

PROBLEMS OF TRANSLATING STYLISTIC DEVICES FROM ENGLISH INTO RUSSIAN IN FICTION

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ABSTRACT

Language is a unique phenomenon through which the majority of communication in society takes place. One of the most important problems of modern linguistics is the problem of interlingual communication, which is usually carried out by means of translation.

Keywords: pragmatically receptor-oriented, syntactic constructions, the non-equivalent vocabulary, the target language, transferring information.

INTRODUCTION

Translation is a socially-caused process and result of transferring information (content), expressed in a written or spoken text in one language, through an equivalent (adequate) text in another language.

In a work of fiction, the function of the word is not limited to the transmission of specific information. Often the word is used to aesthetically influence the reader, which is made possible by artistic imagery. The brighter and more truthful the image, the stronger its impact on the reader.

Often in their works, writers refer not only to the vocabulary of the literary language, but also to the obsolete dialectal words, as well as to the vernacular.

MATERIALS AND METHODS

It should be noted that the emotionality of fiction narrative is very different from the emotionality of colloquial and journalistic styles. In a fiction text, it fulfills an aesthetic function. This style implies a careful and reasonable selection of language means. A distinctive feature of a fiction text is the use of special figures of speech, which add brightness and imagery to the narration.

Artistic expressive means are very diverse and numerous. These include tropes: comparison, personification, allegory, metaphor, metonymy, synecdoche and the like. Stylistic figures also belong to the means of artistic expression: epithets, hyperbole, litotes, anaphora, epiphora, gradations, parallelisms, rhetorical questions, reticence,

etc.

A large number of tropes (turns of speech in which a word or expression is used in figurative sense) are characteristic of the literary style.

The tropes are based on the transfer of features of one object or phenomenon to another. There are different reasons for transferring the features in a trope, which are divided into simple ones like epithets, comparisons, metaphors, allegories, ironies, hyperboles, etc.

Translation is a complex process of transferring information from one language to another. There are still different approaches to studying the theory of translation and how to transform the linguistic units of the source text and the target text.

The challenge for the translator is to translate the meaning of the source text in such a way that the reader understands what is being said. But this is not always easy to achieve, because not all the concepts that exist in the source language, are fully contained in the target language, so there is a difference between the concepts of reality and the non-equivalent vocabulary.

Translation, as a process and a result of translation activity, depends on the orientation towards a certain receptor, a typical representative of the culture of the target language. The act of translation is pragmatically oriented in two ways. Firstly, it consists in a complete reproduction of the original; secondly, translation is pragmatically receptor-oriented.

The degree of similarity between the source and target texts depends on the degree of freedom the translator has in adapting information from the source text. Even experienced translators consider a translation that retains 80% of the content of the original to be excellent. Obviously, the greater the translator's degree of freedom, the further the text is from the original, the less it reflects the content and form of the original, and the vaguer the perception the reader has of the original.

The imagery and expressiveness of a narrative is provided by various stylistic figures in addition to tropes. These are turns of phrase and syntactic constructions used to enhance the expressiveness of a statement.

RESULTS AND DISCUSSION

Thus, such a technique as inversion (lat. "transposition", "flipping") is the arrangement of sentence members in a special order that violates the traditional (straight) order of words in a sentence in order to enhance and emphasize the expressiveness of speech.

Parcellation is a division of a sentence in which the content of a sentence is realized not in one, but in two or more consecutive intonational units.

Punctuation is a stylistic figure that refers to the union of the members of a simple sentence or of parts of a compound sentence, whereas Polyjunctuation is the contrary, a deliberate increase in the number of conjunctions in a sentence, usually to connect homogeneous members.

Syntactic parallelism as a stylistic figure is characterized by the same construction of adjacent sentences or segments of speech.

Also, worth mentioning are such stylistic figures as alliteration and assonance. Their function is to repeat consonantal and vowel sounds respectively.

The translator does not translate at the level of individual language units, but at the level of the text, which creates a number of difficulties when choosing a translation option, so one of the issues of translation theory is to study the nature of translation creativity as a process of intuitive decision-making by the translator, in some cases, based on the etymology of nominations.

Hermeneutics is not so much a means of reaching the directly perceived object, that is, what we see and hear (touch), but rather those hidden relationships and determinants which together form the overall context and through the disclosure of which the directly perceived becomes intelligible. In the process of interpretation, the invisible content of a work becomes the subject of understanding and interpretation.

Understanding is the original phenomenon of thinking, as one starts to think only when one wants to understand something. For hermeneutics, understanding is the search for meaning written in the language of the text, meaning that must be recoded from the source language to the translated language. The core of text understanding is meaning, behind which human subjectivity, the author's individuality, can be traced.

Understanding is the translator's mastery of the meanings embedded in the work. Text comprehension is divided into two stages: process and result. The result of the process of understanding is the comprehension of the meaning of the work, which has to be recoded into the translated language. To understand a text, one must interpret the language of the work (the plan of expression and content of linguistic units), which carries a certain amount of information about the country, people, language and culture.

Let us emphasize that the problem of understanding would not arise in the process of recoding works into a translated language if all languages had a

homogeneous structure reflecting the subject world, thoughts and feelings. But languages are not unified; firstly, the volume of vocabulary varies; secondly, the fact that some subject fields overlap does not guarantee the identity of the lexical units intended to denote them.

The translation of stylistic devices that carry the imagery of a work often causes difficulties for translators because of the national features of the stylistic systems of different languages. All linguists emphasize the need to preserve the image of the original in translation, rightly believing that, first and foremost, the translator should strive to reproduce the function of the reception, rather than the reception itself.

Transmission of stylistic units is one of the most important tasks of translation. Special attention should be paid to it. There are certain stylistic requirements that a translation must meet, i.e. normative rules that characterize texts of a similar type in the target language. These requirements can include:

1. Conformity of meaning. The translator must always endeavor to ensure that the text translated will reflect the true meaning of the source text, depending on the style and direction of the translation. Meaningful consistency includes stylistic accuracy, adequacy and completeness.

2. Literacy. The main requirement is that the text must be in line with the general norms of Russian and foreign languages. As a rule, the absence of stylistic, grammatical and spelling errors is assumed.

3. Lexical and stylistic compliance. The correct choice of equivalents of the source terms, search of equivalents for abbreviations and acronyms, correct transliteration is assumed. The overall style of the translated text and the style of the original must not diverge in perception. For technical translations accuracy of phrases, absence of emotionally colored words, simple sentence structures and impersonality are typical.

In order for a speech to meet the basic stylistic requirements, be expressive, precise, stylistically motivated, and the means used in it would be the most appropriate to express this content and relevant in this context, the speaker has to master the stylistic resources of the language, know its stylistic norms.

CONCLUSION

Translation, both spoken and written, is a rather complex and multifaceted process. Translation is not just replacing one language with another. Different

cultures, personalities, levels of development, traditions and attitudes collide in translation. The translator's challenge has always been and always will be to keep in mind the complexities of translation and try to express the author's thoughts as faithfully as possible, all the while retaining the translator's various literary techniques. As mentioned above, becoming aware of these challenges is a step towards a successful professional translator. The translator's self-confidence should not turn into self-confidence, and the available knowledge - into a fixed dogma, not subject to verification or improvement. It's important to remember that translation is, above all, a difficult, painstaking, responsible job that requires not only versatile knowledge and creative attitude, but also a great desire to convey the author's intention as clearly as possible. It should be noted that such a transfer is virtually impossible, and a literary translation would only be an attempt to reproduce by means of another language the totality of the techniques of the original, a kind of variation on the theme of the original.

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