of the target language; however, this is not typically done with target language equivalents, so there is no translation at this level.

Using a limited translation Catford refers to the replacement of text in the source language with text in the target language that is similar at only one level, such as the phonological level, the graphological level, or only one of the two grammar and lexis levels.

Comprehension questions

1. What is Interpretation?
2. What is a translation memory?
3. What is the biggest difference between interpreters and translators?
4. What is the difference between shorthand and interpreter's note-taking?
5. What is the primary application of word-for-word translation?
6. What is the difference between a free translation and a literal translation?
7. What is the main difference between translation and interpretation?
8. Which of them is usually made at a higher level of accuracy? Are there any intermediate forms of translation?
9. What types of simultaneous and consecutive translation do you know?
10. Is there any difference between the types of simultaneous and consecutive translation?

LECTURE № V

THE THEME: LINGUISTIC FEATURES OF LITERARY TEXTS

PROBLEMS FOR DISCUSSION

1. Lexical features of translation. Complete lexical correspondences
partial lexical correspondences
2. Absence of lexical correspondences. Types of lexical transformations
3. Levels of grammatical correspondence
4. Morphological correspondence: complete; partial; absence of morphological correspondence
5. Syntactic correspondence: complete; partial; absence of syntactic correspondence
6. Grammatical transformations

Key words: translation, lexical problems, correspondence, transformation, combinability, perception, significance, supplementation, translation, correspondence, morphologic, syntactic, complete, partial, absence of syntactic correspondence.

1. LEXICAL FEATURES OF TRANSLATION

Because of semantic features of language, the meaning of words, their usage, ability to combine with other words, associations awakened by them, and the "place" they hold in a language's lexical system do not always agree. In most cases, the same "ideas" expressed by words coincide, even if the means of expression differ. Because it is impossible to cover all cases of semantic differences between two languages, we will limit this course to the most common features.

The following are the main types of lexical correspondences between two languages:

- I. Complete correspondences
- II. Partial correspondences
- III. The absence of correspondences

1. COMPLETE LEXICAL CORRESPONDENCES

Complete correspondences of lexical units of two languages can rarely be found. As a rule they belong to the following lexical groups.

1. Proper names and geographical denominations;

2. Scientific and technical terms / with the exception of terminological polysemy/;

3. The months and days of the week, numerals.

2. PARTIAL LEXICAL CORRESPONDENCES

Partial correspondences are common when translating lexical units. This occurs when a word in the original language has several equivalents in the language into which it is translated. The following are the reasons for these facts.

1. Most words in a language are polysemantic, and the system of word – meaning in one language does not concur with the same system in another language completely

/ compare the nouns “house” and “table” in English, Uzbek and Russian/. That’s why the selection of a word in the process of translating is determined by the context.

2. The specification of synonymous order which pertain the selection of words. However, it is necessary to allow for the nature of the semantic signs which an order of synonyms is based on consequently, it is advisable to account for the concurring meanings of members in synonymic order, the difference in lexical and stylistic meanings, and the ability of individual components of orders of synonyms to combine: e.g. dismiss, discharge / bookish/, sack, fire / colloquial/ the edge of the table – the rim of the moon; ишдан бўшатмок / адабий тилда /, ҳайдамок /оғиздаги нутқда/, столнинг чети / қирраси/, ойнинг қирраси / чети/.

3. Each word affects the meaning of the object it designates. Not frequently languages “select” different properties and signs to describe the same denotations. The way, each language creates its own “picture of the word”, is known as “various principles of dividing reality into parts”. Despite the difference of signs, both languages reflect one and the same phenomenon adequately and to the same extent, which must be taken into account when translating words of this kinds, as equivalence is not identical to having the same meaning /e.g. compare: hot milk skin on it – қаймок тутган иссиқ сут – горячее молоко с пенкой/.

4. The differences of semantic content of the equivalent words in two languages. These words can be divided into three sub – groups:

a. words with a differentiated / undifferentiated/ meaning: e.g. in English: to swim/ of a human being/ , to sail / of a ship/, to float / of

an inanimate object/; in Uzbek: сузмок/одамлар ҳақида/, сузмок /кема ҳақида/ сув юзида қалқиб юрмок /предмет тўғрисида/; in Russian: плавать, плыть

b. words with a “broad” sense; verbs of state / to be/, perception and brainwork /to see, to understand/, verbs of action and speech / to go, to say/, partially desemantized words /thing, case/.

c. “adverbial verbs” with a composite structure, which have a semantic content, expressing action and nature at the same time: e.g. The train whistled out of the station.- Поезд ҳуштак чалиб, станциядан жўнаб кетди. – Дав свисток, поезд отошёл от станции.

5. Most difficulties are encountered when translating the so called pseudo– international words i.e. words which are similar in form in both languages, but differ in meaning or use. The regular correspondence of such words in spelling and sometimes in articulation / in compliance with the regularities of each language coupled with the structure of word-building in both languages may lead to a false identification /e.g. English moment, in Uzbek- лаҳза; in Russian – момент, важность, значительность/.

6. Each language has its own set of combinability rules. The latter is constrained by the language's system. A language's traditional combinations are generally distinct from corresponding ones in another language. Adjectives present significant difficulties in the translation process, which is explained by the unique ability of English adjectives to combine. Because of differences in semantic structure and valence, it does not always coincide with their combinability in Uzbek or Russian. In English, one adjective frequently combines with a number of nouns, whereas in Uzbek and Russian, different adjectives are used in such combinations. For this reason it is not easy to translate English adjectives which are more capable of combining than their Uzbek and Russian equivalents /A bad headache, a bad mistake -.../қаттиқ бош оғриғи, қўпол хато...; сильная головная боль, грубая ошибка./

A specific feature of the combinability of English nouns is that some of them can function as the subject of a sentence, indicating one who acts, though they do not belong to a lexico- semantic category Nomina Agentis. This tends to the “predicate – adverbial modifier” construction being replaced by that of the “subject – predicate”.

- The strike closed most of the schools in New-York.

- Иш ташлаш натижасида Нью-Йоркдаги мактабларнинг кўпчилиги ёпилди.

- В результате забастовки большинство школ Нью-Йорка было закрыто.

Of no less significance is the habitual use of a word, which is bound up with the history of the language and the formation and the development of its lexical system. This gave shapes to cliches peculiar to each language, which are used for describing particular situations/ e.g. in English “Wet paint”, in Uzbek “Эҳтиёт бўлинг, бўялган”, in Russian “Осторожно, окрашено”.

3. ABSENCE OF LEXICAL CORRESPONDENCES

Realia are words that refer to people-specific objects, phenomena, and so on. To correctly render the designation of objects referred to in the original and the image associated with them, the tenor of life epoch and specific features of the country depicted in the original work are required.

The following groups of words can be regarded as having no equivalents: 1. realia of everyday life – words denoting objects, phenomena etc, which typical of a people / cab, fire – place/; 2. Proper names and geographical denominations; 3. Addresses and greetings; 4. The titles of journals, magazines and newspapers; 5. Weights, linear measures and etc.

When dealing with realia, it is critical to consider the pragmatic aspect of the translation because the "knowledge gained through experience" of the communicative act participants differs. As a result, much of what an Englishman can understand is incomprehensible to Uzbek or Russian readers or experts, having the opposite effect on them. It is especially important to consider the pragmatic factor when translating fiction, foreign political propaganda, and advertisements for exportable articles.

Below are three principle ways of translating words denoting specific realia: 1. Transliteration / complete or partial /, i.e., the direct use of word denoting realia or its roots in the spelling or in combination with suffixes of the mother tongue / cab, дўппи, сандал, изба/;

2. Creation of new single or complex word for denoting an object on the basis of elements and morphological relationships in the mother tongue / skyscraper – осмонўпар, небоскрёб/;

3. Use of a word denoting sometimes close to / though not identical with / realia of another language. It represents an approximate translation specified by the context, which is something on the verge of description/ pedlar – тарқатувчи, торговец- разносчик /.

4. TYPES OF LEXICAL TRANSFORMATIONS

Despite differences in the formal and semantic systems of the two languages, the translator must perform a number of linguistic transformations in order to achieve equivalence. Their goals are to ensure that the text conveys all of the knowledge inferred from the original text while not violating the rules of the language into which it is translated. The following three elementary types appear to be the most suitable for describing all types of lexical transformations:

I. lexical substitution;

II. supplementation;

III. omissions / dropping/

1. Lexical substitution.

1. In substitutions of lexical units words and stable word combinations are replaced by others which are not their equivalents. More often 3 cases are met with:

a) A concrete definition – replacing a word with a broad sense by one of a narrower meaning: He is at school – Он учиться в школе; У мактабда ўқийди. He is in the army – Он служит в армии; У армияда хизмат қилади.

b) Generalization- replacing a word's narrow meaning by one with a broad sense: A Navajo blanket – жун адёл; индийское одеяло.

c) An integral transformation: How do you do – Салом; Здравствуйте

2. Antonymous translation is a complex lexical-grammatical substitution of a positive construction for the negative one / and vice versa/, which is coupled with a replacement of a word by its antonym when translated / Keep off grass – Майса устидан юрманг – Не ходите по траве./

3. Compensation is used when certain elements in the original text cannot be expressed in terms of the language it is translated into. In cases of this kind the same information is communicated by other or another place to as to make up the semantic deficiency:

“He was ashamed of his parents..., because they said don’t” and “she don’t”... /Salindger/ - У ўз ота- онасидан уяларди, чунки улар сўзларни нотўғри талаффуз қилардилар- Он стеснялся своих родителей, потому что они говорили “хочут” и “хотите”(перевод Раи Ковалёвой).

II. Supplementations. A formal inexpressibility of semantic components is the reason most met with for using supplementation as a way of lexical transformation. A formal inexpressibility of certain semantic components is especially of English word combinations N + N and Adj + N

Pay claim -Иш ҳаққини ошириш талаби

Logical computer- Мантикий операциаларни бажарувчи ҳисоблаш машинаси, компьютер.

III. Omissions/ dropping /. In the process of lexical transformation of omission generally words with a surplus meaning are omitted / e.g., components of typically English pair synonyms, possessive pronouns and exact measures/ in order to give more concrete expressions. To raise one’s eye – brows – ялт этиб қарамок;

LEVELS OF GRAMMATICAL CORRESPONDENCE

Every language has its own system that is distinct from others. This is especially true for English, Uzbek, and Russian, whose grammatical systems are typologically and genetically diverse. In the Indo-European language family, English and Russian belong to the Germanic and Slavonic groups, respectively. The Turkish group of the Altaic family is patronized by the Uzbek language. In terms of morphology, both English and Russian are inflected; however, while the former is notable for its analytical character and the latter for its synthetic character, Uzbek is primarily an agglutinative language.

In terms of grammar, the order of words and use of function words are the primary means of expression in languages with an analytical character, such as English, even though all four basic grammatical means - grammatical inflections, function words, word order, and

intonation pattern - can be found in any language. The other two options are secondary in importance.

Grammatical inflections are the primary means used in languages such as Russian and Uzbek, though other grammatical means are also used but with less frequency than grammatical inflections.

The following examples will help to demonstrate the difference between the languages under consideration;

The hunter killed the wolf - Овчи буруни ўлдирди - Охотник убил волка

In English the order of words is fixed. The model of simple declarative sentences in this language is as follows.

SUBJECT - PREDICATE

This means that the subject /S/ is placed in the first position /V/ - in the second position. If the predicate is expressed by a transitive verb when in the third position we find the object / O/ that is: S - Vtr - O

Any violation of the order of the word brings about a change or distortion of the meaning. The corresponding Russian sentence adheres to the patterns S – Vtr – O. But it permits the transposition of the word i.e.

Охотник убил волка - Волка убил охотник.

Овчи буруни ўлдирди – Овчи бури ўлдирди.

These patterns are not equivalent. The first allows transposition of words, which leads to stylistic marking / characteristic of poetry/. Besides, the ending “**НИ**” expresses an additional meaning of definiteness. The second pattern doesn't tolerate transposition of words.

The principal types of grammatical correspondences between two languages are as follows:

- a. complete correspondence
- b. partial correspondence
- c. the absence of correspondence.

1. MORPHOLOGICAL CORRESPONDENCE

a. COMPLETE MORPHOLOGICAL CORRESPONDENCE.

Complete morphological correspondence is observed when in the languages considered there are identical, grammatical categories with identical particular meanings.

In all the three languages there is a grammatical category of number. Both the general categorial and particular meanings are alike:

NUMBER

SINGULAR

PLURAL

Such correspondence may be called complete.

b. PARTIAL MORPHOLOGICAL CORRESPONDENCE

Partial morphological correspondence is observed when in the languages examined there are grammatical categories with identical categorial meanings but with some differences in the particular meanings.

There is a grammatical category of case in nouns in the languages under consideration. Though the categorial meaning is the same in all three languages, the particular meanings differ in terms of both their number and the meanings they express. English has two distinct meanings, whereas Uzbek and Russian have six. Despite the fact that the latter two languages have the same number of specific cases, their meanings are not the same.

Languages usually express differences in the case system or other grammatical categories through other means.

c. ABSENCE OF MORPHOLOGICAL CORRESPONDENCE.

When there are corresponding grammatical categories in the languages studied, there is no morphological correspondence. In Uzbek, for example, there is a grammatical category of possessiveness that shows the affixation of things to one of the three grammatical persons, such as:

Uzbek

Китоб – им

Китоб – инг

Китоб – и

This grammatical category is neither found in English nor in Russian. These languages use pronouns for this purpose.

English Russian

My book моя книга

Your book твоя книга

His / her book его / её книга

Articles are grammatical means used in English to express definite and indefinite meanings. However, in Uzbek and Russian, there are no

equivalent grammatical means. They express those meanings through lexical or syntactic means.

2. SYNTACTIC CORRESPONDENCE

a. COMPLETE SYNTACTIC CORRESPONDENCE

By complete syntactic correspondence is understood the conformity in structure and sequence of words in word – combinations and sentences.

Complete syntactic correspondence is rarely to be found in the languages examined here. However, the pattern adj +noun is used in word –combination: red flags – қизил байроқлар, красные знамёна. The same may be said of sentences in cases when the predicate of the simple sentences is expressed by an intransitive verb: he laughed – у кулди , он засмеялся.

b. PARTIAL SYNTACTIC CORRESPONDENCE

The conformity in meaning but discrepancy in phrase structure is understood by partial syntactic correspondence in word - combinations.

The following patterns show partial syntactic correspondence in word-combinations:

1. Attributes formed by the collocation of words.

Owing to the fact that English is poor in grammatical inflections, attributes are widely formed by means of mere collocation of words in accordance with the pattern N(1)+N(2) which expressed the following type of relations.

Attributive

English Uzbek Russian

Glass – tube шиша- найча стеклянная трубочка

N (1) + N(2) N(1)+ N(2) ADJ + N

In this example English and Uzbek translation is unmarked while Russian is marked.

Possessive

English Uzbek Russian

House –plan а)уй плани план дома

N(1)+ N(2) N (1)+N (2) (n) N(1)+ N(2) (a)

b)уйнинг плани

N(1нинг)+N(2) (n)

The Uzbek and Russian versions are marked, while English is unmarked. Besides, in Russian the transposition is observed. As seen in the examples, languages differ in how they express these relations, despite maintaining identical relationships between the components of word -combinations.

1. word – combination whose first component is expressed by a numeral.

One book- Бирта китоб - Одна книга

Two books Иккита китоб Две книги

Three books Учта китоб Три книги

Four books Туртта китоб Четыре книги

Five books Бешта китоб Пять книг

The order of words in these combinations is the same in all the three languages, though the manner of expressing plurality differs in the second components.

Compare:

English Uzbek Russian

Num + N (pl) Num + N sing from two to five

Num + N(sin) rod. p

From five on

Num + N (pl) rod.p

2. As is seen in English and Russian the second components are grammatically marked, though the markers do not coincide.

In Uzbek it is unmarked.

3. Partial syntactic correspondence is also observed in complete polycomponent prepositive attributes with inner predication as in the following examples:

This is to be or not to be a struggle – Хаёт мамот кураши, борьба не на жизнь а на смерть Go- to – hell voice - Дагал овоз, грубый голос

By partial syntactic correspondence in sentences is understood the divergence in the order of the words, omission or partial substitution of parts of sentences:

It is forbidden to smoke here – бу ерда чекиш ман килинган, курить здесь запрещено.

With that he blew out his candle – у шамни учирди, он задул свечи (P.Stivenson)

c. ABSENCE OF SYNTACTIC CORRESPONDENCE

By absence of syntactic correspondence, we mean the absence of certain syntactic constructions used in the Source language in the target languages. This refers to syntactic constructions in English that use non-finite forms of the verb to compose the extended part of a sentence with incomplete or secondary predications. Intercommunication and interconditionality of actions or states with different subjects can be formulated as the semantic function of predicative construction. Although there is always a conformity between them, these constructions have no formal grammatical connection with the main parts of sentences. In predicative constructions, the degree of attendance of action or condition determines whether the translation is complex, compound, or simple. Compare :

I heard the door open... – Эшик очилганини эшитдим, Я услышал как открылась дверь.

In the English sentences the predicative construction which functions as an object is composed of a noun in the common case and an infinitive. In Uzbek this construction corresponds to the word-combination “эшик очилганини” which carries out the same function, though there is neither structural nor morphological conformity: it is a word combination expressed by a noun and participle. As a result, when translated into Uzbek, an English predicative construction becomes nominalized. This construction is expressed in Russian by a complex sentence with a subordinate object clause.

GRAMMATICAL TRANSFORMATIONS

In order to attain the fullest information from one language into another one is obliged to resort to numerous interlinguistic lexical and grammatical transformations.

Grammatical transformations are as follows:

- 1) Substitution
- 2) Transposition
- 3) Omission
- 4) Supplementation

The cited types of elementary transformations as such are rarely used in the process of translating. Usually they combine with each other, assuming the nature of complex interlinguistic transformations.

I. Substitution.

We mean the substitution of one part of speech for another or one form of a word for another. As a result, there are two types of substitution that constitute a grammatical type of transformation: substitution of parts of speech and substitution of grammatical form of a word. Transformation by substitution may be required for a variety of reasons, including the absence of one or more grammatical forms or constructions in the Target language; a lack of coincidence in the use of corresponding forms and constructions; and lexical reasons, such as different combinability and use of words, as well as the absence of a part of speech with the same meaning.

