

PRESERVATION OF AUTHOR'S STYLE AS THE MAIN PROBLEM OF LITERARY TRANSLATION

Ziyaeva Sevara Anvarovna

DSc., professor, Uzbekistan State University of World Languages

Maulenberganova Biybiayim Baxadurovna

MA student, Uzbekistan State University of World Languages

Abstract

The present paper aims at defining the notions of literary translation, its main peculiarities, and the notion of author's style in literary interpretation. In addition, it investigates the problem of transferring writer's individual style in translating literary texts. We focus on the importance of preserving author's style, and on identifying the main principles of adequate transference of author's style of writing.

Key words: literary translation, literary text, author's style, preserving author's style, literary devices, aesthetic function.

As we know, translations of literary texts are in high demand, as the interest for foreign literature has been increasing tremendously. In order to understand the literary translation process and the nature of literary translation, it is worth defining this notion first.

As cited in M.Ivakhnenko, and A.Reshetarova, translation is acknowledged as one of the forms of existence of literary work [7, p.110]. The literary translation reflects the culture, the time, the language and style of the author, his conditions of life.

One of the main features of literary translation that distinguishes it from the translation of other categories is the preservation of its aesthetic function. In other words, as Kh.Ismoilov and Z.Ergasheva point out, the poetic communicative function is dominant in literary translation and the image created in the work should be rendered in the target text and have impact on the reader[6, p.392].

Next peculiarity of literary translation is the maintenance of the author's individual style, voice and emotionality [3;5;13]. The translator needs to take into consideration the author's voice, emotionality, writing style, the choice of lexicon, stylistic devices and expressive means.

Another feature specific for translating literary texts is the adaptation of the translated text to the cultural characteristics and mentality of people of the target language [5;13]. Mostly, the source and target languages belong to different cultures, so the translator should be familiar with the culture of the people who speak the target language as well and adjust the source work translation to it.

Moreover, literary translation requires creative approach [13]. It is not enough just to follow the plot of the literary text and the language in translation. The translator should be able to transfer the individual style of the author, the expressiveness of the text, in order to be as close as possible to the source work. For example, in J.K.Rowling's "Harry Potter and the Chamber

of Secrets, “bludger”, a ball that is needed to dodge during the games, was translated by M.Litvinova as “бладжер” using transcription and maintaining its exoticism. M.Spivak translated it as “нападала”, resorting to exact translation.

As mentioned above one of the main features of literary translation is preserving the author’s individual style of writing. As cited in A.Navruzov, I.Kashkin defines author’s style as a system of artistic means expressing his worldview." [8;10]. N.Belozertseva and S.Bogatireva provide a viewpoint that each writer uses individual system of images, as well as a system of meanings that reflect his or her world picture [1;3]. Ye.Sklyarova and Yu.Samarina share the idea that any manifestations of the author's individual style are deviations from the general literary norm, which make his or her text unique, “taking a special place among works of art”. This may be the use of a new artistic and expressive technique or a deliberate increase in the intensity of the use of a general language norm, which changes its status from a common language to an individual one [11, p.76–84].

Obviously, any literary text acquires originality as it passes through the writer’s personality and style.

The most challenging task for a translator of literary works is transmission of the style of the author in the target language text. Adequate literary translation comprises not only exact transference of the writer’s ideas with the help of language units, but also includes preserving his or her individual style.

Based on the synthesis of different researches, the following principles of avoiding inadequate transference of writer’s style in translation can be singled out [2;3;5;9].

“Pre-translation” analysis of the source text. Translators should analyze linguistic aspects of the text (word choice, syntax, genre, and the peculiarities of the genre) along with extralinguistic factors (who the author is, his biography, peculiarities of the period when the work was written). Apparently, identification of set expressions, syntax (for example whether the author makes frequent use of simple sentences or complex ones in rendering the personage’s features), lexical means (for instance, whether the author uses more emotionally-colored or neutral words), literary devices and expressive means of the writer, prevents the translator from wrong interpretation.

