



## Use of Style and Methods in the Text of Literary Translation

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**Abstract:** This article is about use of style and methods of translation which is important key in the process of doing best translation. It includes different types of translation where it might be effective and inclusive. One of the main problems of translation is the idea of whether it is necessary to translate word for word or to focus freely on art, and it is one of the issues that scholars focused on until the beginning of the 19th century. While many translators paid attention only to the meaning and gave the first place to information.

**Keywords:** Translation, word for word, periodical, national, lexical units, adaptation, recognition, literature.

Translation is a complex creative process, and to achieve complete integrity, the translator may lack artistic intuition, ability and broad intelligence. In addition to having a good knowledge of the original and translated languages, the translator also knows the author's style, the character of the characters depicted in the work, his life, customs, lifestyle and conditions, psychology, at the same time, about history, literature, religious and national views, and about various situations and processes in the work. must have a deep imagination.

For an adequate translation, it is necessary not only to reflect the work as an artistic whole, but also to imagine its language and style as described by the author himself. In the process of artistic translation, there are cases where it is not always possible to understand the meaning of the sentence from the micro-context. In such cases, translators have to rely on their basic knowledge base. In the Uzbek language, it is generally accepted to add the suffix "-siz" to the end of words in the process of communicating with respectable and older people. In Russian, this case is distinguished by the words "ty" and "vy". In English, this indicator is given in the form of "you" in any case. Therefore, it is necessary for the translator to determine whether the character is speaking as "you" or "you" by means of the general larger context. With the appropriate use of linguistic means, the standards of national etiquette are preserved.

A well-translated work always delights the reader and gives him aesthetic pleasure. The Russian language, acting as a bridge between the two cultures, enriched and continues to enrich the stock of works in English and other languages in Uzbek literature. However, the point is that there are serious reasons for revising and developing the problems of direct translation. Because it serves to bring together the spirit of the real work. Only then can one express the national artistic identity, the spirit and the individual spiritual creative style of the author.[1, 8]

One of the main problems of translation is the idea of whether it is necessary to translate word for word or to focus freely on art, and it is one of the issues that scholars focused on until the beginning of the 19th century. While many translators paid attention only to the meaning and gave the first place to information, Walter Benjamin and Valdimir Nabakov were among the first to point out that the purpose of translation is to take into account the psychological aspects, level and taste of the reader, and take into account the linguistic features of the original text and the



translated text. According to them, several methods and techniques should be used in the translation process to fully achieve the original. P. Newmark in his work "Textbook of translation" explains translation methods with the term "method" and shows the methods as follows:[2,15]

Word-for-word translation. In such a translation, the translator translates the text word for word. In this case, the features of imagery, artistry, and emotional sensitivity expressed in the original are not fully expressed in the translated text. In word-for-word translation, the lexical units and stable combinations of the original text in most cases do not correspond to the laws of the translated language. It is worth noting that, in many cases, attention is paid only to the lexical meanings of linguistic means, without taking into account the periodical and national characteristics of the original text, and the translation is carried out on this basis. As a result, some units expressing emotional sensitivity selected by the author will be interpreted in the translated language with stylistically neutral words and phrases devoid of national-historical characteristics. Consequently, word-for-word translation cannot fulfill the task of fully conveying the ideological content of the work to the reader.

In 1975, at the conference of translators and translation experts, M.Gasparov, in his speech entitled "Legacy of literal translation and completeness", evaluated this type of practical activity as futile and ineffective, based on practical evidence that it is incapable of recreating the dialectic unity and integrity of the form and content of an artistic monument. scientifically justified.[3, 88-89]

A word-for-word translation can only serve as a rough text for creating a perfect literary translation, while introducing the reader to the general content of the work. Literary translation prepared for this purpose is called "taglama" in literature. With the help of this translation method, during the time of the former union, the works of the authors of many allied republics, including the works of Uzbek writers, were translated into Russian.

Creative translation. In this translation method, the stylistic meanings and grammatical constructions of the lexical units expressed in the original are made by the translator in accordance with the translation language, in harmony with its language structure and cultural values. The national-historical, social and image-emotional characteristics of linguistic means are interpreted in an authentic and appropriate way. The translator takes a creative approach to the translation in order to fully convey the author's ideological goal to the reader, that is, he uses the necessary linguistic tools in the necessary places. Creative translation is the opposite of literal translation and free translation, that is, it uses word art that is pleasing to the reader. The translator remains faithful to the original with any creative approach.

Esoteric translation. This method of translation is similar to word-for-word translation, but the lexicological and grammatical regularities of the original are preserved in the translated language. In word-for-word translation, words in two languages are adapted to each other. According to Y. I. Resker, the concept of orthographic translation is completely different from word-for-word translation, because in it the words denoting nationality are directly translated or remain in their original form. It should be said that such a translation is a purely mechanical translation, and such a method cannot be used in literary translation.

Free translation. P. Newmark calls the method of free translation the "semantic translation" method. In this style, the translator changes the ideological content and artistic features of the original, so in this style, the translator's style prevails, not the author's style. Regarding free translation, Q. Musaev expresses the following opinion: "This type, which is one of the evil methods of translation practice, was often used until the middle of the last century. In this case, the translator gave a simple and short story with his own words, completely ignoring the form of the original. Although many examples of dialogical speech are given in the translation, no attention



was paid to restoring the image of characters' speech. Almost no attempt was made to recreate the tasks of stylistic approaches and artistic and visual tools. As a result, the dense, figurative, emotional expressions created by the author have fallen to the level of lightless narration. Sometimes the issue has reached such a level that the translators have changed the content of the passages, the characteristics of the characters, added the full-length images, and omitted some images from the translation. They even went so far as to replace the names of the characters of the work with the names of their compatriots. As a result, the author's work has changed beyond recognition in the translation. As a result, the reader of a foreign nation, who read the work not in the necessary form created by the author, but in a simplified, abbreviated way, had a wrong idea about the author's work.

Adaptation or appropriate translation. It means adaptation, simplification. In this, the level of the reader, the level of the reader is taken into account, and the translated language is adapted to their level. Such a translation also requires great skill from the translator. In this, the translator should take into account both the level of the student and the artistic and emotional characteristics of the work. In this type of translation, the original is treated very liberally. In the translation of more comedic works of art and examples of poetry, the theme, composition of characters, and content are usually preserved, but national identity, customs, and mental states embodied in the original are replaced by such aspects specific to the owners of the translated language. As a result, the author's text, which consists of a series of unique pictorial means, is covered in the folk dress of the translated language. Such a translation aims to bring the original as close as possible to the target language.

The adapted translation method was mostly used in the 30s and 40s of the last century. The problem has reached such a level that in many cases the characters' names are replaced by local people's names, and the wedding spectacle and other events shown on the stage are interpreted closer to the Uzbek way.[4, 73-74]

One of the reasons for the emergence of an adapted translation is related to the desire of the creator, who does not believe in the power of his pen, to put the work in the hands of the reader as soon as possible. The second reason is the translator's desire to deliver an artistic monument to his reader in a way that is acceptable and pleasing to his readers.

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