One example of a word-form substitution is the interpretation of the meaning of the grammatical category of posteriority of an English verb, which is presented in two distinct meanings: absolute posteriority (He says he will come) and relative posteriority (He says he will come) (He said he would come). Uzbek and Russian verbs lack such word-forms and must communicate their meaning through other grammatical means:

У келишини айтяпти. Он говорит, что придет.

У келишини айтди. Он сказал, что придет.

In Uzbek the meaning of this category is expressed by a substantivized participle ending in -жак or by the infinitive ending in -(и)ш; in Russian the future tense form of a verb is used.

Parts of speech can be substituted in two ways: obligatory and non-obligatory. The obligatory substitution is observed when there is no part of speech in the Target language that corresponds to that used in the Source language. Consider the English articles. Aside from other functions, the article can be used as an indefinite or demonstrative pronoun, a numeral, or for emphasis. In such cases, it is necessary to substitute functionally adequate means of expression in Uzbek and Russian.

E.g. when we were in Majorka, there was a Mrs. Leech there and she was telling us most wonderful things about you. (A. Christie)

Биз Мальоркада бўлганимизда, у ерда қандайдир миссис Лич бор эди. У бизга сиз тўғрингизда жуда кўп қизиқарли нарсаларни айтиб берди.

Когда мы были в Мальорке, там была некая миссис Лич, которая рассказывала очень много интересного о вас. (А. Кристи)

In Uzbek and Russian an indefinite pronoun is used for translating the indefinite article. Non obligatory substitution is a substitution undertaken by the needs or demands of the context:

The climb had been easier than he expected.

Кўтарилиш у кутгандан осонроқ бўлди.

Подняться оказалось легче, чем он ожидал.

A noun in the English sentence is substituted by infinitives in the Uzbek and Russian languages.

2. Transposition. "Transposition (as a type of transformation used in translations) is understood to be the change of position (order) of linguistic elements in the Target language in comparison with the Source language".

The difference in the structure of the language (fixed or free order of words, etc.), the semantic of a sentence, and others necessitate transposition (change in the structure of a sentence). There are two types of transpositions: transposition (or substitution) of sentence parts and transposition caused by a change in syntactic connection types in a composite sentence.

Examples:

1. Transposition of parts of a sentence

e.g. If he ever gets married, his own wife will probably call him "Ackley".

(J. Salinger, *The Catcher in the Rye*, 3).

Наверное, и жена будет звать его "Экли"- если только он когда-нибудь женится.

1	2	3	4
A suburban train	was derailed	near London	last night.

4	3	2	1
Вчера вечером	вблизи Лондона	сошёл с рельс	пригородный поезд

2. Transposition occasioned by the change of types of syntactic connection in a composite sentence

e.g. The silver saucer clattered **when he replaced the pitcher.**

(H. Lee, *To Kill a Mockingbird*, 3)

Он быстро поставил кувшин, **даже серебряная подставка звякнула.**

He took another look at my hat **while he was cleaning them.**

(J. Salinger, *The Catcher in the Rye*, 3)

Он их чистил, а сам смотрел на мою шапку.

e.g. A big scarlet Rolls Royce had just stopped in front **of** the local post office.

(*A Christie.*)

Маҳаллий алоқа бўлими олдида қизил рангдаги катта Рольз Ройс автомашинаси тўхтади.

The indefinite article expresses the semantic core in English, whereas it is assigned to the second and third places in Uzbek and Russian, respectively. The principal and subordinate clauses of English compound sentences may be transposed when translated into Uzbek and Russian. This is explained by the fact that in the languages studied, the order of words in compound sentences does not always coincide.

Compare:

A remarkable air of relief overspread her countenance as soon as she saw me. (*R. Stevenson*)

Мени кўриши биланок, унинг юзида енгил тортганлик аломати пайдо бўлди.

Как только она увидела меня, на её лице выразилось чувства облегчения.

3. Omission. As a type of grammatical transformation – omission is necessitated by grammatical redundancy of certain forms in two languages.

He raised his hand.

У қўлини кўтарди.

4. Addition. Addition, as a type of grammatical transformation, can be met with in cases of formal inexpressiveness of grammatical or semantic components in the language of the original text.

Also, there was an awkward hesitancy at times, as he essayed the new words he **had learnt**.

Баъзида у яқиндагина ўрганган янги сўзларини талаффуз қилишга ҳозирланиб, тўхтаб қоларди.

The meaning of the verbal form is expressed in Russian by the words «только недавно» and in Uzbek by the adverb “яқиндагина”

It should be noted that the distinction between lexical and grammatical transformations is, to a large extent, approximate and conditional. A transformation can be interpreted as one or more types

of elementary transformations in some cases. In practice, the aforementioned lexical and grammatical transformations are rarely encountered in "pure form." They frequently combine to create complex transformations.

Comprehension questions

1. What family of languages do the English, Uzbek and Russian languages belong to? How does it account for peculiarities of grammatical systems of these languages?
2. What are the levels of morphological correspondences?
3. How would you deal with cases of absence of morphological correspondence?
4. What are the mechanisms of translating cases with absence of syntactic correspondence?
5. What are the most typical features of semantic differences between languages?
6. Why do partial lexical correspondences occur in translation?
7. What family of languages do the English, Uzbek and Russian languages belong to? How does it account for peculiarities of grammatical systems of these languages?
8. What are the levels of morphological correspondences?
9. How would you deal with cases of absence of morphological correspondence?
10. What are the mechanisms of translating cases with absence of syntactic correspondence?

LECTURE №VI

THE THEME: FEATURES OF PROSE TEXTS TRANSLATION

PROBLEMS FOR DISCUSSION:

1. Definition of Literary Prose
2. Features of Literary Prose
3. Translator's impact

Key words: translation, concept of pragmatics, text pragmatics, communicative intentions, translation, translator's impact.

The simplest definition of literary prose is that it is literature that is not cast in poetical measure or rhythm, as opposed to verse and poetry. However, it would be incorrect to classify prose as non-rhythmical. Prose has its own rhythm, which differs from poetry in that it is syntactic and compositional rather than metrical. Composition features to consider include the structure and distribution of descriptions in a text, the character and comparative length of dialogues, the character and comparative length of account of events, the number of authorial digressions, and so on. The size and number of paragraphs are also important in terms of rhythm. The variety of personal names, the proportion of verbs and nouns, and the number of adjectives all contribute to a work of literary prose's complex rhythm. A string of similar sentences may make the text sound monotonous; an overabundance of exclamatory sentences may result in affected rather than affective rhythm. An unnecessary word, or wordiness in general, is one of the most pernicious enemies of good prose rhythm. Too many words in a text are perceived as a nuisance, cause incoherence between form and content, and may tire or irritate the reader.

Epic, lyrical, picaresque, philosophical, and other types of prose rhythm exist. They can all be measured in rhythmical dimensions. Various types of narratives frequently combine within the same literary work, resulting in a sophisticated rhythm. Thus, epic rhythm appears in detailed descriptions, a large number of characters, a variety of dialogues and monologues, a detailed account of events, and significant authorial digressions.

The characters are mostly well-modeled and come in a variety of types. The action unfolds slowly and in details, while the plot can be straightforward or complex. Overall, with its rises and falls and a variety of instruments ranging from a solo clarion to the entire orchestra, such a rhythm may remind us of a symphony. When translating such prose, the translator must employ conductor techniques to avoid letting the orchestra run wild.

The lyrical rhythm is distinguished by the prominence of description and monologues over account of events and dialogues. Authorial digressions may also occur but have a lighter tone and impressionistic manner. Characters in this type are more sensitive and less resolute than those in epic compositions. It might have a musical parallel in a symphonic poem or a fantasy, though it sometimes sounds like the lonely voice of a flute. The nuances of such rhythm are more important in parallels or contrasts with the general tense and nervous background. To translate prose based on such a rhythm one need be very sensitive to such “trifles” as the order of words or clauses in a sentence, the impressionistic value of words in a description or digression, or the comparative functions of exclamatory and other emphatic structures in both the source and target languages.

The picaresque type is vivid and dynamic, with descriptions playing a smaller role. Its distinguishing features are brief dialogues, rapid progression of events, and rapid change of locations and moods of action. The plot moves quickly, at times resembling a kaleidoscopic pattern. The stylistic devices most commonly used in such a narrative are plays on words, irony, antiphrasis, hyperbole, litotes, and the like as effective satire and humour instruments. Contrast is frequently used to produce an effect of affection or comic irony. One of the most difficult aspects of translating such a text is the possibility of gaps between national senses of humour or the translator's personal receptivity to irony in words and situations.

The choice of words as translation substitutes for this type of prose rhythm is strongly dependent on the dynamics of the text; longer words in the target language may appear inappropriate if they do not fit the swift episode of the composition, while their semantic correctness will not compensate for the retardant. The rhythm of philosophical prose is the slowest and most sophisticated of all. It employs longer sentences with potentially complex logic structures.

The vocabulary of such pieces is frequently very specific, with rare words and quotations in foreign languages included. A piece of prose can be philosophical in a variety of ways.

As it is presented in a series of logical statements, it may serve as a vehicle for some philosophical teaching that is independent of the narrative itself. The most sophisticated philosophical prose uses linguistic, rhythmic, and associative resources to create or open new value relationships and insight possibilities. Another type of prose that should be mentioned is poetic prose, which is based on metaphors and similes rather than event logic or detailed description. The rhythmic measure in such a text may not be obvious; it may be hidden in the diction, imagery, and subtext. To deal with such a text, the translator should be very skillful in reconstruction: metaphors and epithets, which requires deeper knowledge of the source culture and greater creative efforts.

A single author may use all or some of the above types, alternating the overall rhythm. An intriguing example is Evelyn Waugh's prose rhythm, where a reader can face a challenge from the brilliant mixture of picaresque and lyric types, as in *Decline and Fall* or *Brideshead Revisited*. Aldous Huxley's skillful transitions from picaresque to lyric and further the most sophisticated philosophy, sometimes even with a tint's epic, are another fine example of a multi-layer rhythm.

It is difficult to judge the rhythm of a prose piece; a type of narrative; but it is possible for a careful reader. The cultural background, which may be strange or even entirely alien to the target culture, makes translation of creative prose even more difficult. This is especially true when the source and target cultures are separated by a significant temporal or spatial distance. English literature, for example, is easier to translate into Russian than Uzbek literature. English translators of Uzbek literature face the issue of readers' lack of familiarity with Uzbek culture. Language family divergence and language structure divergence can also cause such a problem. On the whole, we can explore prosaic rhythm from the point of view of translation as a kind of hierarchy where linguistic level is only a surface below which run such strata as type of narrative, architectonics, imagery, associations and cultural assumptions.

When we translate literary prose, we consider the narrative type and do everything we can to reconcile national traditions within this type. When those traditions are similar or do not differ significantly, it may be simple to follow the source text narrative. When the source and target traditions diverge significantly, it is beneficial to pursue a middle path between the source and target traditions in the target text. When there is no correspondence in the target culture for the source tradition, it is difficult for a translator to fill the gap by creating a target text that adequately represents the source tradition as something valuable, productive, or simply fascinating.

A translator must completely reconstruct the architectonics of the prose source text unless the target text is merely a literary digest. The order of chapters, length of narration, descriptions and dialogues, authorial digressions, and other components should all be meticulously measured and presented in the target text, with no arbitrary additions or omissions, let alone replacement.

The source text's associations with other cultural phenomena or texts may be implicit. What is obvious, no matter how simple its translation, is not always easy to represent in the target text. A quotation in a foreign language is one such complication. Many pieces of English literature, for example, are rich in French or Latin words, phrases, or formal literary quotations given without translation in the source text. French elements in an English literary text are quite natural, as English and French cultures are inextricably linked and related, whereas Latin ingredients are a traditional feature derived from classical education. When such a text is translated into Russian or Uzbek it faces a certain cultural disparity, and the average reader of the target text, in all likelihood, will not cope with French as the average English reader will.

Another associative issue arises in connection with overt and covert quotations and allusions to sources unfamiliar or not so obvious to the target culture. For example, there may be quotations from English poetry that exist in multiple Russian translations; in such a case, the translator must perform the dual task of identifying the source of the quotation and identifying its translation, i.e., by providing a note with the name of the chosen translator or publication details. Another associative issue arises in connection with overt and covert quotations and allusions to sources unfamiliar or not so

obvious to the target culture. For example, there may be quotations from English poetry that exist in multiple Russian translations; in such a case, the translator must perform the dual task of identifying the source of the quotation and identifying its translation, i.e., by providing a note with the name of the chosen translator or publication details. The same may be true for texts with high emotional tension if the emotions are associated with strange or alien phenomena to the target culture. Much of William Faulkner is lost in Russian, just as much of Dostoevsky is lost in English, because Russian and Anglo-American cultures have different assumptions about what is good and evil, serious and funny, fundamental and minor.

Features of prose text translation

Literary prose

- the kind of literature not cast in poetical measure or rhythm;
- hence opposed to verse and poetry;
- yet it would be wrong to place prose in the non-rhythmical class.

What is the rhythm of LP

LP has the rhythm

syntactic

compositional

Composition of LP

1. The Structure and Distribution of Descriptions in a Text;
2. The Character and Comparative Length of Dialogues;
3. The Character and Comparative Length of Account of Events;
4. The Number of Authorial Digressions (liryc);
5. The Size and Number of Paragraphs;
6. The Variety of Personal Names;
7. The Proportion of Verbs and Nouns;
8. The Number of Adjectives.

Perfidious enemies of GP

- a succession of similar sentences;
- too many exclamatory sentences;
- an unnecessary word or wordiness;
- too many words
- sound monotonous.
- result in affected rather than affective rhythm.

- perceived as a nuisance.
- produce an effect of incoherence between form and content.
- may make the reader weary or irritated.

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PROSE RHYTHM

- Epic
- Lyrical
- Picaresque
- Philosophical

EPIC RHYTHM

- ✓ extensive descriptions,
- ✓ a large number of characters,
- ✓ dialogues and monologues,
- ✓ a detailed account of events
- ✓ substantial authorial digressions

The action develops unhurriedly, in details

The plot -rather simple or, on the contrary, intricate

LYRICAL RHYTHM

- ✓ appears in the predominance of description and monologues
- ✓ Characters - less resolute and more sensitive.
- ✓ A musical may be found parallel to it in a symphonic poem or a fantasy.

THE PICARESQUE RHYTHM

- characteristic features - brief dialogues, swift progress of events, and rapid change of places and moods of action
- The stylistic devices mostly used in picaresque rhythm-plays on words, irony, antiphrasis, hyperbole, litotes

PHILOSOPHICAL RHYTHM

- Slowest and most sophisticated
- uses longer sentences
- The vocabulary -often very specific, rare words, quotations in foreign languages.

World famous translated works

Translations of the Bible

Throughout history, Jews have forgotten the Hebrew language and have requested that it be translated into Greek by a group of translators. The entire Bible has been translated into Uzbek. On September 29, 2011, the full text was made public for the first time. M. Ostroumoff, Russian Inspector of Schools, was the first to translate portions of the Bible in 1886. Dr. Radlof, Rev. A. Amirkhaniantz of Tiflis, and Dr. Sauerwein revised the proof-sheets. Because of orthography issues, their work took a long time to be published; Luke was only published in 1890, and the Four Gospels were completed in 1891.

The Gospels were published in Uzbek-Arabic script in 1917, and an affiliate of the International Bible Society was established in Tashkent, the capital. During the Soviet era, few new translations were produced. Following the country's independence in 1991, the Bible Society was reestablished in 1993. It began translating the entire Bible into modern Uzbek using the Cyrillic alphabet with the assistance of the United Bible Societies and the Institute for Bible Translation. After 2000, the majority of the text was published in both Cyrillic and Latin scripts.

Interpretations or translations of the meanings of the Qur'an

The translation of the Qur'an into modern languages has always been a difficult issue. Because the holy book is revered as marvellous and unique, and argued that the Qur'anic text should not be isolated from its original form.

Muslims believe that the Qur'an should only be recited in Arabic. Translations into other languages are considered to be the work of humans, and because these translations change the meaning, they are often referred to as interpretations or translations of meanings that are not claimed to be the full equivalent of the original. Pickthall,

for example, titled his translation *The Meaning of the Glorious Koran* rather than simply *The Koran*.

The task of translating the Qur'an is difficult. A thorough understanding is required because it is dependent on the historical circumstances of the Prophet Muhammad's life and the early community in which it originated. When combined with other words, a single original word can have a variety of meanings. As a result, there is always the issue of perception, regulation, and expression.

The first attempt was Salman's Persian translation of Surah al-Fatihah in the early seventh century.

The second known translation was into Greek and was used by Nicetas Byzantius, a scholar from Constantinople, in his "Refutation of Qur'an" written between 855 and 870. However, we know nothing about who and for what purpose had made this translation.

Between the 10th and 12th centuries, the first fully attested complete translations of the Qur'an were completed in Persian. Mansur I (961-976), the Samanid king, commissioned a group of Khorasan scholars to translate the Tafsir al-Tabari, which was originally written in Arabic, into Persian. Later in the 11th century, one of Abu Mansur Abdullah al-students Ansari's wrote a complete tafsir of the Qur'an in Persian. Abu Hafs Omar al-Nasafi translated the Quran into Persian in the 12th century. All three books' manuscripts have survived and have been published several times. Translations in 102 languages were known in 1936.

Translation of the Qur'an into European languages

The Qur'an was later translated into Latin several times by various interpreters. In 1143, Robertus Ketenensis published the first Latin translation of the Qur'an. *Lex Mahumet pseudoprophete* ("The law of Mahomet the false prophet") was the title of his version. Theodore Bibliander of Basel reprinted R.Ketenensis' work in three editions in 1543. This version was translated into European translators' native tongue. The Qur'an was transmitted via a language mediator, resulting in a variety of distorted target texts.

Mark of Toledo made another, more literal, translation into Latin in the early thirteenth century, which is preserved in a number of manuscripts. In the fifteenth century, Juan of Segovia collaborated with Mudejar writer Isa of Segovia to produce another translation. Only the prologue remains. Juan Gabriel Terrolensis assisted Cardenal

Eguida da Viterbo in another Latin translation in the sixteenth century. Another translation, attributed to Cyril Lucaris, was made in the early seventeenth century.