What concerns the importance of extralinguistic factors, the analysis of the writer’s lifestyle, environment, history, the period when he or she lived and when the work was created helps to identify the prerequisites for the emergence of his or her work, and to understand based on what his individual author's style was formed and what influenced it. For example, it is acknowledged that Agatha Christie’s style was heavily influenced by her time as a nurse in World War I, and her personal interest in archeology [12]. Mentions of war, or plots related to the war, often appear in her novels, and she used the knowledge she acquired as a nurse to inform her mysteries. She utilized a variety of poisons to carry out the murders in her stories, and used the psychological trauma of war and war recovery to deepen the emotional connection between the audience and her characters. Agatha Christie’s interest in archaeology resulted in ancient artifacts and archaeologists being heavily featured in her novels, often containing heavily symbolic meaning within the storylines. Consequently, to convey author’s individual style to readers, it is important for a translator to be familiar with the extralinguistic factors that influenced it as well.

Investigation of polysemy. When the translator faces understatement and misunderstanding of a particular passage, he or she needs to investigate polysemy, or additional meanings of words and phrases, since there is a possibility of getting only surface meaning without going into depth.

To conclude, the translation of a foreign literature is closely related to the preservation of the author's individual style. The translated version of literary work cannot be identical to the original text, but the former should be as close as possible to the latter, so that it could have the same emotional impact on the reader. An adequate translation requires not only reliable knowledge base in terms of grammar or lexicology, but also source and target language cultural awareness and the ability to maintain the writer's own style. Individual techniques used by the author create a system of images that have an influence on the reader. Therefore, adequate translation is possible only if the translator carries out in-depth analysis of both linguistic and extralinguistic factors of the source text and is a creative enough to make the translated text as natural and readable as the original one.

References:

1. Belozertseva N., Bogatyreva S. K voprosu ob individual'nom stile pisatelya // Kontsept. 2017. № 10. - p.27.
2. Brandes M.P. Predperevodcheskiy analiz teksta / M.P., Brandes, V.I., Provotorov. – Moskva, izd-vo «NVI-Tezaurus», 2001. – 224
3. Gibraltarskaya O. N., Kamilova S. E. Specifics of transmission of the writer's individual style in translating literary prose from Uzbek into Russian. Retrieved from <https://cyberleninka.ru/article/n/spetsifika-peredachi-individualnogo-stilya-pisatelya-pri-perevode-hudozhestvennoy-prozy-s-uzbekskogo-na-russkiy-yazyk>
4. Ignatenko A.A. Osobennosti perevoda realiy v hudozhestvennom tekste.p.3
5. 5.Illarionova I.O. Osobennosti peredachi individualnogo avtorskogo stilya pri perevode .Yevraziyskiy Soyuz Uchenykh (YESU) # 4 (49), 2018.
6. Ismoilov Kh. & Ergasheva Z. Features Of Literary Translation The American Journal of Social Science and Education Innovations(ISSN – 2689-100x)Published: February 28, 2021 | Pages: 391-395Doi: <https://doi.org/10.37547/tajssei/Volume03Issue02-61>
7. Ivakhnenko M. N., Reshetarova A. M. The Difficulties of the Literary Translation and the Author's Style (on the Example of the Russian Translations of the Novel «Harry Potter» by J. K. Rowling). Mirovaya literature na perekrest'ye kul'turi tsivilizatsiy, 2018. - p.108-118.
8. Kashkin. I.A. Dlya chitatelya sovremennika. Statyi I issledovaniya. Moscow. 1968. – p.389.
9. Kurbanova M.E. The term “author's style in literary translation. International Virtual Conference On Innovative Thoughts, Research Ideas and Inventions in Sciences Hosted from Newyork, 2021. - p.585-587.
10. Navruzov A.H. Problema adekvatnosti perevoda I sohraneniya avtorskogostilya v perevodah hudozhestvennogo teksta s russkogo na tadzhikskiy. Diss.abstract.2021.
11. Sklyarova Ye.YU., Samarina I.V. Osobennosti peredachi lingvokulturologicheskikh harakteristik idiosstilya pri perevode (na material romana D.Brauna “Kod da vinchi”) Ekologiya yazyka I kommunikativnaya praktika. 2020. № 1. p. 76–84.
12. Rasso E. (2017) Famous Authors and Their Writing Styles <https://www.craftyourcontent.com/famous-authors-writing-styles/>
13. <https://esflanguageservice.com/en/services/translations/types-of-translations/translations/literary-translation/>