

Lexical Transformations in Fiction Translation

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ABSTRACT

This article considers about the problems of literary translation and the techniques of lexical transformations used to solve them.

KEYWORDS: *lexical transformations, literary translation, translation as a process, method of implementation, written translation, literalism.*

Introduction

In this article, we will look at the problems of literary translation and the techniques of lexical transformations used to solve them. As the famous scientist, L.S.Barkhudarov said the word translation has several meanings. Let us consider the meanings that are directly related to linguistics.

1) "Translation as a result," that is, the reproduction of any material in a foreign language in a TL;

2) "Translation as a process" [1].

Further in our work the translation will be used mainly in this second meaning.

Thus, translation is the reproduction of linguistic units of the source language (FL) in the target language (TL). As is known, translation according to the method of implementation is divided into written and oral. Written translation according to the genre of the text, in turn, is divided into several types. There is translation of scientific and technical texts and translation of artistic prose and poetry. According to experts, among all types of translation, literary translation is the most difficult. Literary translation is a kind of link connecting peoples, cultures and languages. Without this type of translation, much literature would not be available to readers. The artistic language is devoid of any literalism and is filled with expression. Unlike technical and scientific texts, which require the precise use of terms and expressions, literary prose and poetry texts are replete with idioms, humor, etc. A translator of literary texts actually writes the book anew. Therefore, literary translation is considered a creative process. In addition, a translator, in turn, cannot do without writing talent.

A translation of a work of fiction must be readable, that is, it must preserve the style and atmosphere of the original. Accordingly, the translator has to carefully study translation theory in order to achieve his goal. Naturally, literary translation has many problems, which will be discussed further. We will also analyze the lexical transformations used to resolve these problems.

Consider the complete lack of literalness in the translation. Since the goal of literary translation is the desire to achieve originality and readability in the TL, the translator does not

always comply with the correspondence of vocabulary and syntax, and practically writes this or that phrase from scratch. It would be appropriate to quote from an article about translators: "Literary translation does not imply literalness when working with a text. Literary translation specialists are little writers, a little dreamers, and simply very creative people who are able to penetrate the very essence of the text" [2].

Let us give an example in which there is no literalness in translation. *Also, there was an awkward hesitancy at times, as he essayed the new words he had learnt.*

Иногда он запинался, готовясь произнести слова, которые он только недавно выучил.

Here the translator uses the technique of semantic development, replacing the cause in the original language with the effect in the target language. Similar sentences with an impersonal turn *there is, there* are often found in English.

From the point of view of the syntax and stylistics of the Russian language, literal, and even more so, word-by-word translation is not acceptable here. Therefore, the translator replaces the phrase *and awkward hesitancy*, на глагол действия *запинаться*. We also see that the translation uses the addition of words such as *готовясь, которые* etc. As a result, the translation differs significantly from the original, but the translator achieves readability, which, in fact, is the main goal of literary translation.

Let us consider the translation of set expressions (aphorisms, idioms, etc.). This type of translation requires knowledge of the theory of translation of set expressions, a large vocabulary and the availability of special dictionaries. For example, take the English expression *take it easy*. Any person who speaks English will translate this expression as *не волнуйся*. Here is another example: *how are things progressing?* Correct translation of the expression – *как идут дела?* When translated literally, the meaning of an expression may be distorted and lead to incorrect interpretation of the text as a whole. When translating set expressions, lexical transformations such as compensation and holistic perception are most often used. In the above examples, the method of holistic perception is used.

Lexical additions and deletions are used when translating texts of different styles, such as official, newspaper, journalistic, and are less common in the translation of fiction. According to V.L. Barkhudarov's definition, words that do not have a semantic load in the target language are omitted during translation, that is, words "that are semantically redundant. These words usually express meanings that can be extracted from the text without their help" [1].

V.N. Komissarov also argues that this technique is directly opposite to the technique of additions and involves the refusal to convey semantically redundant words in translation, the meanings of which turn out to be irrelevant or are easily restored in the context [2]. Regarding the method of additions, N.N. Kryukova gives the following definition: "The method of lexical addition is a translation transformation in which, when transmitting a text into a foreign language, words are added to comply with the rules and norms of the foreign language, as well as to convey cause-and-effect relationships in the text. The need to use addition lies in differences in syntax, grammar, the lack of clear lexical-semantic equivalents in the target language, and sometimes to comply with the stylistic features of the text" [3]. Mona Beiker in her book offers a nomenclature of addition techniques according to E.A. Nida, which are used in the following cases:

- a) expansion of elliptical phrases (filling out elliptical expressions)
- b) obligatory specification
- c) additions required because of grammatical restructuring
- d) additions used to clarify something (amplifications from implicit to explicit status)
- e) answers to rhetorical questions
- f) classifiers
- g) connecting elements
- h) categories of the receptor language which do not exist in the source language
- i) absolute synonyms (doublets)" [4]. In this section we will consider the most common techniques of lexical deletions and additions in translation according to the above classifications.