Ludovico Marracci (1612-1700), an Arabic teacher at Rome's Sapienza University and confessor to Pope Innocent XI, published a second Latin translation in Padua in 1698. His edition includes the Arabic text of the Quran, a Latin translation, and annotations to aid comprehension. An essay titled "Refutation of the Qur'an" was written in the spirit of the time. His translation also inspired other European translations, including one in French by Savory and one in German by Nerreter. These later translations were completely false.

Juan Andrés's first translation into a modern European language was lost. The *Confusión* contains a few dozen Qur'an verses translated into Castilian. There were two lost Catalan translations, one by Frances Pons Sacloa in 1382 and the other in Perpignan in 1384. The first German translation was done in Nuremberg in 1616 by Salomon Schweigger, and the first Dutch translation was done in 1641 based on Andrea Arrivabene's 1547 Italian translation.

André du Ryer published the first French translation in 1647, followed by another in 1775. The Du Ryer translation also spawned numerous re-translations, the most notable of which was an English version by Alexander Ross in 1649. Ross' version inspired several others, including a Dutch version by Glazemaker and a German version by Lange.

This was followed two centuries later in Paris by Kasimirski's 1840 translation as an interpreter for the French Persian legation.

Then, in the mid-twentieth century, a new translation was completed by Régis Blachère, a French Orientalist, followed a few years later in 1959 by the first translation into French from the original Arabic by a Muslim. This work by Muhammad Hamidullah is still reprinted and published in Paris and Lebanon because it is considered the most linguistically accurate of all translations, though critics may argue that some of the spirit of the Arabic original is lost.

English translations of the Quran

Alexander Ross, chaplain to King Charles I, was the first to translate the work from the French work *L'Alcoran de Mahomet* by du Ryer 1649. George Sale produced the first direct translation of the Qur'an from Arabic into English in 1734, reflecting his missionary

stance. Since then, there have been English translations by the clergyman John Medows Rodwell in 1861 and Edward Henry Palmer in 1880, both of which contain a number of errors of mistranslation and misinterpretation, calling their primary goal into question. Richard Bell in 1937 and Arthur John Arberry in the 1950s followed.

Dr. Mirza Abul Fazl (1865-1956), an East Bengal native who later moved to Allahabad, India, was the first Muslim to present an English translation of the Qur'an alongside the original Arabic text (1910). Among contemporary Muslim scholars, Dr. Mirza Abul Fazl was a pioneer in the study of the chronological order of the Qur'an and drew Muslim scholars' attention to its significance.

The Harry Potter translation

J. K. Rowling's Harry Potter fantasy novel series is one of the most translated of all time, with the first book, Harry Potter and the Philosopher's Stone, having been translated into over 75 languages. This includes living languages like Azerbaijani, Malayalam, and Welsh, as well as dead languages like Latin and Ancient Greek. This makes it the longest-published work in Ancient Greek since Heliodorus of Emesa's novels in the third century AD. Regional adaptations of the books, such as the American English edition or the Valencian adaptation of Catalan, have also been made to accommodate regional dialects.

Interesting issues arising in the translation of Harry Potter include cultural references, riddles, anticipating future plot points, and Rowling's creative names for characters and other elements in the magical world which often involve wordplay and descriptive phonology.

Translators were not given access to the books before their official English release date; thus, translation could begin only after the English editions were published, resulting in a several-month lag before the translations were made available. This unavoidable delay has increased sales of English language editions of the books to eager fans in countries where English is not the first language. The fifth book, Harry Potter and the Order of the Phoenix, was so popular that its English edition became the first English-language book to top the French bookseller list in 2003. Another reaction to this, as well as the lack of availability in certain languages, has been for fans to create their own unofficial translations.

In Italy, impatient Potter fans organised "Operation Feather", deluging the publisher Salani with feathers (reminiscent of Hogwarts' messenger owls) to demand expedited publication for the Italian translation of the seventh and final book in the series. This has also caused unauthorised translations and fake versions of the books to appear in many countries.

To save time, translation is performed by a group of translators in countries such as China and Portugal. Some of the translators hired to work on the books were already well-known, such as Viktor Golyshev, who oversaw the Russian translation of the fifth book in the series. V. Golyshev was previously best known for translating William Faulkner and George Orwell, and was known in interviews to dismiss the Harry Potter books as inferior literature. Sevin Okyay, a well-known literary critic and cultural commentator, translated books two through five into Turkish.

The translations of "Boburnoma"

Bobur's poems total more than 400 in total. 119 of them are written in the "gazel" style, and 231 are written in the "ruboi" style. His finished devon "Boburnoma" was translated into Farsi/Persian in 1586, Dutch in 1705 by Vitsen, English in 1826 by J. Layden and V. Erskin, French in 1871 by P. de Kurtail, Turkish in the XXth century by Rashit Rahmat, and Russian by Michail Salye.

Between 1826 and 1985, "Boburname" was translated four times into English (in 1826, 1905, 1921, and 1922), three times into French (in 1878, 1980, and 1985), and once into German. Among them are the novels "Boburhan" by Flora Ann Stealning (Paris, 1940), "Bobur" by Fernand Grenardning (Paris, 1930), "Bobur-Tiger" by Garold Lamb (New York, 1961), and "Bobur and his Ancestors or Great Moguls" by Vamber Gaskoin (New York, 1980).

Munil'al, an Indian, wrote six novels about Boburids. In Uzbek literature, writers such as Qodirov P., Bayqobilov B., and Sultonov H. dedicated novels, short stories, and "doston" to Bobur.

Scientists from Russia and Western Europe, including Veselovskiy, Jirminskiy, Erskin, and Eduard Holden, praised "Boburnoma." In his book "The Discovering of India," Javaharlal Neru wrote about Bobur and his generation's influence on the development of India and the world's civilization.

V. Zohidov, S. Azimjonova, P. Shamsiyev, and S. Hasanov wrote books about Bobur's creative work. Scientists from the National University of Uzbekistan conducted research on the style of Bobur's lyric poetry based on his work "Mubayyin" in recent years. Bobur's "Mubayyin-l-zakot" contains information on the 1521 tax work.

And his work "Mukhtasar," written between 1523 and 1525, is about "aruz." These two works are still in existence today. Bobur also worked as a translator. He translated "Volidiya" by Hoja Ahror from Persian/Farsi into Uzbek. There is also evidence that Bobur wrote books such as "Harb ishi" (Military Work) and "Musiqqa ilmi" (Music Knowledge), but they have not been discovered.

The Islam Karimov Foundation

It is well known that most Uzbek literature has been translated into English using the Russian language. In order to achieve independence and promote the integration of its culture into the global community, the Republic of Uzbekistan requires an increasing number of Uzbek translators fluent in foreign languages. Furthermore, huge opportunities for direct translation from Uzbek into foreign languages, particularly English, have arisen in recent years.

The development of direct translation from Uzbek into foreign languages, particularly English, was specified in a number of Presidential Decrees and Orders. The translated books will provide an opportunity to learn about the history of traditions and customs, life style, and the Uzbek people's way of thinking and outlook. The Islam Karimov Foundation's main goal is to support and promote Uzbekistan's rich cultural heritage through grants for translating and publishing cultural, scientific, and educational materials, as well as classic works of Uzbek literature.

The Foundation worked with Uzbekistan's Permanent Delegation to Uzbekistan to translate "Days Gone By," a true masterpiece of twentieth-century Uzbek literature, into English and French. Qadiri established the Uzbek school of historical novel writing with this novel; written nearly a century ago, it is still considered one of Uzbekistan's most widely read classics.

"Days Gone By" is an Uzbek national treasure, and with Qadiri's lyrical language and gripping plot, this novel is sure to be well-received by an international audience. The new English and French translations will allow many more people to appreciate this spiritual

pearl of the Uzbek nation, known for its artistic thought, time-honored traditions, and customs.

The Uzbekistan State University of World Languages' teacher staff of highly qualified translators, in collaboration with the International Relations and Literary Translation Council of the Writers' Union of Uzbekistan, has translated the following books directly from Uzbek into English:

- 1) Abdulla Qodiriy "The Days Gone by"
- 2) Pirmul Qodirov "Starry Nights" (Babur)
- 3) Utkir Hoshimov "Affairs of Life"
- 4) Tilab Mahmud "The Transitory World"
- 5) Tulqin Hayit "The Faithful Queen"
- 6) Odil Yoqubov "The Treasure of Ulughbek"
- 7) Muso Toshmuhammad ugli Oybek "Navoiy"
- 8) Pirmul Qodirov "Humoyun and Akbar"
- 9) Tokhir Malik "Devildom"
- 10) Muhammad Ali "The Devotees"
- 11) Abdulla Qodiriy "The Scorpion from Altar"
- 12) Chulpon "Night and Day"

Pirmul Kodirov (1928) is an Uzbek writer and translator. He is one of the greatest writers of Uzbekistan. His most famous works are "The Starry Nights" (Babur), "Humoyun and Akbar", "The Three Roots", "The Dark Eyes", "The Heritage", "The Diamond Belt" and etc.

Translators from around the globe

Translation is not always a thankless job, but it is not always given the credit it deserves. They are frequently cast in the shadows of famous speakers and authors whose work they translate. So, today, we'll highlight a few translators from around the world.

The majority of St. Jerome's (347-420 AD) works consisted of translating the Bible from Greek and Hebrew into Latin. His translations, known as the Vulgate, became the official Catholic translation of the Bible. Furthermore, for a thousand years, this would be the only translation of the Bible used.

Constance Garnett (1861-1946) became well-known for her translations of Russian literature. Chekhov, Tolstoy, and Dostoyevsky were among the authors represented. Garnett translated 71 volumes of Russian literature before retiring at the age of 73 in 1934.

When Garnett did not know the translation of a word or phrase, she would sometimes leave it out entirely. Her translations were also highly controversial. Garnett's work introduced Russian authors to an English audience, influencing famous writers like Hemingway along the way.

Jorge Luis Borges (1899-1986) was a well-known translator. When he was nine years old, he translated Oscar Wilde's *The Happy Prince* into Spanish for a Buenos Aires newspaper. Later, he translated into Spanish works by Edgar Allan Poe, Andre Gide, Franz Kafka, William Faulkner, Walt Whitman, Hermann Hesse, Virginia Woolf, Rudyard Kipling, and others.

Borges, as both an author and a translator, ended up writing about translation. He emphasized the importance of being less constrained when translating. To listen to what the context is saying rather than what the source text says.

Edward George Seidensticker (1921-2007) was a highly regarded Japanese translator who brought works by Japanese authors Jun'ichir Tanizaki, Yukio Mishima, and Yasunari Kawabata to English readers.

According to the New York Times, "Mr. Seidensticker's translations of Kawabata's work are widely credited with helping Kawabata secure the Nobel Prize in Literature in 1968, the first Japanese writer to do so." As a result, the significance of translation is reinforced.

Gregory Rabassa (1922-2016) is best known for his literary translations from Portuguese and Spanish into English. He worked as a translator for great Latin American authors such as Jorge Amado, Gabriel Garcia Marquez, and Julio Cortazar.

Interesting Fact: The author, Gabriel Garcia Marquez, waited three years for Rabassa to translate *One Hundred Years of Solitude*. Marquez was so impressed with the translation that he thought it was better than his original work.

Richard Pevear and Larissa Volokhonsky - This husband and wife translating team collaborated on new translations of Russian literary classics. *Anna Karenina* and *The Brothers Karamazov* were two of his works. Richard Pevear is a Russian literature and translation professor from the United States. Larissa Volokhonsky is a Russian native who clearly spoke fluent Russian.

Oprah Winfrey chose Richard and Larissa's adaptation of Anna Karenina for her Book Club back in 2004. Pevear and Volokhonsky also received the PEN/Book of the Month Club Translation Prize not once, but twice.

Comprehension questions

1. What are the important features to measure when analyzing literary prose?
2. What are some features of literary prose that can be measured?
3. What is the difference between epic and lyrical prose?
4. Why is the translator using techniques of a conductor in order to not let the orchestra run wild?
5. What is a translator supposed to do when the rhythm in a text resembles that of a symphony?
6. What are some stylistic devices used in this type of narrative?

Render the following sentences and analyse the translation.

No Hurt, Nor Suffering or Cruelty

The society for the protection of animals “Mehr va Oqibat” (Love and Compassion) has launched a unique social project Choose Kindness designed to draw public attention to the problem of cruelty to animals. The main slogan of the social campaign was to call “do not hurt, do not cause suffering, do not be cruel”.

In September, 150 advertising lots in the city and the bus stops across the capital will contain posters which depict figures of culture, art and sport of Uzbekistan – Sevara Nazarkhan, Nasiba Abdullayeva, Munojatkhon Yulchiyeva, Munisa Rizayeva, Asal Shodiyeva, Amira Alibekova, Leyli, Bobur Ismailov, Ruslan Nuriddinov and Saida Amir.

Together with the stars, the animals will be printed on the poster – most of them were saved on the streets of the city. At bus stops there will be placed posters with the image of large animals and the slogan “Inson bo`l” – “Be a human”.

The first billboards have already been appeared in the city.

LECTURE №VII

THE THEME: FEATURES OF POETRY TRANSLATION

PROBLEMS FOR DISCUSSION:

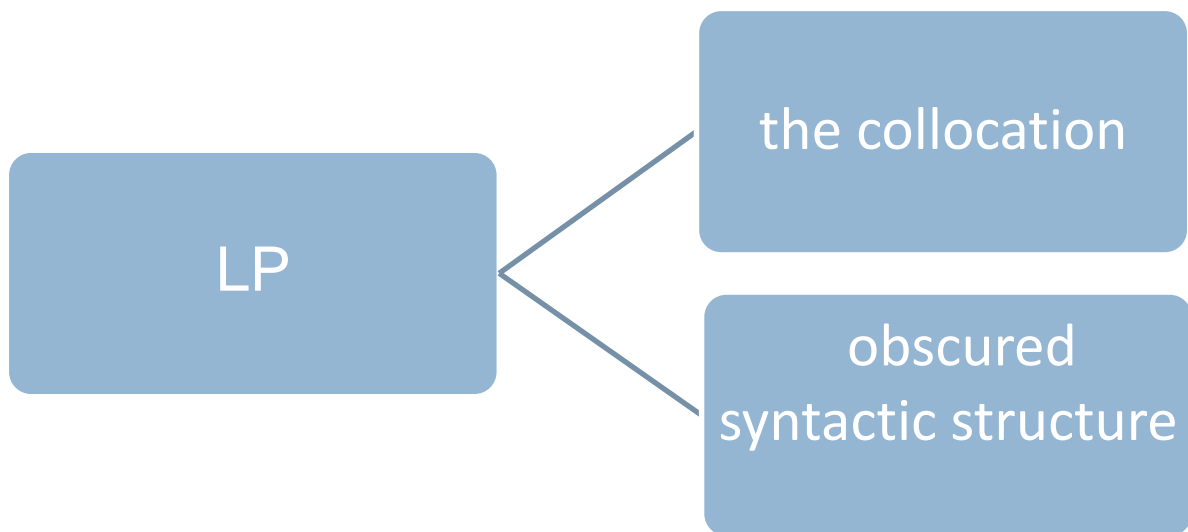
1. Poetry translation
2. Some possible problems in translating a poem

Key words: poetry translation, footnotes, communicative value, Analogical translations, main requirement

Poetry translation is semantic translation for a poem is typically rich with aesthetic and expressive values. Problems translators face...

- The linguistic;
- Literary;
- Aesthetic;
- Socio-cultural problems

THE LINGUISTIC PROBLEMS



The aesthetic and literary problems related with poetic structure, metaphorical expressions, and sounds. The socio-cultural problems arise:

- expressions containing the four major cultural categories:
- ideas,
- ecology,
- behavior,
- and products

According to David Connolly, translating poetry is the most difficult, demanding, and potentially fruitful type of translation. Despite the fact that the practice of translating poetry has been universally accepted for at least 2000 years, during which time translated poetry has influenced and frequently become part of the canon of the TL poetic tradition, it has been the subject of much discussion, much of which consists of a theoretical questioning of the very possibility of poetry translation.

Let us put forth three points by which poetry translation may be discussed-

TRANSLATABILITY VS UNTRANSLATABILITY OF POETRY:

Poetry is writing in its most compact, condensed, and heightened form, with language that is predominantly connotational rather than denotational and content and form that are inextricably linked. Poetry is also informed by a "musical mode" or inner rhythm, regardless of formal meter or rhyming pattern, which is one of the most elusive and essential characteristics of the work that the translator is asked to translate.

As a result, one of the most difficult and time-consuming tasks for any translator is to translate poetry. Many academics, writers, and poets agree with Samuel Johnson when he says, "Poetry cannot be translated." Because there is no exact equivalent when comparing two languages, Robert Frost's famous adage, "Poetry is what is lost in translation," has been accepted as somewhat accurate. Even if the translators are fluent in the original language, they will be unable to accurately translate the original material. Nabokov, who firmly believed that poetic translation was impossible, stated his belief in the following words: "I want translations with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity."

As a result, one of the most difficult and time-consuming tasks for any translator is to translate poetry. Many academics, writers, and poets agree with Samuel Johnson when he says, "Poetry cannot be translated." Because there is no exact equivalent when comparing two languages, Robert Frost's famous adage, "Poetry is what is lost in translation," has been accepted as somewhat accurate. Even if the

translators are fluent in the original language, they will be unable to accurately translate the original material. Nabokov, who firmly believed that poetic translation was impossible, stated his belief in the following words:

While some translators advocate for prose translation, others prefer "verse for verse" translation. Ezra Pound, an American poet, critic, and translator whose expertise in translating poetry extends far beyond theory, believes that the translator is crucial.

TRANSLATION TECHNIQUES FOR POETRY:

Andre Lefevere provides an intriguing description of various translation techniques in his book *Translating Poetry, Seven Strategies and a Blue Print*:

Phonemic Translation, which aims to replicate the SL sound in the TL while also creating a passable sense paraphrase. Lefevere concludes that while this does a passable job of translating onomatopoeia, the overall effect is awkward and frequently meaningless.

Literal Translation, in which the concentration on exact word translation damages the original's meaning and grammar.

