

Peculiarities and Problems of Fiction Translation

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ABSTRACT

This article discusses the problem and peculiarities of translation of fiction from English into Russian. We looked into translation of idioms and phrases. To solve the problem put forward we chose the methods of research such as method of theoretical analysis, the method of observation and comparative analysis.

KEYWORDS: Translation of fiction, idioms, phrases, lexical transformations

Literary translation is considered one of the most difficult genres of written translation. There are different opinions about why the translation of literary texts is considered difficult. For example, in one Internet article about the difficulty of this type of translation, it is written that “Literary translation of a text is the most difficult of the written types of translation. In addition to excellent knowledge of both languages, the gift of words, a sense of language, the translator must have an artistic flair, the talent of a writer or poet. The author of the article further adds: “Many writers in the past began by translating the works of their predecessors from other cultures, and they also considered it their duty to study foreign and dead languages in order to read masterpieces in the original. Keeping this in mind, it should be understood that not every experienced translator can do a great literary translation.” [2] Indeed, in order for a translation of fiction to be accepted by a foreign reader not as a translation, but as a reproduction of the original text in his native language, it is necessary to convey the coloring and text of the original. To accomplish this difficult task, the translator has a whole list of requirements, some of which we will analyze below.

In literary translation, the transfer of colorfulness and flight in words is necessary in order to preserve the coloring of the text or the work as a whole. The mere use of terms or clichés is indispensable here. So, one of the requirements for a translator is knowledge of the writer's autobiography, his style, or style of writing, the character, mood, and spirit of the work as a whole. The mood of the character in the work is conveyed by using various techniques, such as lexical-semantic transformations and others. Lexical transformations in works of art are used more than in translation of any other genre. The use of lexical transformation techniques when translating from English into Russian and into Uzbek will be discussed in more detail in the second and third chapters of this work. Thus, in order to translate prose and poetry, a translator also needs to have specialized dictionaries and a deep knowledge of literature; what it consists of, how it is written, and what kind of literature that he translates is available in this region or among this people. Literature, like a picture, should be painted with flowers. If the translator can see and correctly convey the right palette in the right tone, then soon his

translation will be read as a finished masterpiece, otherwise this “picture” will still have to be worked on. Literary trends, depending on the era in which they were written and on the writer, may have a different range of writing styles. Stylistics is practiced both in lexicology and representatives of other branches of linguistics. When a translator starts translating a particular novel, he will first of all have to study the style of this novel and translate it in the most similar style in his native language. That's right: in their native language. This is another, in fact, rule in the translation of literary texts. To achieve greater naturalness of the translation, the translator must be a native speaker of this language. So, returning to the topic we started about the style of writing, it should be noted that style is the totality of all types of style that the translator, whether he is a writer or not, met in his life. The translator-writer, as a result of a complex thought process, synthesizes all the literature he has read, and comes up with his own, original style. Then, using different translation techniques, he recreates the English text in Russian. Everything he names becomes his creation in the form of a word. As a result, a fused genre is formed, created on the basis of existing genres, but with the addition of the originality of the author of the translation.

Let's move on to the use of stylistic devices in translation. Style devices are necessary, as noted earlier, to convey the spirit of the original in the target language. Consider an example of such a translation:

Ты, стало быть, баткой ему приходишься? – А ты? – You are telling me that you are his father? – You are?

Here the lexical device of rethinking is used in the translation of the second part of the dialogue - and you? From Russian into English. The use of this technique makes it possible to convey the irony that the translator saw in the text. This is how the translator conveys the special atmosphere of a friendly conversation. Another style example:

Ты почему взяла мои батинки? – Why to take ma butts?

In this example, a compensation technique is used, in which we can see spelling errors, They are made intentionally, both by the writer and the translator, in order to show that the person who said this was illiterate in conversation. There are also errors in the translation, and they are also made intentionally to convey the same style of the sentence of the original. Here is another example of passing style in a peculiar way:

Красавица моя пришла – My sweetheart came. Here the word *красавица* is replaced by the word *sweetheart*, since in the Russian sentence it is clear that the word *красавица* means someone's beloved woman.

An equally important factor in the translation of fiction is the translation of phrases, set expressions and clichés. According to the electronic encyclopedia Wikipedia, clichés in

linguistics are "standard patterns of word usage, typical patterns of phrases and syntactic constructions, as well as general models of speech behavior in specific situations." [3] Cliches can be both fixed expressions used in everyday life, and special expressions used, for example, in diplomatic circles. For example, such a word as hello! into English is translated into words *how do you do!* And we see that cliches cannot be translated literally. When translating clichés, it is also necessary to take into account the subtleties of both languages. Language units-words are formed by borrowing this word from other languages or fields of activity, as well as by adding endings. Next, consider the use of newly formed words in cliches.

Закройте сейф на ключ – put the safe under lock and key. The highlighted phrases are clichés. They use completely different lexical units. Literal translation of the word *закройте* into English meaning "to lock up," according to the online dictionary «multitrans.ru» – *lock*. In English, this word is rendered as *put*, which is translated into Russian as *положите*; preposition *на* translated by the preposition *under*, which literally translates as *под*.