"By lexical deletion we denote the technique of omitting semantic lexical elements of the text of the source language. The term "deletion" means "the fewer number of expressive forms in one language required to convey content relative to the same content expressed with more words in a second language (Klaudy 2003: 236)." [5]

Omissions in translation can be caused by several reasons: the desire to compress the translated text, which has significantly increased in size due to pragmatic additions; paired words not used in the target language, pragmatic adaptation of the text, that is, omission of unimportant realities and proper names, and a number of other reasons. Translation scholars note that omissions in translation are often made when the translator makes many additions, often for interpreting a particular phenomenon. In this case, a "swelling" of the text, defined by Barkhudarov, occurs, and then the translator actually "gets rid of" unnecessary elements of the original text, thus reducing its total volume. Unnecessary units in this case may be words characterizing dimensions, units of measurement, and others. In the following two examples, the English sentences are translated with the words omitted *and all*, *и а gallon*:

«1) *So I paid my check and all. Then I left the bar and went out where the telephones were.* – *Я расплатился и пошел к автоматам;*

The relevance of studying the problem of using lexical transformations used in the translation of D. Durrell's story "My Family and Other Animals" predetermines the need for an analytical study of the works and their translations into Russian of the famous English animalist Gerald Durrell, whose works occupy a separate niche in foreign children's literature.

So, in this chapter we will look at examples of translations of sentences using lexical additions, deletions and substitutions in Uzbek, which coincide with translations of sentences in Russian using similar techniques of lexical transformation.

An example of using "add". *Only my eldest brother, Larry, was untouched.*

Только моего старшего брата Лари болезнь не коснулась.

Faqatgina to'ng'ich akam Lariga kasal yuqmadi.

Lexical additions in the above sentences are mandatory both in translation into Russian and in translation into Uzbek. The additions to the translations into both languages in these examples are mainly made for pragmatic reasons; here, for Russian-speaking and Uzbek-speaking readers, the information conveyed will not be understandable without adding words *болезнь* and *kasal*.

In the Uzbek translation, adding the word *kasal* (disease) was also used based on the lexical features of this language.

Let's look at another example of using the "adding" technique.

It was Larry, of course, who started it.

Разумеется, Лари все это и затеял.

Bu ishlarning boshida albatta Lari turardi.

In the Russian translation, the addition of the word *everything*, which is not present in the original text in English, can be explained by the difference in the stylistic features of the two languages. Translation of this sentence without adding a word *все* in Russian as, *разумеется, Лари это и затеял*, does not convey the expression that, based on the context, is present in the original sentence. The translator adds a word *все* to convey emotional coloring. In the Uzbek translation we also added the word *ishlarning* to convey expression in the Uzbek language based on the stylistic features of this language. Literal translation of the word *it* Uzbek word *buning*, in our opinion is not an adequate translation. Next, we will look at several examples of the use of the "adding" technique in translations into Russian and Uzbek and analyze them.

No	Original sentence	Russian translation	Uzbek translation
1.	'Arrange? Arrange what, for heaven's sake? Sell it.'	Решить? Господи, ну что тут решать? Продай его, <i>вот и все</i>	"Hal qilish? Yana nimani hal qilmoqchisiz? Sotib yuboring, <i>tamom vassalom.</i> "
2.	When we opened our luggage for Customs inspection, the contents of our bags were a fair indication of character and interests.	Когда на таможене мы открыли для досмотра свой багаж, содержимое чемоданов со всей наглядностью продемонстрировало характер и интересы <i>каждого из нас.</i>	Biz yuklarimizni bojxona tekshiruvidan o'tkazayotganimizda, jomadonlarimizning tarkibi <i>har birimizning</i> fe'l-atvorimiz va qiziqishlarimizni yaqqol ko'rsatib turar edi.

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In the first example of the expression *vot* and *ve* and *tamom vassalom* added to convey emotional overtones as in the examples we discussed earlier. In the second example, additions in Russian and Uzbek translations were made in order to convey complete information to Russian-speaking and Uzbek-speaking readers. Sentences without the above additions do not have complete meaning and are not adequate translations.

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