Metrical Translation, where the SL metre reproduction serves as the main requirement. According to Lefevere's analysis, this approach focuses on one component of the SL text at the expense of the language as a whole, much like literal translation.

Poetry into Prose. Here, Lefevere draws the conclusion that, although not to the same the degree as with the literal or metrical styles of translation, this method results in alteration of the sense, communicative value, and syntax of the SL text.

Rhymed Translation where the translator "enters into a twofold bondage" (or rhyme and meter). Lefevere draws some particularly severe conclusions in this instance since he believes that the finished work is essentially a "caricature" of Catullus.

Blank Verse Translation. Although the better precision and higher degree of literalness gained are also recognized, the limitations placed on the translator by the choice of structure are once again stressed.

Interpretation. Under this topic, Lefevere talks about imitations, where the translator creates a poem of his own that simply shares a

title and point of departure, if any, with the original text, and variations, where the substance of the SL text is preserved but the form is changed.

POETRY TRANSLATION STRATEGIES: Verse translators should be aware of their options and the tools at their disposal. Holmes cites four approaches to verse form translation that have historically been used: Mimetic translations keep the original form intact. Analogical translations are done in a culturally appropriate manner. Organic translations allow the semantic material to "acquire its own distinct poetic shape as the translation progresses." Deviant or extraneous translations take on a form that is not implied by the original's form or content in any way.

Comprehension questions

1. What does "translatability" mean?
2. What is the most important aspect to consider when translating poetry?
3. If a translator is fluent in both the original language and the target language, will they be able to accurately translate the original material?
4. How can a translator faithfully reproduce the original poem without losing its meaning?
5. According to the passage, what are some examples of poets who have translated poetry?
6. What are the limitations placed on the translator by the choice of structure in the Catullus translation?

LECTURE №VIII

THE THEME: PRAGMATIC PROBLEMS OF LITERARY TRANSLATION

PROBLEMS FOR DISCUSSION:

1. Concept of pragmatics
2. Communicative effect upon the receptor
3. Translator's impact

Key words: translation, concept of pragmatics, text pragmatics, communicative intentions, translation, translator's impact.

1. CONCEPT OF PRAGMATICS

Semiotics as a sign study proposes that each sign, including a language sign, be viewed from three perspectives: syntactic (sign relations); semantic (relationship between a sign and a real situation); and pragmatic (relationship between the sign and its users).

Every utterance in a speech act is directed at someone. Words combined form the syntactic scheme of the sentence. They refer to specific events, people, or objects, gaining a sense in the process.

Language sign users are classified into two groups: addressers (authors) and addressees (receptor). An addresser has a communicative intention, or the purpose of the speech act, when speaking. An utterance has a communicative effect on the receptor: it can inform or elicit feelings in the receptor. A virtual communicative effect occurs when, for example, an advertising text persuades a receptor to buy something but the receptor remains indifferent to the promotion. The functional force of the utterance is its potential effect. Depending on the situation, the communicative effect may override both literal sense and functional force and add additional consequences. For example, *Shut the door* is imperative in a sense. Its communicative intention may be to carry the force of a request, but the communicative effect could be to annoy the receiver.

Communication intention does not always correspond to communication effect. A vulgar anecdote intended to make the audience laugh may have the opposite effect of disgusting the audience.

According to J. Austin's linguistic pragmatics, there are three types of relations: locution (reference and utterance sense), illocution (communicative intention and functional force), and perlocution (communicative effect).

The adequate translation is one whose communicative effect is similar to that of the source text; at best, it corresponds to the author's communicative intention. Regarding this principle, P. Newmark introduced two types of translation: communicative translation, which attempts to produce on its receptors an effect as close to that produced on the original's readers as possible, and semantic translation, which attempts to render the exact contextual meaning of the original as closely as the semantic and syntactic structures of the second language allow. Taking these concepts into consideration, the sentence *Beware of the dog!* could be rendered as *Itidan ehtiyot bo'ling! Осторожно, злая собака!* (communicative translation) or *Опасайтесь собаки!* (semantic translation).

The concept of translation acceptability, developed by Israeli translation studies theorist Gideon Toury, is similar to translation adequacy. When the end product is accepted into the target system, the translation is considered acceptable. In other words, an acceptable translation is one that includes language use in its natural context.

In conclusion, translation pragmatics is a multifaceted approach. Its analysis necessitates delving into the roles of each of the translation situation's components.

2. COMMUNICATIVE EFFECT UPON THE RECEPTOR

A target text should convey the same information as the source text and have the same effect on the receptor. To fully comprehend the text, the receptor must have sufficient background knowledge. If the receptor is unfamiliar with the source language culture, this knowledge may be insufficient. A translator usually comments on new realities, habits, and customs. Commentary notes in the text are sometimes used by translators, but they are inconvenient because they divert the reader's attention. It is also possible to include a footnote with commentary. However, most explication is provided after the text or, in rare cases, before it.

Another issue arises in terms of the receptor's comprehension of the text - rendering the historical overtone of a text. A source text can

be culturally and temporally separated from the target language receptor. Because of differences in knowledge and cultural backgrounds, books from earlier literature are understood differently by source language readers and target language readers. How can a translator deal with the issue of conveying historical coloring? There are two main approaches: 1) Using archaic syntax and vocabulary typical of the target language (for example, when translating from English into Russian); 2) Using today's syntax and some archaic words and culture-bound words for local and historical coloring.

3. TRANSLATOR'S IMPACT

A translator bears the influence of cultural and literary trends typical of the time in his/her attempt to make a good translation, which affect his/her outlook and have a certain impact on the translation. It returns us to the history of translation. It is well known that when translating Byron, Vasily Zhukovsky avoided all themes of rebellion in the poet's works because they were unfamiliar to the translator. On the other hand, he emphasized Byron's poems' religious themes. He adapted Byron's poetry to himself, allowing V. Belinsky to call himself a poet rather than a translator.

Voltaire's translation of Hamlet's soliloquy, not as a meditation on death, but as a diatribe against religion, was another example of ideological incursion in translation. Nowadays, a translator is expected to follow only the author of the source language, sometimes at the expense of his or her own artistic work. Nonetheless, there is no doubt that translation quality is dependent on the translator's personal knowledge, intuitions, and artistic ability.

Render the following sentences and analyse the translation.

Model: 1. Thousands of people participated in the meeting of protest against N-bombs. Минглаб кишилар нейтрон бомбасига қарши уюштирилган митингда қатнашдилар.—Тысячи людей участвовали в митинге протеста против нейтронных бомб.

2. Their last meeting was a painful one. Уларнинг охирги учрашуви жуда оғир бўлганди. Их последняя встреча была тягостной.

The difficulty in translating the noun «meeting» is encountered owing to its different meanings:

1. — as an international word (in the first sentence)

2. — as a pseudo-international word. The meanings of the word meeting according to the dictionary are as follows:

in Uzbek — митинг, мажлис, учрашув, йиғилиш.

in Russian — митинг, собрание, встреча, заседание.

The way of translation depends on its contextual meaning.

A. 1. According to the same authority this manuscript belonged to the Mercian dialect.

2. A meeting was appointed at 5 p. m.

3. She was a slim, growing girl, pale in complexion and with hay-coloured hair. (J. Joyce.)

4. The whole complexion of his thoughts was altered. (A. Cronin)

5. You should not put a wrong construction on his action.

6. He consulted the old woman's convenience.

7. They marked with red pencil the problems most often set in the course of ears. (S. Lewis.)

8. At examination time Digamma P. fraternity showed its value to urgent seekers after wisdom. (S. Lewis.)

9. Geniuses for detail had laboured through the volume.

10. A fellow that can't get through an examination shouldn't be allowed to practise medicine. (S. Lewis.)

11. They poured more coffee into him and fed him a potassium bromide tablet. (S. Lewis.)

12. His voice rose, and in it was all the tragedy of night watches and black draughts. (S. Lewis.)

13. The teacher gave the class a new problem as a task.

14. The Digam's had for Fatty the annoyed affection they might have had for a second-hand motor or a muddy dog. (S. Lewis.)

15. The boy was lost in the press.

16. Sinclair Lewis is a well-known American novelist and playwright.

17. Martin's idol was Professor Edward Edwards, head of the department of chemistry. (S. Lewis.)

18. Their last meeting was a painful one.

19. Thousands of people participated in the meeting of protest against N-bombs.

20. We want to have copies of all those documents.

21. The new building is a modern construction.

22. The president of the United States of America is- the administrative head of the executive branch of the Government. (D.D. Tomakin.)
23. Representatives of the press and the foreign guests were present at the reception.
24. In a fraternity all tennis rackets, trousers and opinions are held in common.
(S. Lewis.)
25. Fatty, was of all the new Freshmen candidates the most useful to Digamma Pi. (S. Lewis.)
26. Every night when Fatty retired he had to remove from his bed a collection of objects. (S. Lewis.)
27. His early books were of critical nature.
28. And you' re a fool, Caplan. You look solid, but you're not. (J. Priestly.)
29. Youth and age often combine well.
30. Somerset Maugham received his medical degree, but he never practised medicine; the ambition to write dominated his entire life.
31. He was sitting with her in an embrasure, his senses tingling with the contact of the waltz. (J. Galsworthy.)
32. Ruth, all white innocence and frankness, her mother sympathetic, receptive, et calmly explaining and guiding. (J. London.)
33. As for business, I shall never succeed at it. I am not in sympathy with it.
34. My clothes felt wet and clammy, and I slapped my arms to keep the circulation going. (E. Hemingway.)
35. The bridge looked long and solid. (E. Hemingway.)
36. Guns were firing from the field behind the village and the shells going away had a comfortable sound. (E. Hemingway.)
37. Did you ever get the decoration? (E. Hemingway.)
38. It's a crime to send you back. They, the legs, ought to get complete articulation. (E. Hemingway.)

Comprehension questions

1. What is semiotics?
2. What is the difference between the communicative intention and the communicative effect?
3. What is the adequate translation?

4. What is the difference between translation pragmatics and translation theory?
5. What are the disadvantages of using a translator to produce a target text?
6. How can a translator solve the problem of conveying a historical coloring?
7. What is the role of semantic, stylistic and pragmatic relations in translation.
8. What are the effects of the pragmatic motivation of the original message?
9. Speak about the effect of the receptor to the text relation.
10. What are the main features of rendering of the words of national colouring?
11. How do you understand the problem of translatability?
12. What is pragmatics?

LECTURE № IX

THE THEME: LINGUOCULTUROLOGICAL ASPECT OF LITERARY TRANSLATION

PROBLEMS FOR DISCUSSION:

1. Culture-bound and equivalent-lacking words
2. Types of culture-bound words
3. Ways of translating culture-bound words
4. Translating people's names
5. Translating geographical terms

Key words: translation, lexical problems, correspondence, transformation, combinability, perception, significance, supplementation.

Words with no equivalents represent concepts that do not exist in the target language or culture. Sometimes equivalent-lacking words, such as *реалии* (derived from Latin *realis*, pl. *realia*), or culturally loaded words, are associated. However, the term "culture-bound word" has a narrower meaning than "equivalent-lacking word." A culture-bound word names an object peculiar to this or that ethnic culture (*атлас, духоба, кимхоб, бекасам матрешка; babyshower, Christmas yule log; kimono*).

Equivalent-lacking words include, along with culture-bound words, neologisms, i.e. newly coined forms (*to google* – *погуглить*, *to make a facebook friend* – *зафрендиться в фэйсбуке*), dialect words (*момо*), slang (*chink-money*), taboo-words (*ойнаси́з са́рой*), foreign (*Sauté, Bon appetite* 3rd language) terms, proper names, misspellings, archaisms (*қози, омоч*), etc.

Reasons for using equivalent-lacking words can be various:

extralinguistic: lack of a similar thing in the target culture: *тандир, чопон*

lexical: lack of a corresponding one-word name for a thing in the target language: *пояндоз* – a length cloth; *exposure* – *оказание внешнего физического воздействия*.

stylistic: difference in connotations, like in *buck* – *доллар* (colloquial vs. neutral), *beauty sleep* – *ранний сон до полуночи*; *буви, бувижоним* – *бабушка, бабулечка, бабулька* – *Granny, old woman*.

TYPES OF CULTURE-BOUND WORDS

Comparison of languages and cultures reveals the following types of culture-bound words:

- unique culture-bound words: *skyscraper*, *осмонўпар*, *небоскрёб*
- analogues: *drug-store* – *аптека*, *дедовщина* – *hazing*;
- similar words with different functions: *cuckoo's call* (asked for by an American girl to find out how soon she will get married) – *крик кукушки* (counted by a Russian to find out how long s/he will live); as firm as a rock (a determined person) – *тошдай қаттиқ* (a greedy person)
- language lacunae of similar notions: *clover-leaf* = *автодорожная развязка в виде клеверного листа* = *йўл кесишмаси* (чорраҳа);

According to the semantic fields, culture-bound words are classified into:

- Toponyms, or geographical terms (*the Great Lakes*, *Tashkent*, *Moscow*);
- anthroponyms, or people's names (*Shakespeare*, *Navoi*, *Pushkin*);
- zoonyms, or animal names (*kangaroo*, *grizzly*, *cougar*; *khumo*, *stork*);
- social terms (*Hokimiyat*, *Государственная Дума*, *House of Commons*);
- military terms (*зобит*, *подполковник*, *lance corporal*);
- education terms (*high school*, *ўрта мактаб*, *лагерь*);
- tradition and customs terms (*Наврўз*, *Halloween*, *масленица*);

TYPES OF CULTURE-BOUND WORDS

- ergonyms, or names of institutions and organizations (*Heinemann*, *санэпидстанция*)
- history terms (*улуғ ватан уруши*, *civil war*, *War of Independence*, *Великая Отечественная война*)
- words for everyday life (cuisine, clothing, housing, etc.) (*палов*, *fish and chips*, *уха*, *маҳси*, *irish skirt*, *валенки*)
- titles and headlines (*Ўтган кунлар*, *Война и мир*, *Vanity Fair*).

Culture-bound words are characterized by a location and time

Based on the local coloring, their classification includes:

- exoticisms: *chinook*, *bonsai*, *kabuki*
- barbarisms, i.e. words partially incorporated into a borrowing language: *авеню*, *миссис*, *хобби*.

Based on the time coloring, culture-bound words classification falls into the following groups:

- neologisms: *junk food, internet*
- historisms, or outdated words denoting realia that no longer exist: *миршаб, Beat Generation, WASP; уезд, бурлак*. Historisms have no synonyms in a modern language.
- archaisms, or out-of-use words having synonyms in the modern language: *жумхурият = республика, қушбеги = министр, Sire = father, clime = climate and country; злато = золото, град = город*.

WAYS OF TRANSLATING CULTURE-BOUND WORDS

Transcription

Transliteration

Calque

An explicatory translation reveals a culture-bound word meaning in full: *13 зарплата = annual bonus payment; breadline = очередь безработных за бесплатным питанием*. Explication of culture-bound words can be made in commentaries (both in-text and after-text), and in footnotes. The disadvantage of in-text notes is that they distract a receptor's attention from the main text. However, after-text commentaries are not for a "lazy" reader. So the most convenient, probably, are footnotes which save a reader's time and effort.

1. CULTURE-BOUND AND EQUIVALENT-LACKING WORDS

Words with no equivalents represent concepts that do not exist in the target language or culture. They are also known as 'untranslatable' or 'unfindable' words. The Russian equivalent is *реалии* (derived from Latin *realis*, pl. *realia*), or culturally loaded words, which are sometimes associated with equivalent-lacking words. However, the term "culture-bound word" has a narrower meaning than "equivalent-lacking word." A culture-bound word names an object peculiar to this or that ethnic culture (*хохлома, гжель, матрешка; babyshower, Christmas yule log; kimono*).

Along with culture-bound words, neologisms, or newly coined forms, dialect words, slang, taboo-words, foreign (third language) terms, proper names, misspellings, archaisms, and so on are examples of equivalent-lacking words. Reasons for using equivalent-lacking words can be various:

- extralinguistic: lack of a similar thing in the target culture;
- lexical: lack of a corresponding one-word name for a thing in the target language: *exposure* – *оказание внешнего физического воздействия*.
- stylistic: difference in connotations, like in *buck* – *доллар* (colloquial vs. neutral)

2. TYPES OF CULTURE-BOUND WORDS

Culture-bound words are culturally loaded words borrowed from another language due to language contacts.

Comparison of languages and cultures reveals the following types of culture-bound words:

- unique culture-bound words
- analogues
- similar words with different functions
- language lacunae of similar notions: *clover-leaf*
- According to the semantic fields, culture-bound words are classified into:
- toponyms, or geographical terms (*Munich, the Great Lakes, the Sikhote Alin, Beijing*);
- anthroponyms, or people's names (*Aristophanes, Victor Hugo, Alexander Hamilton*);
- zoonyms, or animal names (*kangaroo, grizzly, cougar*);
- social terms (*House of Commons*);
- military terms (*lance corporal*);
- education terms (*junior high school, eleven-plus, child/day care*);
- tradition and customs terms (*Halloween*);
- ergonyms, or names of institutions and organizations (*Heinemann*)
- history terms (*civil war, War of Independence*)
- words for everyday life (cuisine, clothing, housing, etc.) (*sushi, kilt, trailer*)
- titles and headlines (*Vanity Fair*).

Culture-bound words are characterized by a location and time. Based on the local coloring, their classification includes:

- exoticisms: *chinook, bonsai, kabuki*

- barbarisms, i.e. words partially incorporated into a borrowing language: *авеню, муссис, хобби*.

Based on the time coloring, culture-bound words classification falls into the following groups:

- neologisms: *junk food, internet*
- historisms, or outdated words denoting realia that no longer exist: *Beat Generation, WASP*. Historisms have no synonyms in a modern language.
- archaisms, or out-of-use words having synonyms in the modern language: *Sire = father, clime = climate and country*.

3. WAYS OF TRANSLATING CULTURE-BOUND WORDS

Culture-bound words are generally rendered in the borrowing language through transcription, transliteration and calque translation: *авеню, sputnik, Статуя Свободы*. Calques are more convenient than transcription and transliteration. However, calques can be misinterpreted by a receptor. An English calque from the Chinese Red Guard, for example, meaning 'a member of a pro-Maoist activist youth movement in China,' is far more convenient than its transcription counterpart Hongwei Bing. There are times when a translator resorts to calque translation without thoroughly considering or, worse, understanding the meaning of a culturally bound word.

