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## Actual problems of translation of literary texts

**Abzhanov Adilbek,**

Student of Karaganda University of Kazpotrebsoyuz

**Musina Nadira,**

Master of humanity sciences, teacher of English language

Karaganda University of Kazpotrebsoyuz

Translation of a text is the process of converting the meaning of a written message (text) from one language to another. According to genre and stylistic coloring of the translated material the following classifications of text translations can be distinguished: scientific and technical, socio-political, military, legal, domestic and literary translations. In this work we will pay attention to the peculiarities of the literary texts translation. The relevance of the topic is due to the steady interest to the problem of understanding the author's intent and appropriate conveying of the meaning of a foreign language text that functions both in a fiction book and in real life. The study of the features and difficulties of translation is carried out in philology in various directions: phraseological, idiomatic, derivational, lexicological, lexicographic, stylistic and others. Translation is an important auxiliary tool that ensures that the language fulfills its communicative function when people express their thoughts in different languages. The possibilities of translation are reflected in the peculiarities of the translation of literary texts with their characteristic expressiveness and specific functions.

The subject of the study is the peculiarities of literary translation in J. London's "White Fang" novel. The purpose of the work is to study the translation of the language of the heroes as part of the author's intention and peculiarities of reflection of character's temper and personality. Another purpose of the study is to determine the following tasks: 1. to identify the main problems of literary text's translation; 2. To study the relationship between the literary tasks being solved in the work and the specifics of the translated text. The scientific novelty of the study lies in the experience of translation which is different from the common variant included in the literary text. The problem chosen for the study does not lose its relevance since the interest to the different possibilities of translating a literary text

is extremely high in our time. When translating a literary text from a foreign language into Russian the translator, as a rule, faces a number of difficulties. In the theory of translation of literary texts there is the following opinion: the original of the literary text originally written for the readers of their own language has its own national characteristics that are typical only for this people and practically cannot be recreated in the language of another people with complete accuracy [2. p. 13]. And one cannot but agree with this. Unlike translations of scientific texts, translation of literary works can be fully compared with art whose task is not the literal transmission of the text but something more. The complexity of translating literary texts can be explained by specific ways of reflecting the world in different languages and the difference in cultures to which the target and original languages belong, which is why a literal translation is often simply not able to convey the full depth of a literary work. Not everyone (even a practicing translator) is able to translate a work of literary art with high quality since often the translator has not only to reproduce the text into foreign language but to create it anew and to have the original text completely comprehended. In order to create a competent literary translation a translator must have the ability to interpret puns and to convey artistic images. Therefore, the translator of literary works is not just a person who is fluent in two languages, he is also a writer. Russian writer Alexander Ivanovich Kuprin noted this very precisely: "... for translation from a foreign language it is not enough to know this language, but one must also be able to penetrate into the deep, living and diverse meaning of each word and into the mysterious power of combining certain words" [3. p. 26]. In other words, the translation of a literary work is not simply a literal translation of the text and often the literary translation of the text may not coincide with the original text, since the main task of such a translation is for the translation to have the same meaning for native speakers of the target language as the original statement has for native speakers [5. p. 98]. Consequently, the translator sets out on paper his vision, understanding of a literary text. After analyzing the translation and comparing the results with the original text one can determine the level, artistic taste, the breadth of the writer's outlook and peculiarities of the translator's worldview.

During the initial analysis of the features of the translation of a literary text translators might face the following problems:

- specifics of translation of set expressions;
- the problem of translating a wordplay;
- the need to take into account cultural differences.

The specifics of translating set expressions is not so complicated as it may seem at first glance. Using a dictionary of set phrases and turns of speech as well as a

dictionary of synonyms one can easily find the most suitable translation. For example, consider the following sentence taken from Jack London's "White Fang" novel: "No reflection on you, doctor, you understand; but he must have the advantage of every chance" [6. p. 283]. The expression "no reflection on you", if translated literally will sound something like this – "на вас это никак не отражается" ("it does not affect you in any way"). This sentence is a part of a dialogue going on between Judge Scott and the surgeon. The conversation is more businesslike rather than friendly. Translator Mrs. Lagunova suggests translating this expression as "не обижайтесь" ("do not be offended"). Also it can be translated as "не принимайте на свой счет" ("do not take it personally"). Both variants are lexically correct, but have slight stylistic differences.

The problem of translating wordplay is one of the most interesting moments in literary translation. This is when the translated text has a humorous or ironic background. It takes a special skill to be able to keep a meaning of a wordplay implied by the author. Mostly wordplay is based on ambiguity of words. The problem is that linguistic coincidences in wordplay are extremely rare [1. p. 183]. An excellent example of high translation skill is the translation of one of the classic English jokes: A man comes to a funeral and asks one of the guests: "Am I late?"

The answer goes: "Not you sir. She is" The wordplay in this case is based on the meanings of the word "late" which can be translated as latecomer, and as deceased. In order to solve this problem the translator, whose name is unknown, decided to replace not one word, but a whole sentence: "Все кончилось?" "Не для вас, сэр. Для нее". The translator masterfully coped with the task having managed not only to translate the joke itself but also to preserve its humor which is the highest skill in translation. The need to take into account cultural differences is one of the indicators of translator's skill. A translator of literary texts must not only master a foreign language, he must also be a connoisseur of country's culture. It is difficult to translate texts from other epoch or culture without the corresponding knowledge. For example, let's consider popular ways of describing female beauty in different cultures. Unlike Russian-speaking countries where the camel being a symbol of unpretentiousness, endurance and trade also personifies some bad habits ("spitting like a camel"), in Arab countries the camel is a symbol of beauty, so the comparison of a lovely, pretty girl with a camel occurs as often as a comparison of a beautiful girl with a swan or a birch in Russian literature. Thus, praise in Arabic culture in the hands of an inexperienced translator can turn into an obscene insult in Russian. Literary translation of works is a long and laborious process, which is a kind of challenge for any translator, as it requires not only an exceptional level of knowledge of two languages, but also their culture. At the same time, due to those or other reasons, it is not always possible to convey all that information contained

in the original text. The study identified the main problems of translation of a literary text, which consist in the difficulties of translating idioms, puns and expressive turns reflecting the national mentality. Distinctive feature of literary translations is that they convey not only the meaning of the original text, but also the peculiarities of the perception of the translator himself. In general, the essence of this process can be defined as an attempt to eliminate the language and intercultural barrier between the author and the reader, passing the original text through the "prism of perception" of the translator.

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