Such examples of translations can be found not only in phrases or clichés, but also when translating proverbs and sayings into a foreign language. A special place in literary translation is occupied by popular expressions, aphorisms, proverbs, sayings, that is, everything that was invented before us. Proverbs and sayings can be translated both verbatim and through the equivalent that is available in the target language. Proverbs, which often have analogues in the translated language, have a similar syntactic and lexical structure. Those whose analogue is not available in the language must be translated using translation techniques. The target language may have special features that are unique to that language. Scholars have different opinions about the type of translation. Some argue that sayings and proverbs must be translated verbatim, since when translating with the help of an analogue, the national flavor may be lost. Russian Soviet poet, literary critic, translator and literary critic, children's writer, and author of the book "Principles of Literary Translation" (1919, 1920) K.I. Chukovsky claims that they reflect the "alien" way of life, the way of thinking of the people, their humor and colloquial language. The author of the "Culture" column, Alla Ovseychik, in the article "It rained with cats and dogs" gives an example, as in the translation of the words of one of Dickens' heroes: if you are destined to be hanged for stealing a calf, then why don't you steal a sheep at the same time! the translator conveyed with a Russian proverb: *двум смертям не бывать, а одной не миновать*. The author of the article, discussing the issues of transferring the national spirit and culture, comments as follows: "As a result, the humorous tone of English folklore is immediately lost. And it's not good at all when Dickens' characters instead of national choruses "Ippu-dol-li-dol ..." at the behest of an unlucky translator they sing "Ай люли, ай люли! Разлюлишеньки мои..."» [4]

Another problem in the translation of proverbs is the literal translation. It is not always possible to convey the meaning of the original proverb with a literal translation. As an example of the inadequacy of such a translation, we will cite the lines from the joke, where the translator phrase – *здравствуйте, я ваша тетя!* translated by the sentence – *мадам говорит, что она ваша родственница*. A popular expression in Russian expresses extreme indignation; when translated into English, we see that this meaning is not

conveyed. In this example, there is no English equivalent that matches the style and use of the words. However, the literal translation *hello! I am your aunt!* is also not possible, as it does not convey the tone of "outrage". In this case, the popular saying of the protagonist of the famous American television series of the 1940s «The Life of Riley» – *what a revolting development this is!*, can be suggested as the most suitable equivalent. Thus, supporters of translation using an analogue argue that a literal translation of the cultural characteristics of a language – proverbs and sayings, can often cause misunderstanding among a reader of a different culture. For example, the English proverb *between the devil and the deep sea*, meaning to be in a life-threatening position is literally translated as *между дьяволом и глубоким морем*. But for a Russian-speaking reader, this does not cause the correct association. Here, it would be correct to translate *между двух огней* or *между молотом и наковальней*. We see that the Russian reader, unlike the English reader, for whom the concept of being in danger is associated with the semes of the devil, and the great depths of the sea, the same concept is conveyed by the seme-words: fire, hammer, and anvil. Here is a similar example of the translation of proverbs. English proverb – *agues come on horseback, but go away on foot* has a literal meaning – *болезни к нам являются верхом, а от нас уходят пешком*. However, such a translation is not a proverb. In this case, the most appropriate Russian proverbs are: *болезнь входит пудами, а выходит золотниками*. *Беду скоро наживешь, да не скоро выживешь*. In this example, we again encounter different so-called "pictures" in proverbs. In the English version, such meanings are used as *лихорадка (ague)*, *верхом (horseback)*, *пешком (foot)*; in Russian proverbs there are units of measurement *пуд* and *золотник*, and verbs *наживать* and *выживать*.

Consider another example in which a specific concept does not arise for a Russian-speaking reader, as when reading a Russian proverb. *All asses wag their ears*. Literal translation of this proverb – *Все ослы ушами поводят*. The meaning of the proverb – *дуракам свойственно принимать глубокомысленный вид*. Russian equivalents can be offered – *не в бороде честь, борода и у козла есть*. *Не всякумен, кто с головою*. *Обычай бычий, а ум телечий*.

Having considered the problems encountered during the translation of fiction, we were convinced of the authenticity of the words of a certain translator, who, summarizing the translation process, said: "Translating fiction is actually very exciting and interesting. You just need to approach this matter seriously and responsibly. But it costs a lot of effort, knowledge and skills..." [5] We have considered the problems associated with literary translation, in which the preservation of the form, content, structure and aesthetic impact of the original text is very important. Also, it was discussed that in order to achieve this goal, it is necessary to know the features of a literary text, such as the non-literality of lexical units. Literary translation is a very free type of translation, which differs from a less free – technical type of translation, where the main quality criterion is accuracy. Another important factor is the work with special expressions, words or sentences, often the translator has to work with phraseological units, with a play on words, which, when translated accurately, in most cases do not reflect the semantic load of the translated unit in the original text. Regarding word play: this is a special kind of humor based

on the ambiguity of the word, and, as translators note, it cannot be translated. To create a humorous effect, the translator needs to "beat" the word in the translated text. Here, the translator is required to have a deep knowledge of the culture, more specifically, the humor of the source language, he must have a sense of humor, and wit. Also, in translation it is important to take into account the personality of the translator. A real literary translation can only be carried out by a translator with writing skills. Indeed, in literary translation, accuracy is not as important as the reader's feelings that remain after reading the book. "... in Russian, the text should evoke approximately the same range of feelings as in English." (Svetlana Silakova)[6] The last feature is the observance of the style of a particular era and compliance with cultural characteristics. The translator, before starting work on the translation, must research the era to which the translated work belongs. Difficulties can be caused by the texts of Arabic writers, in which there are

numerous quotations from the Koran, and it is impossible to translate them word for word.

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