An explicatory translation reveals the full meaning of a culture-bound word. Commentaries (both in-text and after-text) and footnotes can be used to explain culturally bound words. In-text notes have the disadvantage of diverting a receptor's attention away from the main text. After-text commentaries, on the other hand, are not for the "lazy" reader. Footnotes, which save a reader's time and effort, are probably the most convenient.

Lexical substitutions can be used to have proper impact upon the receptor. For example, the main character of Harper Lee's novel "To Kill a Mockingbird" is called *Scout*. This name would call specific associations with a Russian reader. To avoid confusion, the translator substituted the girl's name by *Глазастик*, conveying her main feature to notice everything.

There are known cases of reduction in translating culture-bound words. For example, Mark Twain's novel *A Connecticut Yankee in*

King Arthur's Court is mostly known in Uzbek translation as *Qirol Artur saroyidagi Konnektikut Yanki*, since the phrase “Connecticut Yankee”, which originally meant “heady Americans who made wooden nutmegs and sold them for real ones”, could, possibly, not make sense for today's Uzbek receptor.

The receptor's perception and reaction are crucial in translating culturally bound words. A translator should be aware of the receptor's potential problems and select the best method of translation based on the receptor's background knowledge. Before translating, check to see if a loan word exists in the target language, if its meaning matches that of the source language word, and what its phonetic and graphic form is (keep in mind the different spellings of a source language word and the loan word, such as lunch - лeнч).

4. TRANSLATING PEOPLE'S NAMES

Anthroponyms are usually rendered through transcription or transliteration: *Thomas Heywood* – *Томас Хейвуд*, *George Gordon Byron* – *Джордж Гордон Байрон*. These days preference is given to transcription. (In the last century it was possible to see and hear *Шакеспиаре* – *Shakespeare*, *Невтон* – *Newton*.) In rendering names of living people, personal preferences should be taken into account. When *Van Cliburn*, the Tchaikovsky Contest first prize winner, came back to Moscow after a long absence, he was offended by the papers calling him *Ван Клайберн*, as he had become accustomed to being called in Russia *Ван Клиберн*.

Names of foreign origin, spelt in the Latin alphabet, are usually written in English in their original form: *Beaumarchais*, *Aeschylus*, *Nietzsche*, *Dvořak*. In Russian they are rendered mostly by their sound form, in transcription: *Бомарше*, *Эсхил*, *Ницше*, *Дворжак*. Some Renaissance and eighteenth-century figures adopted classical names which are then sometimes naturalized: *Copernicus* – *Copernic* – *Коперник*, *Linnaeus* – *Linné* – *Линней*.

Oriental names differ from English names in that the former given the family name first and then the person's first name, whereas the latter normally use a person's first name and only then the last (family) name. Thus the name of *Mao Zedong* (*Мао Цзэдуи*) suggests that *Mao* is the family name and *Zedong* is the first name. Therefore, the courtesy title word ‘Mr/Ms’ should be added to the family name

not to be mistaken with the first name. Most Chinese personal names use the official Chinese spelling system known as Pinyin. The traditional spellings, however, are used for well-known deceased people such as *Chou En-lai*, *Mao Tse-tung*, *Sun Yat-sen*. Some Chinese have westernized their names, putting their given names or the initials for them first: *P.Y. Chen*, *Jack Wang*. In general it is recommended following a preferred individual spelling.

5. TRANSLATING GEOGRAPHICAL TERMS

Toponyms are normally transcribed or transliterated: *Oxford* – *Оксфорд*, *Находка* – *Nakhodka*. Now the tendency towards transcription prevails over the tendency towards transliteration – some decades ago one should render *Stratford-on-Avon* as *Статфорд-на-Авоне*, now it is *Стратфорд-он-Эйвон*. Likewise: *Комсомольск-на-Амуре* should be rendered *Komsomolsk-na-Amure* rather than *Komsomolsk-on-the-Amur*.

Transparent local geographical names can be translated by calques: *Rocky Mountains* – *Скалистые горы*, *Saint Helena Island* – *остров Святой Елены*, *залив Золотой Рог* – *Golden Horn Bay*.

Half-calques can be used to translate toponyms with classifiers, such as *river*, *lake*, *bridge*: *Waterloo Bridge* – *мост Ватерлоо*, *Salt Lake City* – *город Солт-Лэйк-Сити*.

If a toponym is a little-known proper name, it is normally transferred (transcribed) with the addition of some generic information (*Dalnorsk, a small mining town in Primorski Region*). Names of states are usually clarified: *Seattle, Washington* – *(город) Сиэтл, штат Вашингтон*.

Some toponyms are substituted in translation: *Strait of Dover* – *Па-де-Кале*, *the English Channel* – *Ла-Манш*. However, it is important to avoid wrong associations in substitution. For example, *Приморский край* is sometimes translated as *Maritime Territory*, which sometimes confuses English-speaking receptors mistake it for the Canadian Maritime Province.

Chinese place names are usually written in the Pinyin spelling. If the new Pinyin spelling is so radically different from the traditional spelling that a reader might be confused, it is necessary to provide the Pinyin spelling followed by the traditional spelling in parentheses. For example, the city of Fuzhou (Foochow). Traditional spelling is used

for the following place names: *Canto, China, Inner Mongolia, Shanghai, Tibet.*

6. TRANSLATING PUBLISHED EDITIONS

Periodicals are normally transcribed: *Financial News* – *Файнэншил Ньюз*, *Economist* – *Икономист*. The definite article testifying to the name of a newspaper is not transferred: *The Times* – «*Таймс*». Also, the names of periodicals are usually extended: *газета «Таймс», журнал «Икономист»*. Note the difference in the position of the generic name: *Asian Business magazine* – *журнал «Эйжн Бизнес»*. Transplanting foreign names is one of the latest trends: *журнал “Asian Business”*.

Titles of literary works are translated: *The Man of Property* – *Собственник*. When used in the English text, all notional words in titles are capitalized and either italicized or underlined. More rarely are they written with quotation marks. In Russian, titles are usually quoted in a text. It is also necessary to observe literary traditions of a country. The world famous tales «*Тысяча и одна ночь*» are known in English-speaking countries as *The Arabian Nights*.

7. TRANSLATING ERGONYMS

When the name of an institution is identified, it is usually transferred with a word about its function and status: *DalZavod* (*Far Eastern Dock*), *детский спортклуб “Юность”* - *Yunost, Children's and Youth's Sports Club*, *магазин “Океан”* - *the Ocean seafood store*.

Ergonyms comprising highly informative names are calque-translated: *Дальневосточный центр поддержки бизнеса* - *The Far Eastern Business Support Center*. Official administrative bodies are normally translated: *Государственный комитет РФ по рыболовству* - *The Russian Federal Committee on Fisheries*, *Краевой комитет по архитектуре и строительству* - *The Krai Committee for Architecture and Construction*.

Translate into Uzbek or Russian, paying attention to the words of national colouring

Model. The buildings of the University are measured by the mile.

Университетнинг бинолари милялаб ўлчанади.

Здания университета имеют в длину несколько миль.

The difficulty in the translation is the noun mile which refers to the group of words national colouring having no equivalents in the other languages. (It is a length measure). The way of translation transliteration-миля. The pragmatic aim is to preserve the national colouring of the English language.

1. He extracted every ounce of emotion from Rachmaninov's third concert. In 1904 Martin Arrowsmith was an Arts and Science Junior and he was preparing for medical school.
2. She took off her stockings and walked around on the grass. (S. Lewis.)
3. Mrs. Howels, a delicate woman, already run off her feet attending to one invalid in addition to her work of cleaning Bethesda, Chapel. (A. Cronin.)
4. I have never failed to read the Literary Supplement of «The Times*.
5. The NATO representatives are unlikely to come to any agreement.
6. I got a cab outside the hotel, but I didn't have the faintest damn idea where I was going. (J. Salinger.)
7. Knife-gashed tables, broken Morris chairs, and torn rugs were flung about the room, and covered with backless books, hockey shoes, caps and cigarette stubs. (S. Lewis.)
8. Fatty had failed in the mid-year anatomical, and he had to pass a special quiz before he could take the finals. (S. Lewis.)
9. I wondered if the poor devil had been hammered on the Stock Exchange or run over by an omnibus.
10. The distance the man travelled covered many miles.
11. The Austrian trenches were above on the hill-side only a few yards from the Italian lines. (E. Hemingway.)
12. John Reed was born in 1887 in Portland, USA.
13. On leaving high school, he went to Harvard.
14. Even Mr. Gaggars started when I said those words.
15. He heard Mrs. Baines's voice like a voice in a nightmare.

Comprehension questions

1. What are the principal types of lexical correspondences between the two languages?
2. What lexical units are liable for complete lexical correspondences?

3. What cases refer to partial lexical correspondences?
4. What is understood under lexical substitution?
5. In what cases is supplementation is applied?
6. What are cases of absence of lexical correspondences?
7. What is the difference between a culture-bound word and an equivalent-lacking word?
8. Why do you use neologisms and dialect words in translation?
9. What are some culture-bound words?
10. What's the difference between "exoticisms" and "barbarisms"?
11. What is the meaning of the word "an explicatory translation"?
12. Why is it important to explicate culture-bound words in translation?
13. What is the preference for when rendering an anthroponym?

LECTURE №X

THE THEME: TRANSLATION PSYCHOLOGY STUDIES AND INTERTEXTUALITY

PROBLEMS FOR DISCUSSION:

1. What is Style?
2. Translation Psychology studies
3. Literary Psychology
4. Writer's and Translator's Psyche and Style
5. Receptive and Reproductive Activity

Key words: psychology, author's style, translator's style, intertextuality

Style is defined as "the author's unique language or description method of creating a literary character." Each author has a distinct writing style. Some authors, for example, are distinguished by their high aesthetics and depth of thought, whereas the works of others are distinguished by their musicality and simplicity of language.

The creator's identity and independence are determined by his or her style. However, style should not be viewed as something invented by the writer. The artist learns from the works of previous writers and poets.

The elements of the author's style:

1. Elements that transfer to the translation text unchanged.
2. Elements that depend on the position of the translator in translation.

Unchanged elements:

- composition;
- landscape;
- style of creating portrait, character and type;
- the naming of characters;
- the level of expressive means.

Elements that depend on the position of the translator:

- ▶ the length of the sentences of the work;
- ▶ the order of words;
- ▶ the level of emotionality in the choice of words;

- ▶ the translator's adherence to some principles of translation theory including relations.

Correspondence between the style of the author and the translator:

There are two fundamental issues of translation:

1. Presentation of another.
2. Introducing yourself.

Or: 1. A work of translation is a work of translation.
 2. The work of translation is the original work.

There are two sides to the problem of style:

1. The influence of the writer's style on the translator's style.
2. The influence of the translator's style on the writer's style.

Stylistic adaptation serves the purpose of further conditioning the work, making the writer “ours”.

“Psychologists have developed and are developing highly sophisticated methods for analysing and describing other complex mental processes, and it is to be hoped that in future this problem, too, will be given closer attention, leading to an area of study that might be called translation psychology or psycho-translation studies”.

[James S.Holmes. “The Name and Nature of Translation Studies”.

What’s Literary Psychology?

▶ “Human inner experiences, in other words, psychology has always existed in literature, and it is natural, because psychology is one of the levels of personality, it is impossible to avoid it while studying the personality.

▶ Psychologyism includes at least 3 aspects according to the object of research:

- ▶ Psychology of the author;
- ▶ Psychology of the hero;
- ▶ Psychology of the reader or recipient”.

Impacts

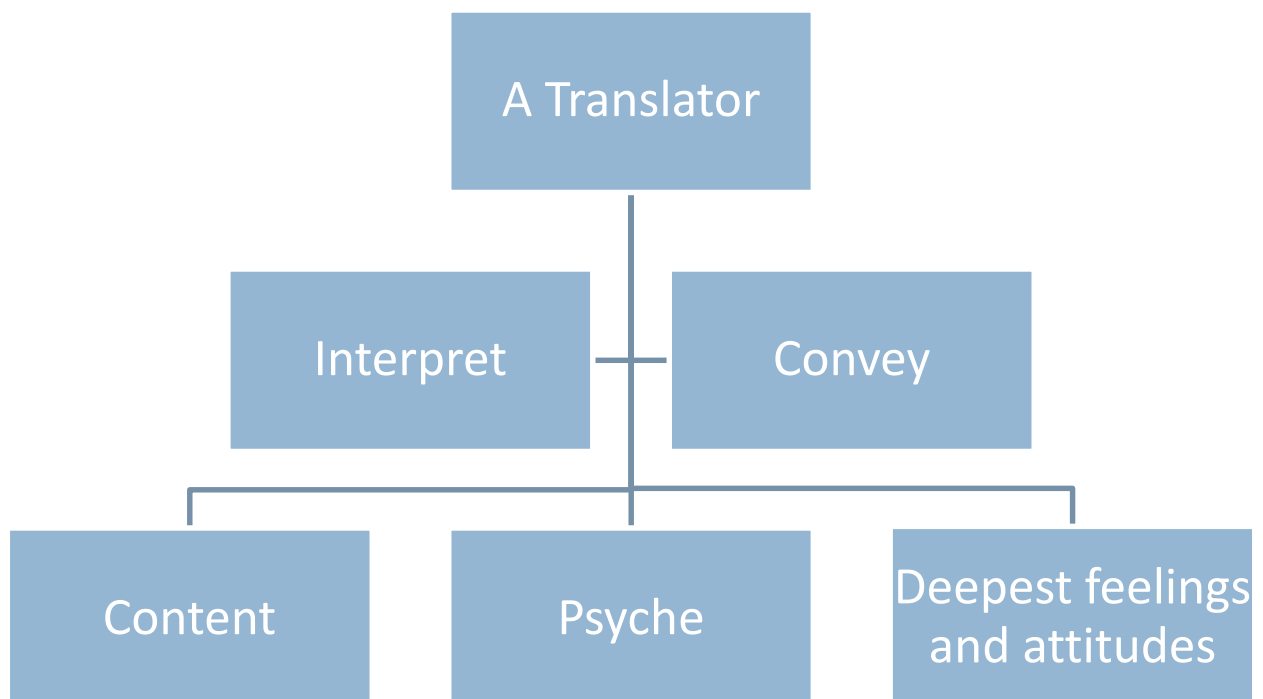
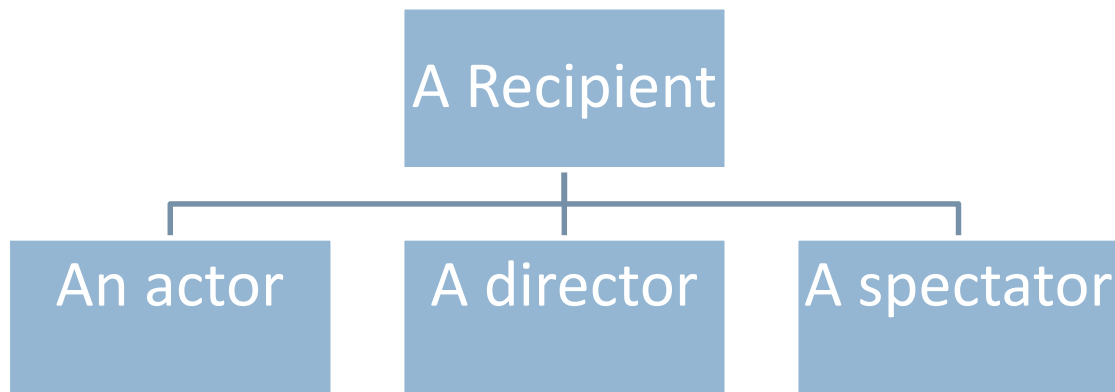
The socio-political aspects;

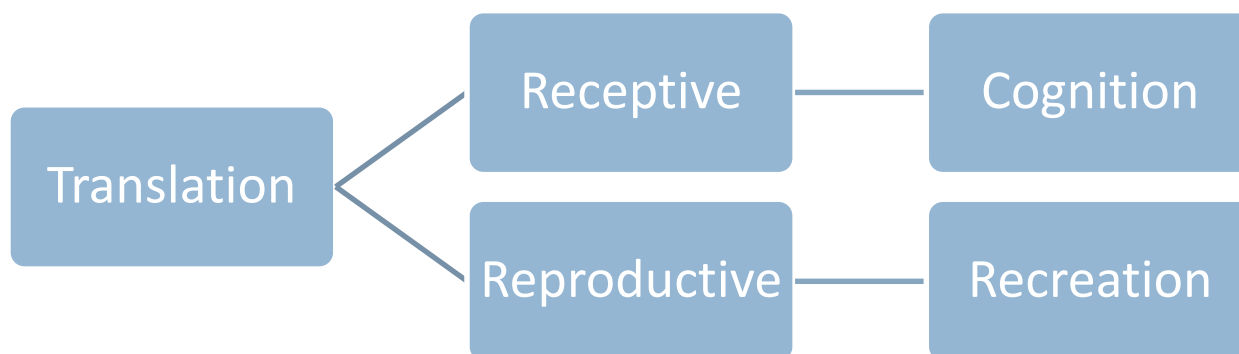
Linguocultural aspects;

The level of the recipient’s cognition;

His/her state of protention and retention.

The reader employs his creative imagination and thinks like a writer as a result of the cognitive process, which establishes contact between the writer and the recipient. In particular, this attitude is crucial for comprehending the characters' conduct, which is based on the dynamic principle of psychological analysis.





The nature of the protagonist

- ▶ through natural landscapes;
- ▶ his/her mimics;
- ▶ and external psychophysiological signs.

Landscape painting

Ҳар йил бир келадиган *баҳор севинчи* яна кўнгилларни китиклай бошлади. Яна табиатнинг дилдираган танларига *илиқ қон* югурди...

Толларнинг *кўм-кўк сочпоуклари* қизларнинг майда ўрилган кокилларидай селкиллаб тушмоққа бошлади. Муз тагида лойқаланиб оққан сувларнинг *гамли юзлари* кулди, ўзлари ҳорғин-ҳорғин оқсаларда, *бўшалган қул* сингари эркинлик нашъасини кемира-кемира илгари босадилар. Симёғочларнинг учларида якка-якка қушлар кўрина бошлади. Биринчи кўринган кўклам қуши биринчи ёрилган бодрок нашъасини беради. Бултур экилиб, кўп қошларни қорайтирган ўсма илдизидан яна бош кўтариб чиқди... Мулойим қўлларда ивиб, сувга айлангандан кейин гўзал кўзларнинг супасида ёнбошлашни мунча яхши кўрар экан бу кўкат! Эркакларнинг гуллик дўпписига тегмай, яланг аёллар билан, уларнинг сочлари, гажаклари ва рўмол попуклари билан ҳазиллашиб ўйнаган салқин шабада... Кўклам нашъаси билан шўхлик қилади.

Ҳаёт нега бу қадар гўзал ва ширин бўлади баҳорда?

The joy of spring which comes just once during a year, again started to fulfill hearts with happiness. Again the nature got alive slowly...

The branches of trees again began to comply with long hairs of girls. The faces of ground water again began laughing, though there are flowing sadly a bit, but enjoying sense of freedom like a slave got free at last. Lonely birds started to appear on the electric wires. The first bird appeared in the spring gives such a great pleasure that it cannot be described. The grasses and plants started to blossom...the wind, which did not dare to touch the headwear of men and was playing with women's hair, was blowing... the wind was enjoying the pleasure of the spring.

Why life becomes very sweet in spring?

Feelings of the girl

Original:

“Зеби (Зебиниса)нинг қиш ичи сиқилиб, занглаб чиққан, кўнгли баҳорнинг илиқ ҳовури билан очила тушган; энди, устига похол тўшалган аравада бўлса ҳам, аллақайларга, дала-қирларга чиқиб яйрашни тусай бошлаган эди.”

Getting tired of winter's burden Zebi's heart wished to leave for the nature and enjoy spring's beauty.

Отаси бомдоддан кирмаган, онаси сугир соғиш билан овора, ўзи кичкина саҳни супуриб турган вақтида ташқари эшикнинг **бесаранжом очилиши** Зебининг **кўнглини бир қур сескантириб олди**. Бир қўлида супургиси, бир қўли тиззасида - ерга эгилган куйи эшик томонга тикилиб қолди.

Her father had not returned yet from morning pray, mother was busy with cows in the shed, and she was sweeping the yard of house, as the sudden open of the door made her bother for a moment. She kept staring at the doorway holding the broom and putting her hand on her knee.

Mimics

Original:

Салти энди гап очди:

- Эрта саҳарлаб чопганим бекор эмас...
- Мен ҳам сезганман... Юрагим бир кур сесканиб ҳам олди...
- Нимага, ўртоқжон?
- Ўзингиз билган совчилар балоси-да... Қиш ичи кети узилмади.
- Менам безганман, жоним қара... Шунинг учун бир қишлоққа чиқиб келсакмикан деб эдим...
- Нимасини айтасиз... Ариқдаги сув ҳам музнинг тагидан чиқади-ку.

Translation:

Then Salti made her first step:

- *My coming early in the morning is not reasonless...*
- *I have noticed that, of course, my heart had troubled a bit.*
- *Why, my dear?*
- *Those matchmakers, you know, during the winter they got me bored by their demand...*
- *So did I, darling. That's why I am going to depart out of city...*
- *You are absolutely right. They say water in the ditch had been frozen out of ice...*

Today's scholars are more interested in the psychology of the translators and how the author's psychology and environment influence the translator, which results in difficulty, rather than the process of translation itself, which includes lexical, grammatical, and phraseological issues. Overall, researchers are analyzing and outlining intricate mental processes.

Comprehension questions

1. What is the difference between the author's style and the translation style?
2. Why is the author's style so important?
3. What is the translator's adherence to some principles of translation theory?
4. What is the focus of translation psychology?
5. What is translation psychology?
6. What is the impact of psychologism on the socio-political aspects?

Translate the following passage into Uzbek / Russian. Explain the methods of translation that used in the process.

Ministry against Informal Fees Collected in Schools

At the meeting of the International Press Club, the Ministry of Public Education urged the parents of students, as well as teachers and school administrations, to fight with the informal fees in general education institutions. It was stressed that parents of pupils of general education institutions are not required to donate money for school and class funds.

“In these fees, not only the teachers or school directors are to blame. I will say that as a parent, not an official of the ministry, today there are parental committees in schools. They try to acquire necessary and unnecessary things, and people think that the principal or the class teacher do it. However basically the money is collected by the parents’ committee”, said the head of the Main Directorate of the Ministry of Public Education Dilshod Kenjayev. “What does the child need today? A good class where there is light and there is a board, and no more excesses. We should not create a greenhouse for children, that is, like their homes. We are obliged to ensure social equality in schools. And we want parents to understand this”.

LECTURE № XI

THE THEME: TYPES OF LEXICAL MEANING IN THE TRANSLATION OF LITERARY TEXTS

PROBLEMS FOR DISCUSSION:

1. Referential & Contextual Meaning
2. Levels of reception of lexic-semantic meaning
3. Contextualised Concerns

Key words: translation, dictionary meaning, referential meaning, contextual meaning, pragmatic meaning

A crucial trend that is particularly pertinent to translation and the communicative register-based approach to translation is the shift from referential or dictionary meaning to contextual and pragmatic meaning.

“lexical” meaning

REFERENCE “referential” meaning
“lexical” meaning
or the “denotative” meaning
the “signification” of a lexical item

DISTINCTION

CONTEXTUAL

ASSOCIATED

Associated meaning

*connotative,
stylistic,
affective,
reflected,
and collocative*

Whereas the other categories of meaning, such as associative or theoretical, are generally to be taken from the context of the utterance, the conceptual meaning of a word is the sort of meaning that may be predominantly deduced in isolation from any other language or even non-linguistic context.

The most significant and recent advancements in the field of study should be easily checked because translation is, above all, an activity intended to transfer the meaning or meaning of a particular linguistic discourse from one language to another, rather than the original words or grammatical structures. Here, the emphasis has shifted from lexical or referential meaning to pragmatic and contextual meaning, which is where our concern resides. Those modifications are significant advancements, especially for translation and register-based approaches to translation. It is better to think of a word's or phrase's meaning in terms of the contribution it can make to the overall meaning or function of the sentence or speech in which it appears. A word's meaning is influenced by how it is used, as well as the context in which it is used. It is not solely defined by the external object or idea to which a word is supposed to refer. Also, it depends on the particular outcome. Reference semantics, also known as lexical semantics, concept semantics, or indication semantics, is the first category of meaning. A lexical item's "meaning" is another name for it.

On the one hand, conceptual meanings are distinguished from connotative, stylistic, emotive, introspective, and associative meanings. As a result, we group the previous five meaning categories under the broad heading of related meanings. There is a clear distinction between a word's related type of meaning and its logical meaning or lexical reference. The contrast between semantic and communicative approaches in translated literature may come to mind as a result of this discussion of language and associations in the

semantic domain. Yet, the rationale for this distinction is that other types of meaning are associative, whereas the conceptual meaning of a word is that form of meaning that may be obtained independently from primarily other language or non-linguistic contexts. It entails the broadest interpretation that may be drawn from the statement's context. In light of this, translation and translation theory are relevant. Finding a word's conceptual or logical meaning is typically simpler, but these meanings are not necessarily useful for translation. However, it is frequently challenging to even get lexical equivalents of specific elements in the translation when translating into two separate languages that do not share a common culture, such as Latin America. English to Arabic and Arabic to English translation. Even if they are easily accessible, these lexical entries could not be helpful for translation, thus it is best to avoid engaging in time-consuming and pointless searches for lexical analogues.

Comprehension question

1. What is the difference between a conceptual meaning and a translation meaning?
2. What is the difference between the conceptual and other two types of meaning?
3. What is the meaning of a word "interpret" in a sentence "The interpreter said the interpretation was correct"?
4. What are the five types of related meanings?
5. Why do lexical equivalents not always translate well?
6. What is the difference between the conceptual meaning and the associated types of meaning?

Translate the sentences into Uzbek or Russian

1. We roamed about sweet Sonning for an hour or so. (Jerome K- Jerome)
2. The latch clicked, a hand seized him by the shoulder and he was rudely shaken. (O. Henry).
3. Andrew had a sharp impulse to tell her that she must obey his instructions and not those schoolmistress. (A. Cronin.)
4. The dramatic part of - the incident was that there really was a frog in Nicholas' basin of bread and milk. (H. Munro).
5. Suddenly a hand is laid upon your arm. (O. Henry.)
6. Cards evidently were not necessary in that office, for the boy carried word to an inner room that there was a man who wanted to see Mr. Ford. (J. London).

LECTURE № XII

THE THEME: METAPHOR, METONYMY AND IRONY IN THE TRANSLATION OF LITERARY TEXTS

PROBLEMS FOR DISCUSSION:

1. Metaphor, metonymy, irony
2. Requirements for Translators
3. Procedures for translating metaphor

A metaphor occurs when a quality is transferred from one thing to another. It is an implicit comparison between two dissimilar things. Metaphor serves an expressive purpose by bringing life to the written word by making it more vivid, dramatic, and humorous. A simile is a more circumspect type of metaphor. When the connection between the two is made clear, such as when drumming like a noise in dreams, it is a comparison of two objects.

EXAMPLES

- like she attacked my views;
- an ailing economy;
- to have a load taken off one's mind;
- иссиқдан итнинг тили осилган;
- соатнинг тили, қўнғироқнинг тили;
- у тирноққа зор эди
- *I didn't sleep last night*
- *Кеча мутлақо ухламаган эдим.*
- *It gave me chance to sleep, I didn't sleep last night. – Ҳечқиси йўқ, қайтанга ухлаб олдим, кеча мижджа қоқмаган эдим.*

Metonymy is transference of meaning from one object to another one based on their contiguity. The word is derived from the Greek *meta* “change” and *onoma* “name”.

Meanings can transfer from:

- process to result (translation process & result)
- material to a work (*to drink from a glass*)
- location to people (*Samarkand greets honored guests*)
- cause to effect (*The little horror never stops playing tricks on his mother*)

- part to whole and vice versa. This type of metonymy is called synecdoche (*Little Red Riding Hood*).

EXAMPLES

- *The pen is mightier than the sword.* – synonymic metonymy
- *Pentagon* – headquarter building;
- *the Kremlin* – Russian Government,
- *the city* – lexical metonymic transformation
- **Downing Street** reported a drop in the number of unemployed. –
Dauning-strit ishsizlar soni kamaygani haqida xabar berdi
- **Fleet Street** can make or break a politician. – *Ingliz matbuoti siyosatchining karyerasini yaratishi yoki uni barbod qilishi mumkin.*

The primary element of imaginative writing is metaphor. A translator must be fully aware of the meaning behind each sentence they translate as well as the emotional impact each one has on the reader. It is important to keep both sense and image as intact as feasible.

Procedures for translating metaphor:

Reproducing the same image in the TL.

This procedure is employed if the image has comparable frequency and similar associations in the appropriate register. For example, ray of hope – умид учкунлари. For an English-speaking person, the image of duck is associated with a darling: Look Jenny! What a little duck of a dog! (R. Hitchin) – Қаранг Женни! Қандай ажойиб кучукча!

Procedures for translating metaphor

Replacing the image in the SL with a standard TL image.

- What you hear is not genuine. She makes clouds with one hand, rain with the other.
- Translating metaphor with a simile, retaining the image. Books are mirrors. – Китоб – кўзгу.
- Translating a metaphor (simile) by simile plus sense (i.e. plus explanation of the sense).
- This transformation is used if there is risk that a simple transfer of metaphor will not be understood by most readers.
- My life hangs on a thread – ҳаётим қил устида тургандек.
- My life hangs on a thread
- Legs like jelly;
- The tongue is a fire;

○ Sometimes the image substitution helps the translator to play upon the extended metaphor:

○ She was inclined to think ... that her brother was the apple of Mrs. Ashbury's eyes, and (that she thought) the apple was full of worm-holes.

Converting metaphor to sense, that is explicatory translation:

○ I guess I keep hoping that if we stay right where we are, she'll come back, and we can turn the clock back. (D. Steel) – Мне кажется, я все еще надеюсь, что если мы останемся здесь, она вернется и все будет как прежде.

Deletion, or reduction.

○ This transformation is employed only if the metaphor is redundant. "Yaqindag'ina Musulmon choloqning bazmini shu Aziz bachcha bilan qizir edi,-dedi, ulug' bir narsa kashf etgandek mag'rur majliska qarab chiqdi " .

In this part of the work (page 14) we can see metonymy" majliska qarab chiqdi". Here "majlis" means members of meeting.

"Yurgan daryo, o'lturgan bo'ryo emish, -dedi Akram hoji" .

Here (page 17) we can notice both metaphor and metonymy are used. "Yurgan" (odam) metonymy and "yurgan" is being compared with "daryo". This is metaphor.

"Saroy tinch uyquda, tun yarim". – Here (page 21) metonymy" saroy uyquda" not "saroy " actually "saroy ahli".

Ho'l-u quruq degankaridek katta- kichik barobar yonmoqqa oldi. Metonymy, page 109.

IRONY

Irony is a stylistic strategy that also relies on the simultaneous realization of two lexical and contextual meanings that are mutually exclusive. Hence, it is a stylistic device that conveys the opposite meaning from what is being expressed.

What a happy woman was Rose to be Tady Crawly. Her husband used to drink every night and beat his Rose sometimes.(Thackeray)

Irony is generally used to convey a negative connotation and praise is used when implying condemnation.

How clever it is not to take an umbrella when it is raining hard.(Jerome K.Jerome)

Sarcasm or humor as a style effect created by different stylistic

strategies or by reporting humorous events or peculiarities that make us laugh should not be confused with irony as a language device. An SD encounter in which a single phrase has two meanings is sarcasm.

Let's compare:

She jumps as an elephant

She jumps gracefully as an elephant.

Irony is only realized in context. Contexts can be one-sentence, two-sentence, and multi-sentence. It can span paragraphs, chapters, or entire books.

Stoney smiled the sweet smile of an alligator.

Here irony in the word “sweet” is realized within a sentence. In Galsworthy’s book “The Man of Property” Soames and Irence are called “the happy”. In order understand this irony we must read the whole book /at least a half of the book/.

The main stylistic function of irony is to produce a humorous or satiric effect. And it mostly appears in the belles-lettres style.

There are lots of examples for these stylistic devices in the novel "Utkan kunlar". Now let's look through some of them.

1. "Hasanali bolaliq vaqtida Erondan kishi o'g'irlab kelguvchi bir turkman qo'lidan Otabekning bobosi o'n besh tillo barobariga sotib olgan edi."

In this part, the author uses Metonymy when he says: "bir turkman qo'lidan sotib olgan edi"

2. "Kelgan kunimdan Marg'iloningizni xushlamay boshlag'an edim. Chunki tanishlarim yo'q, musofirchilik bilinib qolayozg'an edi. Endi bu soatdan boshlab Marg'ilondan roziman..."

In this part, we can see Metonymy when it is stated Margilon.

3. "... otam Toshkand borg'anlarida to'ppa-to'g'ri sizning eshigingizga tushsinlarda, siz saroyga tushing."

In these sentences, we can see both Metonymy and Synecdoche. "Toshkand borg'anlarida" is Metonymy whereas "eshigingizga tushsinlar" is Synecdoche.

4. "Bek xudo umr bersa, bu yil xamduna bo'lsa, to'ppa-to'g'ri yigirma to'rt yoshga qadam qo'yadilar."

This time we can see another Metonymy: "yigirma to'rt yoshga qadam qo'yadilar".

5. "To'lg'an oydek g'uborsiz oq yuzi bir oz qizilliqg'a aylanganda, kimdandir uyalg'an kabi ..."

In this part, Simile is used in order to describe Kumushbibi's beauty.

6. Siz o'risning Shamayig'acha borg'onsiz(Qutidor) - metonymy
7. Lekin Shamay manim fikrimni ost-ust qildi(Otabek) - metonymy
8. Majlis Otabekning Shamay taassurotlarini maroq bilan eshitdi-metonymy
9. Xudo kofirning dunyosini berg'an(Homid) - metonymy
10. Xudo har narsadan ham berg'on yigit ekan(Qutidor) - metonymy
11. Bizniki mana shu burchakdagi eshik. Qaytag'a bu kun biznikida qolsang'iz bo'lmasmi? (Qutidor) – metonymy
12. Saroy tinch uyquda, tun yarim- metonymy
13. Umr-otilg'an o'q kabidur(Mirzakarim Qutidor) - simile.
14. Oy kabi yuzlar, kulib boqishlar, cho'chib qochishlar(Otabek)- simile
15. Otabek boshi berk ko'chaga qolg'ondek bo'ldi-simile

Comprehension questions

1. What is the difference between a metaphor and a simile?
2. What is the meaning of metonymy?
3. What is synecdoche?
4. What is irony?
5. What methods of translating stylistic aspects do you know?
6. What ways are used while translating stylistic devices?
7. Which stylistic devices enhance the communicative effect of the message?
8. What challenges does a translator come across while translating repetition? Why?

Task 4. Metaphors used in “Bygone Days”. Find English translation

...Saroy jonliq: kishilarning sharqillashib so'zlashishlari, xoxolab kulishishlari saroyini ko'kka ko'targundek. (6 bet)

Og'ir tabiatlik, ulug' gavalik, ko'rkam va oq yuzlik, kelishgan qora ko'zlik, mutanosib qora qoshliq va endigina murti sabza urgan bir yigit(7bet)

Manimcha uylanishdek nozik bir ish dunyoda yo'qdir. (10-bet)

Yaqindagina Musulmon cho'loqning bazmi shu Aziz bachcha bilan qizir edi. (15bet)

Marg'ilonning havosi buzuq ekan, bir ikki kundan beri manim ham ahvolim o'zgarib boshladi. (26bet)

LECTURE № XIII

THE THEME: EXCLAMATIONS, INTERJECTIONS, OXYMORON AND ANTONOMASIA IN THE TRANSLATION OF LITERARY TEXTS

Exclamations

Exclamations are short utterance made when someone is very surprised or upset. Not necessarily full text. Sometimes it's sounds rather than words. In this case they are called interjections.

For example: *Ugh! Phew! Wow! Huh!*

Many exclamations consist of just one word: *Help! Nonsense! Blast! Rubbish!*

Exclamations can also consist of: what + noun phrase

What a pity!

What a lovely day!

What rubbish!

how + adjective.

How silly!

How kind of him!

They may also have the form of a negative question.

Isn't it a warm day!

Aren't they kind!

Another form of exclamation is when the hearer repeats part of the sentence that he or she has just heard. This is used when the hearer finds it hard to believe what has been said or is very surprised. This sort of exclamation is called an echo.

Richard's passed the exam. – Richard's passed! That's brilliant!

Sally's here. – She's here! What a relief!

Interjections

A word or phrase used to express emotion or to ask for or make a request is known as an interjection. Interjections are grammatically separate from the remainder of the phrase despite being components of speech.

In casual writing and everyday speech, interjections are frequent. In formal discussion, interjections like "well" and "surely" are fine, but it's better to avoid them in professional or academic writing.

For example:

Wow! That bird is huge.

Uh-oh. I forgot to get gas.

We're not lost. We just need to go, **um**, this way.

Psst, what's the answer to number four?

By expressing emotion, establishing a need, or stressing a concept, interjections give a sentence or context more meaning. Interjections can be one word or a full sentence, and they can be used on their own or in conjunction with other words.

Phew!

Shoot, I've broken a nail.

Oh really? I didn't know that.

Interjections can frequently be omitted from sentences without changing their meaning because they are a grammatically autonomous aspect of speech.

Oh boy, I'm starving.

I'm starving

Ouch! That hurts!

That hurts!

INTERJECTIONS IN "BY GONE DAYS" BY ABDULLA KODIRI

1. "Oh, really?" Otabek. P:9

2. "Listen , my dear nephew..." Homid. P:9

3. "Oh, damn him, I did hit the target!" one of the heroes of fortress.
P:82

4. "Well, well, ow, have you been to Shamay?" Ziyoshoichi. P: 17

5. "Oh, Bek, a pain..." Hasanali. P: 24

6. "Ah-ah-ah..." Hasanali. P: 24

7. "A moon like face...oh-oh-oh..." Otabek. P: 25

8. "Oh, really? Margilon's weather is not good" Hasanali . p: 26

9. "Oh, my Kumush, but you are still burning..." Qutidor. P: 31

10. "What kind of guests are they, do we know them?" Oftoboyim.
p:33

11. "Oh, there is a very young excellent guest!" To'ybeka. P: 33

12. "Oh, nothing special" Otabek. P: 9

Oxymoron

The terms "ancient news," "deafening quiet," and "organized mayhem" are examples of oxymorons, which are figures of speech that combine incongruous words with opposite meanings. Oxymorons may appear nonsensical at first, but in context, they typically make sense.

A literary device that juxtaposes opposing terms is known as an oxymoron. Oxymorons are frequently employed in poetry to reinterpret words and phrases. The best translations of the Greek term for an oxymoron are "sharp blunt weapon" and "smart fool." In other words, the idea of an oxymoron is an oxymoron in and of itself. Oxymorons have been in use for a very long time. Many of these have entered regular usage in modern English, such as the example of contradicting statements that follows:

awfully good, bittersweet, climb down, close distance, grow smaller, original copy, passive-aggressive, same difference, seriously funny, small crowd, virtual reality

Oxymorons have a few different purposes in writing, all of which are quite useful in the right situation:

Antonomasia

The act of substituting words or phrases for proper nouns is known as antonomasia. It's a metaphor of sorts. Often times, words and phrases have a clear and direct connection to someone's job or status. The term "philosopher" used to describe Aristotle during the Middle Ages and Renaissance is among his most well-known illustrations. As was already indicated, antonomasia is frequently employed as a relapse prevention strategy.

- Улар ҳануз ҳамшаҳарнинг машҳур хотинлари бўлган Нусрат **хофиз**, Ботирбоши **хола**, Тилло **хофиз**, Тожиҳофиз, Мисқолҳофиз, Хон **оғача**, Мисоқоғача, Улуғўюнчи, Шохбачча, Ражабхон, Тошҳофиз ва ҳатто марғилонлиқ Зебихонлардан ўюнга, созға, ашулага таълим олиб келарлар ва шунинг учун ҳар бирлари ўз ҳунарларида яхши санъаткор бўлган эдилар.(On page 70)

- Сафар **бўзчи** жиловхонага ўтиб тўхтади. (On page 96)

- Ҳой, Шукур сўфининг ўғли!(On page 96)

- Анвар шу муносабат билан Насимнинг отаси **Муҳаммад Ражаб пойгачининг** илтифотиға ноил ҳам бўлди.(On page 25)

Comprehension questions

- 1.What is an example of an interjection?
- 2.What are the different types of interjections?
- 3.What are some common interjections?
- 4.How many interjections are there in a sentence?
- 5.What are the different types of oxymorons?
- 6.Why are oxymorons so useful in writing?

LECTURE № XIV

THE THEME: SIMILE, PERIPHRAISIS, EUPHEMISMS, HYPERBOLE IN THE TRANSLATION OF LITERARY TEXTS

Simile

Simile is a literary term that compares two items and indicates similarities between them by using the words "like" or "as." Similes are different from straightforward comparisons in that they contrast two aspects of the subject that are otherwise unconnected. For instance, saying "she looks like you" is a comparison rather than a simile. On the other hand, the phrase "She grins like the sun" is a simile since it compares a lady to something completely different: the sun. Similes can sometimes draw parallels between items that are typically unlike. In reality, there might not be any parallels between the items being compared, much like a lady and the sun.

Similes are an effective technique for enhancing the creativity, descriptiveness, and enjoyment of language. Similes are utilized to explain things more powerfully and effectively than if adjectives or factual explanations were employed alone because the mind thinks in pictures and associations. It can highlight particular characteristics, stimulate related feelings, and forge new mental connections. Similes are crucial to creative expression, whether in prose or poetry.

As an example, look through the excerpt from George Orwell's novel 1984:

He sat as still as a mouse, in the futile hope that whoever it was might go away after a single attempt. But no, the knocking was repeated. The worst thing of all would be to delay. His heart was thumping like a drum, but his face, from long habit, was probably expressionless.

There are two similes: "as still as a mouse" and "thumping like a drum." Comparing the fearful man to a mouse emphasizes both his stillness and his helplessness. Comparing a heartbeat to a drumbeat emphasizes its pounding due to fear. Similes create a much more evocative passage than literal alternatives such as "He was afraid" and "His heart beat hard."

Similes are a fantastic technique to add excitement and memory to creative writing without losing focus. It's a remarkable manner of discussing anything. Since it can be misinterpreted in other languages,

it cannot be translated literally. Similes that have various similarities or include imagery in other languages might lead to misinterpretations. Similes are often difficult to understand and cannot be translated literally.

Similes can be divided into many types. In actuality, a simile has a three-part structure that consists of a "subject" or comparison, according to one study (the entity described by the similes).

Metaphors and parables share certain similarities. In the conceptual mechanism of simile, metaphor frequently plays a significant part. Metaphor and simile are examples of comparison idioms. Typically, we use comparative markers to identify similarities. But not everyone has it. The phrases "like" and "as" are optional.

Periphrasis

The Greek verb periphrasein, which means "to speak around," is where the word periphrasis originates. The use of excessively long words to communicate something that could have been expressed in shorter phrases or fewer words is a stylistic device known as "wordiness." It's a style of expression. Using "I am going to" in place of "I will," for instance.

As an example of periphrasis, we can analyze William Shakespeare's sonnet:

*"When that fell arrest
Without all bail shall carry me away."*

Shakespeare explains death and its effects in this example. When it fell, he used it as an oblique allegory of death. When that fell, it meant that no one could save themselves when death struck.

Periphrasis is a literary device that is used to enhance sentences by producing stunning effects to catch readers' attention. It gives text a poetic flavor. This is evident from the sample above.

Euphemism

A popular figure of speech used to replace words or phrases that allude to ideas that would offend others is the euphemism. Euphemisms are figurative expressions that are used in place of words or phrases that may otherwise be interpreted as harsh, disrespectful, or objectionable. In order to lessen the impact of what was said, this literary method enables us to infer what someone is trying to convey without utilizing their exact words. Reasons for this include decency, discretion, and other strategies for limiting communication. For some

abstractions, such as death, sex, aging, layoffs, and body functions, euphemisms are employed.

There are lots of common examples of euphemism, which used in everyday conversation or in literary texts. For example: *porcelain throne* (toilet), *pre-owned* (something used), *number one* (urination), *number two* (defecation), *senior* (old), *economically challenged* (poor), *between jobs* (unemployed), *blowing smoke* (lying), *well-off* (rich), *correctional facility* (prison), *have too many* (drunk)

Hyperbole

Hyperbole is a literary device and figure of speech that increases impact through purposeful exaggeration. A dramatically enlarged or exaggerated remark or statement that adds stress and is typically not intended to be taken literally is called a hyperbole. Hyperbole is frequently utilized in rhetoric and literature for a serious, comic, or ironic effect. For instance, Thomas W. Blackburn's *The Ballad of Davy Crockett* contains hyperbole in the lyrics: We can examine Shakespeare's sonnet as an illustration of hyperbola:

*My love is as a fever, longing still
For that which longer nursed the disease,
Feeding on that which doth preserve the ill,
Th' uncertain sickly appetite to please.
My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now reason is past care,
And, frantic-mad with evermore unrest,
My thoughts and my discourse as madmen are,
At random from the truth vainly expressed.
For I have sworn thee fair, and thought thee bright,
Who art as black as hell, as dark as night.*

Shakespeare utilizes exaggeration in this sonnet as a creative device to convey his mistresses, loves, and desires. Shakespeare overstates his emotions when he says that his terminal illness drove him insane. The author discovers that the audience is aware that the poet's statements are not meant to be taken literally. Nonetheless, there are two possible interpretations of the sentiment behind such exaggeration.

Secondly, the reader may understand the poet's use of the exaggerated term "love-struck" as a means of robbing individuals of their sense of reason and logic, particularly when their infatuation and desire are unfulfilled. This zeal and engrossment can intensify exponentially and, metaphorically speaking, appear to be an incurable illness or crazy. In this view, exaggeration's literary purpose is to convey the idea that something will be difficult. Second, the reader may perceive the poet's satirical expression of how someone feels when enamored or passionately in love in this overly lovestruck passage. Shakespeare exaggerates in this instance to mock such love and romantic poetry, highlighting the significance of the final couplet.

EXAMPLES FROM “MEHROBDAN CHAYON”

SIMILE EXAMPLES

1. Ўзи қандай йигит деб сўра: сурма қўйғандек оҳу кўзи бор, қизил олмадек таранг юзи бор, энди чиқиб келган кўк майса мўйлаби, Розия хонимникидан ҳам нафисроқ қалам қоши...
2. Келимнинг шу йўсун яхши бўлишига қарамасдан унинг табиъатида ҳарчанд тиришилса ҳам махтаб бўлмайдирған хусусиятлар бор: хасисликка ўхшаған ҳолат, тамаъгирлик каби одат, ичқоралиқ сингари ҳаракат ва амсоли...
3. Нигорхоним бошда эрга ёлчимади. Аввало эрининг фақирлиғи, бойиғандан сўнг бўлса унинг зарбулмасал бўларлик хасислиги бечорани кўб йиғлатти
4. Бир оздан кейин меҳмонхонадан бир мулланамо чиқиб келди
5. Махдум, меҳмонхонадан юриб келган оёқ товшини эшитиб, ёмонлаган отдек типирчилади. Эшон бўлса ҳамон булбул каби сайраб борар эди:

PERIPHRAISIS EXAMPLES

1. Нигор ойим “Раънони эгасига топширмағунингизча...” деб гарчи бир мунча қўполроқ таъбир билан бўлса ҳам “Раънонинг эгаси” борлиғини сўзлар, Раъно эса “егаси”нинг ким эканлигини яхши билгани ва уни қанот қоқиб қарши олгани учун жоду кўзида ризосизлик эмас сурур маънолари ўйнатар эди.
2. Табиъий, яқиндағина оғзи ошқа еткан янги уламолар ўз валийи неъматлари бўлган Мадалихонга хиёнат қилмайди-да:

3. Бас, Моҳлар ойим ўз тириклигида махдумнинг “бошини икки” қилмаса, ўзидан сўнг унинг уйлана олиши амримаҳол.
4. Албатта Солиҳ махдум оғирроқ касбни уҳда қилолмас, иморатка бўлса соқоли чиқмағанлиқдан яролмас эди.
5. Наузанбиллаҳким Фарғона ва Туркистон мамлакатининг алҳол³ амири бўлған Муҳаммадалихон волидининг манкуҳаси, яъни волидаи айни ва ризўисини ўз ақдиға олибдир, наузанбиллаҳи, наузанбиллаҳи.

EUPHEMISM EXAMPLES

1. Қарши куда бўлмоқ учун қизлиқ ва ўғуллик ҳавлини учратиш ва бунинг устига “наслу насабда текислик”, олинадирған келиннинг силлиқина бўлиши – ана шундай мушкilotлар орқасида икки йил чамаси Наъиманинг умри сарғайиб ўтди
2. Ҳатто баъзи вақт икки оғиз сўз билан қайтиб чиққан кишидан ҳам бир нарса ундиришқа тиришар, "мишиқ офтобга текин чиқмайдир, сиздан ақча сўрашқа ийманган-да, менга бир нарса ташлаб кетсангиз, ўзим унга бериб қўярман. Ўзингизга беришқа уялибдир, деб айтарман. Ҳабба, яна ишингиз тушишига яхши-да," дер эди.
3. Нигор ойим “Раънони эгасига топширмағунингизча...” деб гарчи бир мунча қўполроқ таъбир билан бўлса ҳам “Раънонинг эгаси” борлиғини сўзлар, Раъно эса “егаси”нинг ким эканлигини яхши билгани ва уни қанот қоқиб қарши олгани учун жоду кўзида ризосизлиқ эмас сурур маънолари ўйнатар эди.
4. — Топиб беришни бўйинга олмаслик, гуноҳсизлик деган сўздир. Дарҳақиқат, Анварнинг қаерға кетканини билмаса, қандай қилсин? Бас, бу ҳолда Султонали қатл қилинадир, гуноҳсиз ўлдириладир... Бунга ким сабаб, унинг қони кимни тутадир? Мен шунисига ҳайронман-да.

HYPERBOLE EXAMPLES

1. Аммо қайси йўл билан бўлса ҳам канизни кўлга кирғизиш фикрида бош оғритиб, нос чакиб юрган Баҳодирхон қулоғиға бу хабари жонсўз етиб думоғидан дуд чиқадир ва дарҳол Бухоронинг забардаст уламо, муфти, аълам, ҳоказо ва алоҳозалқийёс пешволарини ўз ҳузурига чорлаб, дарғазаб воқияни сўзлайдир ва улардан дарҳол бир “фатвойи баҳайбат”ни талаб

қилганида уламойи киром ҳам дарон ботаҳорат-бетаҳорат, масалани эшитар-ешитмас фатво ёзадиларким:

2. “фатвойи баҳайбат”ни талаб қилганида уламойи киром ҳам дарон ботаҳорат-бетаҳорат, масалани эшитар-ешитмас фатво ёзадиларким:

3. Бўстони маърифат ва гулшани ҳақиқат, — деди Султонали, — Имоми Аъзам раҳматуллоҳи алайҳи ўн ёшларида дарсгўлик қилиб ва ҳоказо кутуби мутабаррака таълифотиға ҳам ибтидо қилган эканларким, бу каромат жанобларидан пўшида эмасдир

Comprehension questions

1. How is periphrasis used in writing?
2. What is a hyperbole?
3. What are euphemisms?
4. What does "in the futile hope that whoever it was might go away" mean?
5. What is periphrasis?

LECTURE № XV

THE THEME: LEXICAL STYLISTIC DEVICES IN THE TRANSLATION OF LITERARY TEXTS: CLICHÉS, PROVERBS AND SAYINGS, EPIGRAMS, QUOTATIONS, ALLUSIONS

Cliché

When something is repeated so frequently that it seems highly unoriginal, it is considered a cliché. In its original French usage, the word "cliché" described the repetitive sound made by a printing plate. Employing clichés is frowned upon since it appears as though you didn't give your words any thought. Skilled speakers and writers make an effort to avoid clichés in their work and instead utilize meaningful, creative terminology. Platitude and dullness are two words that describe cliché.

Because they express concepts and ideas that are broadly accepted across cultures, clichés are significant. But, because we place a higher value on originality, innovation, and intelligence than on repetition and the usage of foreign languages, our society tends to despise clichés. Not all civilizations, though, share this sentiment. In China, where the society favors tradition over uniqueness, using clichés is seen as a positive thing. But even in our culture, popular books, poems, movies, TV shows, speeches, and commercials frequently use clichés. Many clichés have their origins in classics, such as Shakespeare's "Romeo and Juliet":

A rose by any other name would smell as sweet. (from Juliet's speech)

In this cliché, Juliet asserts that it makes no difference that Romeo is from the Montague family, an enemy of her family. Along with other Shakespeare quotes, this expression was very original when it was first used, but it has since become overused to imply that the names of things are not as significant as their characteristics.

Proverbs

A proverb is a brief phrase or piece of folklore that comes from a particular popular culture and has no particular creator. Metaphors and imaginative language are frequently used in proverbs to convey deeper truths. Proverbs are also referred to as "adages." For example:

An apple a day, keeps a doctor away (English proverb)

If you chase two rabbits, you will lose them both. (Russian Proverb)

There are countless proverbs that come from various cultures. The wisdom that a society encodes in its proverbs and the pictures and metaphors that it employs to portray that wisdom can teach us a lot about that culture. Thus, it is quite difficult to translate a proverb from one language to another.

Because they are brief and frequently figurative, proverbs are relatively simple to recall and are frequently retained long after initial hearing. The proverbs have a remarkable persistence as a result of this and the fact that they are applicable to everyone. This explains why they move between societies for generations or even millennia and why they are quickly assimilated by other cultures. Proverbs typically lose their distinctiveness, though. A proverb is by definition a brief, generic statement that offers no justification or counterargument. Just accept aphorisms for their superior intuitive qualities and strength of cultural authority.

Throughout the Lord of the Rings books, R.R. Tolkien was a master at creating proverbs for the fictional societies he created. For instance, the wizard Gandalf frequently quotes the adage "not all those who wander are lost," which has gained enormous popularity among Lord of the Rings devotees.

Sayings

Any succinctly expressed idea that is particularly memorable for its form and content is referred to as a saying.

For example: *Charity begins at home.*

There are a lot of people far worse off than me.

There are several specific types of sayings: *Aphorism, cliché, epigram, epitaph, epithet, idiom, mantra, maxim, motto, quip, witticism.*

Epigrams

Epigrams are succinct but illuminating statements that frequently take the form of poetry and express a thought in a clever, paradoxical, or humorous manner.

Epigrams demonstrate how the truth can be expressed wittily and clearly. Many authors and speakers take the time, effort, and physical space to communicate the truth, but epigrams make the most of brevity. Brief sayings are easier to remember and transmit over

time than lengthy essays or arguments. Well-written epigrams are regarded as impressive poetic and intellectual achievements since it can be challenging to express broad or complex truths in a succinct and humorous manner. Epigrams are common in literary works and can be clever statements or little poetry.

For example

Of all my verse, like not a single line;

But like my title, for it is not mine.

That title from a better man I stole:

Ah, how much better, had I stol'n the whole.

Robert Louis Stevenson cleverly suggests in "Underwoods: Epigram" that although his poem's title has been copied, he would be better off if he could also take a full poem from a different author.

Quotations

Quotes are the repetition of a phrase, sentence, or paragraph from a speech or other written work. It is an expression of the utterance in oral communication. For instance:

John said:

"Today I met Maria", John said. Both quotation marks and unique prosody are used to denote oral citations. Citations are denoted in text by quote marks. A recognized portion of a speech that is expressly ascribed to the original source by citation is also represented by a quotation. These claims are surrounded by quote marks (broken). In literature, quotations are frequently employed to express a character's viewpoint. When a speaker wishes to make a suggestion based on hearsay, they frequently utilize it in spoken language.

Quotations are used for a variety of purposes, including to clarify the meaning of the cited work, support a discussion, offer specific information about the cited work (whether in a favorable or unfavorable light), acknowledge the author of the cited work, or simply to display the user of the citation. Please read the copyright and abide by it. Quotes are regularly printed for inspiration and to get readers to think philosophically. Using citation strategically can be another way to influence social structure and order.

Allusions

Essentially, an allusion is a reference to something else. It occurs when the author alludes to another piece of writing or to a previous section of the current work. used frequently in literature to allude to

artistic creations (for example, alluding to biblical stories or Greek mythology). There are allusions in other types of art as well. For instance, musicians frequently "play" the tunes of other artists.

Allusions are divided into 2: external reference and integral suggestion

An allusion to something outside the current document is known as an external reference. It could be a piece of literature, drama, cinema, historical fact, or even just a proverb or saying. The reader is already familiar with it, which is the point.

It can be challenging to locate internal references. It occurs when the author considers what took place earlier in the piece. This is what comics usually do. Make a joke, then use the opening line or character in another joke later that evening.

In the comic novel *Persepolis*, Marjane Satrapi depicts a fallen soldier being held by his mother, a lady in a veil. The picture closely references to pictures of Mary removing Jesus off the crucifixion (external allusion). Later in the novel, Satrapi depicts a mother fainting into her husband's arms using a nearly identical image (internal allusion).

At rest on ocean's brilliant dyes / An image of Elysium lies (Edgar Allan Poe, Serenade)

This makes reference to Elysium, the name of the Greeks' legendary afterlife. Poe suggests that the stars are actually the Fields of Elysium, where the Greeks thought heroes would go after they died, because the "image of Elysium" in the poem is the stars reflected in the water.

SET EXPRESSIONS IN ENGLISH TRANSLATION OF THE NOVEL "MEHROBDAN CHAYON"

Proverb:

1. Ҳамал келди, амал келди.

Халқ мақоли. (P3)

2. Санамасдан саккиз демай тулинг ҳали! Отам осонлик билан маъкул гапга кўнадиган одам эмас. Жим туриб қолишини кўринг: ҳали ҳам чурқ этмайди. P18

-Done, Zebi, it's done, now we can leave for...

-Don't be so hurry. Look at my father. He is too stubborn that would not agree even for good suggestion easily.

3. Шунга ўхшаш сен ҳам чумчукдан қўрқиб, тарик эмагучилар хилидан бўлсанг... мен янглишиб юрган эканман-да, болам!

4. “Қуш тилини қуш биладир” деганларидек, Нодиранинг самимий арзи бандачилиги Моҳларойим билан Нигор келиннинг юкларини эди ва шу онда Моҳлар ойим мактабхонадаги болалар ичидан Анварни чақиртириб олди.

Epigram:

1. Бадбахт Фитна! Қўясанми, қўймайсанми, ахир? «Хуббил ватани минал-имон», деганлар — «ватанни севиш имондан», ахир! Билмасанг бекор-да, Ватани йўқ — дунёда лўли, холос. Мени беватан, деб билдингми?

-You cursed Fitna? Don't disturb me! They said: "Hubbil vatany min al iyma"-"it is a great believe to love motherland" Or you considered me as a homeless?!

2. Салти ўртоғини тинчлатишга муваффақ бўлган, бунинг устига яна, қизлар «ёр-ёр» бошлаганда, унинг қўшилажаги тўғрисида сўз олган эди. Бир марта бошлангандан кейин ундан нарисси ўзи кета беради, деб ўйларди Салти.

Дарров қизларга томон бурилди:

— Қани, қизлар, ўзимиз «ёр-ёр» бошлаймиз!

— Ҳа, балли! — деди аравакаш.

Қизлардан жавоб кутиб ўтирмасданок Салти ўзи бошлаб юборди.

«Узун-узун арғамчи-ё...

Қизлар қўшилишди:

...Ҳалинчакка,

Чакан кўйнак ярашар

Келинчакка.

Чакан кўйнак енгига

Тут қоқайлик...»

Thus she turned to girls:

-Let's go darlings to begin singing ourselves.

-Good-told, - the cart-driver said.

Without waiting for girls' reply Salti began:

-The longest, longest tow rope...

Girls joined singing a song.

{ After passing some words very soft and sweet Zebi's voice was heard, and shined everywhere. That voice noticeably differed from other voices sounding below the open sky. Listening to that voice cart-driver lost his mind, but his thought was hanging down like a leaf at the old tree. \

2. Аммо бизнинг Анвар бўлса онасининг “тилаб-тилаб олгани” эмас ва отаси ҳам уни “ўғулчага” ҳисобламаган эди. Отасининг касби бўёкчилик, ҳамиша ярим белидан нил сувига чўмилиб ётқан бир камбағал ва бир қарич, икки қарич болалардан бештасига дада эди.

3. Худоёр мухр босиш асноси ёзилган ёрлиғ ва номаларни ўкутиб эшитар, муншийларнинг эшитилмаган араб ва форс сўзлари орқалиқ тўқуған ярим туркий жумлаларига аксар вақт тушунмас: “Эналаринг арапқа текканми?” деб мирзо, муфтиларни қойир эди.

Saying:

1.Хўп, денг. Кишлоққа кетайлик! Ўлим — ҳақ! Ўлар вақтда бир-биримиздан йироқ тушиб, бир-биримизга ташна бўлиб ўлмайлик...P14

-Agree. Let's go to the village. Death is unavoidable. Please, let's be together at the end of our life, my brother?

2.Бирдан тажангланиб, ўрнидан турди:

— «Ошқовоқ сомса»! «Ошқовоқ сомса»! Камбағаллик қурсин, илоҳим! «Камбағал — худойимнингсуйган бандаси», дейдилар, шуми суйган банданинг ҳоли?!

5. Наъима тўғрисида ташвиш йўқ, ҳусн, одоб, юмиш, ҳаммасидан кўнгил тўқ, бек бўлмаса – бекзода, мударрис бўлмаса – муқаррир.

6. Панжшанбалик бўлса мактабнинг асос ҳаққи ва булардан бошқа “Қулёға қуймоқ – Аммага бўғирсоқ – Ёсинга юпка” деган гаплар ҳам бўлар эди. Болалар ҳар йили бир марта “бурё пули” ва ойиға бир неча бор “супурги пули” ҳам тўлаб турар эдилар.

7. Халқ оғзида дув-дув гап, — деди манти чайнаб, — гўё сиз марҳум сармунший ўрниға насб қилинар эмишсиз, деб... Бу ҳақиқат гапми ёки овозами, ясххи пайқолмади

Cliché

1.«Умидсиз шайтон», дедим-ку, ука... Мана, биз кетдик... — деди ва қуюқ қоронғиликка кириб, йўқ бўлди. P36

2.Биринчи хотинидан бола бўлмаган экан, икки-уч йил умр қилишганларидан кейин хотини ўлиб кетган. Мени олган вақтида: «Сен кўз очиб кўрганимсан», дерди... Менинг ҳеч бир нолийдиган ерим йўқ эди. P45

3. Кишининг боласини бузиш ҳар бир салласи муаззам, илми “фавқалодда”, ўзи “варасатул- анбиё” саналган зотлар назарида ва виждонида маъфу, аммо ўз ўғлига бошқалар ўшандоғ ҳайвонликни қиладирган бўлса: “Замона бузук, эҳтиёт шарт!”

4. “Ҳай этти, ҳуй этти, икки коски тўй этти” деганларидек ҳар икки тўй ҳам бир ҳафта ичида ўтти.

Allusion

1. Унинг ёнида бўз яхтак боғичини осилтириб, хандаландек бўқоғи билан ўнг томоғини зийнатлаган ўрта яшар яна бир “хусни Юсуф” кўринар эди.

2. Чунки “ўхшатмай учратмас” дегандек нариги тараф ҳам Моҳлар ойимнинг биттаси эди.

3. Қарши куда бўлмоқ учун қизлик ва ўғуллик ҳавлини учратиш ва бунинг устига “наслу насабда текислик”, олинадирган келиннинг силлиқина бўлиши – ана шундай мушкилотлар орқасида икки йил чамаси Наъиманинг умри сарғайиб ўтди.

Allusion from “Days Gone By”

1. Otabek “Boburnoma” mutolaasi bilan mashg’ul edi.

2. Majlis ersa “Alif Layli” hikoyasidagi parilar bazmini xotirlatmoqda edi.

3. Ammo Fuzuliyning rang-barang she’rlari ustida qanoatlanib to’xtamas, hamon varaqlar edi. (Kumush tasviri)

4. Zulayxo xitobidek, onam ba’zi vaqtlarda:

Yangi yor topganda do’stlar, eskidan kechmoq kerak,

Eskini o’lgan sabab, latta kafan bichmoq kerak deydi. (Kumush)

5. Ba’zi vaqtlarda yo’l ustidan “Хо’ja Ma’oz” avliyo nomi ila mashhur mozorni ko’rib o’ltirar edi. (Otabek)

6. Yusuf savdosida beqaror , Zulayho ismidan , Majnun ishqida yig’lagan, Layli otidan – salom. (Kumush)

7. Temur Ko’ragon, Mirzo Bobur, Ulug’bek, Farobiy va Ali Sino kabi olimlar o’sib-ungan va halokat chuquriga qarab sudraguvchi albatta, tangrining qahridur. (Yusufbek hoji)

Comprehension questions

1. Why do people in our culture tend to dislike clichés?

2. What is a quotation?

3. What is the purpose of quotations in literature?

4. What is the difference between a quotation and a paraphrase?

5. What's an epigram?

Render the following sentences and analyse the translation of the stylistic devices.

It is the most *fairy-like little nook* on the whole river. It is more *like a stage village* than one built of bricks and mortar. Every house is *smothered in roses*, and now, in early June, they were bursting forth in clouds of *dainty splendour*. If you stop at Sonning, put up at the "Bull," behind the church. It is a *veritable* picture of an old country inn, with green, square courtyard in front, where, on seats beneath the trees, the old men group of an evening to drink their ale and gossip over village politics (Jerome. K. Jerome "Three Men In A Boat" Chapter XIV. P.73).

"to be smothered in", "dainty", "splendour" – bookish words;

"fairy like", "dainty", "veritable", "sweet" - epithet;

"fair like nook", "like a stage village" – simile;

"smothered in rose", "clouds of dainty splendour" – metaphore

Slowly the golden memory of *the dead sun* fades from the hearts of the cold, *sad clouds*. Silent, *like sorrowing children*, the birds have ceased their song, and only the moorhen`s plaintive cry and the harsh croak of the corncrake stirs the awed hush around the couch of waters, where the dying day breathes out her last (Jerome.K.Jerome "Three Men In A Boat" Chapter XIV. P.55).

"Dead sun", "sad clouds" – personification;

"Like sorrowing children" – simile.

Neither *the beef nor the strawberries and cream seemed happy*, either – seemed discontented like.

the beef nor the strawberries and cream seemed happy – personification

And we sit there, by its margin, while the moon, who loves it too, stoops down to *kiss it with a sister`s kiss*, and throws her *silver arms around* it clingingly; and we watch it as it flows, ever singing, ever whispering, out to meet its king, the sea – till our voices *die away in silence*, and the pipes go out – till we, common-place, everyday young men enough, feel strangely full of thoughts, half sad, half sweet, and do not care or want to speak (Jerome.K.Jerome "Three Men In A Boat" Chapter XIV. P.4).

GLOSSARY

Absence - 1. [C or U] when someone is not where they are usually expected to be 2. [U] when something does not exist.

Adequate - enough or satisfactory for a particular purpose

Administrative - relating to the arrangements and work which is needed to control the operation of a plan or organization

Articulate - able to express thoughts and feelings easily and clearly, or showing this quality; v. to express in words; to pronounce

Booth - 1. a small space like a box that a person can go into;

2. a partly closed area, table, or small tent at a fair, exhibition or similar event

Calque - Blueprint translation is the translation of a word or a phrase by parts; Calque translation can be very tricky as it may result in “translator’s false friends”, i.e. misleading translations

Certified interpreting - a form of interpreting which is mostly used during the signing of notarial contracts, when one of the parties does not know the official language of a country. This is when a certified interpreter is employed to read out the notarial act in the target language, and confirm this by signing and stamping the document

Combine -1. [I or T] to (cause to) exist together, or join together to make a single thing or group; 2. If someone combines two or more qualities, they have both of those qualities; 3. to do two activities at the same time

Commercial - related to buying and selling things: a commercial organization/ venture / success commercial law

Complete - to make whole or perfect: Complete the sentence with one of the adjectives provided

Complete correspondence - Complete correspondences of lexical units of two languages can rarely be found

Computer - an electronic machine which is used for storing, organizing and finding words, numbers and pictures, for doing calculations and for controlling other machines

Consecutive interpreting - deliver the translation after listening to the speaker so that there was some time between the source language text and the translation. The interpreters work in teams of two, each into his mother tongue.

Correspondence - [C usually singular U] a connection between two things

Editorial - an article in a newspaper which expresses the editor's opinion on a subject of particular interest at the present time; editorial-type speech

Equivalent - something which has the same amount, value, purpose, qualities, etc as something else

Escort interpreting - a form of consecutive interpreting, in which an interpreter becomes an assistant who accompanies a person or a delegation on a tour or visit, or to a meeting or an interview. An interpreter in this role often ensures swift communication with foreign guests and is available for the additional needs of organisers, in this way acting as a member of the group.

Extralinguistic - not connected with language or the study of language

Legal- connected with the law

Lexical- relating to words

Lexical problems - problems connected with words

Linguistic - connected with language or the study of language

Literary - connected with literature; literary translation

Method - a particular way of doing something: methods of teaching

Morphological - the scientific study of the structure and form of the language

Movement - movements; what someone is doing during a particular period: articulatory movement - to express in words; to pronounce

Omission - when something has not been included that should have been;

Partial - not complete; While translating the lexical units partial correspondences mostly occur. That happens when a word in the language of the original conforms to several equivalents in the language it is translated into.

Pedagogical - related to the study of the methods and activities of teaching

Perception - 1. [C] a belief or opinion, often held by many people and based on how things seem; 2. [U] the quality of being aware of things through the physical senses, especially sight; 3. [U] someone's

ability to notice and understand things that are not obvious to other people

Postponed consecutive interpreting - a translation which is not performed in the presence of the participants, but which is dictated from the interpreter's notes into a dictating machine or typed, in case the participants have understood the speaker but want to think over the discourse to take appropriate decisions on it.

Problem - a situation, person or thing that needs attention and needs to be dealt with or solved

Relay interpreting - the interpreter listens to the source language speaker and renders the message into a language common to all the other interpreters. These other interpreters then render the message to their target language groups.

Scholarly - containing a serious detailed study of a subject

Signed interpreters - signed language interpreters (or interpreters for the deaf) interpret from a spoken into a signed language and vice versa. Signed language interpreters do not sit in the booth; they stand in the conference room where they can see the speaker and be seen by other participants

Significance - importance

Simultaneous translation - simultaneous interpreting, the interpreter sits in an interpreting booth, listening to the speaker through a headset and interprets into a microphone while listening. Delegates in the conference room listen to the target-language version through a headset

Source language - the place something esp. literary works come from or start at; the language of the work of original; in the original. If you read something in the original, you read it in the language in which it was first written.

Substitution - the use of one person or thing instead of another

Supplementation - to add something to something to make it larger or better

Syntactic – related to the grammatical arrangement of words in a sentence

Target language - a language that you are changing spoken or written words into

Technique - a way of doing an activity which needs skill

Transcription - 1.[C] a written representation of words or music;
2. [U] the process of transcribing something

Transformation - a complete change in the appearance or character of something or someone, especially so that they are improved

Translation - something which is translated, or the process of translating something, from one language to another; in translation changed into someone's own language, not in the original language

Transliteration - a word or letter written in a different alphabet

Transposition - changing of something from one position to another, or exchanging the positions of two things

Whispered interpreting - a form of simultaneous interpreting in which the interpreter does not sit in a booth in the conference room, but next to the delegate who needs the interpreting, and whispers the target language version of the speech in the delegate's ears

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Р. Р. Касимова
Д. Р. Ражабова

БАДИЙ АДАБИЁТЛАР ТАРЖИМАСИ НАЗАРИЯСИ ВА АМАЛИЁТИ

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