SCIENTIFIC AND METHODOLOGICAL CLASSIFICATION OF TRANSLATION METHODS IN LITERATURE

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Abstract

This research paper explores the fundamental essence of translation activity, specifically focusing on the intricate complexities of literary translation. It examines various methodological approaches—ranging from literal (word-for-word) translation to creative, free, and adaptive methods. By analyzing excerpts from Abdulhamid Cho'lpon's seminal Uzbek novel Night and Day (Kecha va Kunduz) and its English translation by Christopher Fort, the study highlights the challenges of preserving stylistic nuances, cultural connotations, and the author's original intent. The article concludes that successful literary translation requires not only linguistic fluency but also deep cultural insight and creative mastery to ensure the target text achieves the same aesthetic impact as the original.

Keywords: Literary translation, Creative translation, Literal translation, Adaptation, Transcreation (Tabdil), Stylistic devices, Cultural equivalence, Night and Day, Peter Newmark, Linguistic gaps, Translation theory.

Introduction

Translation activity is traditionally defined as the process of transferring written or oral texts from a source language (SL) into a target language (TL) while maintaining functional and semantic equivalence. However, in the 21st century, translation is recognized as more than a mechanical substitution of words; it is a vital bridge between civilizations. The primary goal of translation is to present various types of texts—religious, scientific, philosophical, and literary—to a global audience, ensuring that the collective wisdom of one culture becomes accessible to another.

In the realm of literature, translation transforms from a technical task into an act of "re-creation." A literary translator must possess not only a high level of linguistic proficiency but also an artistic soul and a vast worldview. The history of translation shows that without this activity, global progress would stall, as nations would remain isolated within their own linguistic boundaries.

Before delving into specific Uzbek examples, it is essential to establish the theoretical framework. Peter Newmark, in his seminal work *A Textbook of Translation*, emphasizes that the "method" chosen by a translator dictates the reader's entire experience.

Historically, two schools of thought dominated:

1.   **The Formalists:** Who argued for a literal, almost sacred adherence to the source text's structure (e.g., Vladimir Nabokov).

2.   **The Functionalists:** Who argued that the "spirit" and "meaning" are paramount, even if the structure must change (e.g., Walter Benjamin).

The translation of prose is considered one of the most delicate tasks in linguistics because it involves **Linguoculturology**—the study of how culture is embedded in language.

One of the most significant challenges in translating from Uzbek into English is "social deixis"—the way language points to social relationships. In Uzbek, the pronoun *"siz"* conveys a deep-seated cultural requirement for respect toward elders. English, having lost the distinction between *thou* and *you*, relies on a universal *"you"*. A translator cannot simply translate *"siz"* as *"you"* without losing the social hierarchy of the scene. They must compensate by using honorifics (e.g., "Uncle," "Master") or by adjusting the character's tone to be more formal.

Abdulhamid Cho'lpon's *Kecha va Kunduz* is a masterpiece of Uzbek realism. Its English translation by Christopher Fort (2020) provides a fertile ground for analyzing translation methods.

Example A: Stylistic Nuance

In the original text: "E, ra'ylari qursin, ra'ylari!"

The use of the suffix -lar here is not numerical but expressive. It signals the character's irritation and sarcastic dismissal of the "Eshon's wife."

Fort translates this as: *"To hell with what she says."* This is a **Functional Equivalence**. A literal translation ("Let her opinions perish") would sound archaic

and fail to convey the character's modern-sounding frustration. Fort chooses an English idiom that matches the *emotional intensity* of the Uzbek original.

Example B: Realia and Untranslatability

The text mentions the "paranji" and "nomahram". These are examples of Realia—words for cultural phenomena that do not exist in the target culture.

- **The Problem:** Translating *paranji* simply as "veil" loses the specific historical and oppressive weight of the heavy horsehair garment.
- **The Solution:** Fort retains the original words but ensures the context provides the meaning, a method known as "Foreignization."

Drawing from the works of G'aybulla Salomov and Qudrat Musaev, we categorize the following methods:

Word-for-Word (Literal) Translation

In this method, the lexical units are translated without regard for the target language's syntax or idioms. While M. Gasparov (1975) called this "useless" for final publication, it remains a vital "taglama" (interlinear) tool for researchers to understand the raw structure of a text.

Creative Translation (Artistic Re-creation)

This is the pinnacle of the craft. The translator acts as a co-author. As G'aybulla Salomov stated, "Translation is the art of words." Here, the translator recreates the metaphors, allusions, and rhythms of the original.

Adaptation and Free Translation

Adaptation is common in translating humor or children's literature. If a character in an Uzbek story makes a joke about a specific local food like *sumalak*, an adaptation for a Western audience might substitute it with a more recognizable seasonal tradition to preserve the *humorous effect*. However, excessive freedom (Free Translation) can lead to "translation as a vice," where the original author's voice is completely silenced by the translator's preferences.

Tabdil (Transcreation)

Specifically relevant to Uzbek literature, *Tabdil* involves modernizing classical texts. Without *Tabdil*, the works of Alisher Navoiy would remain inaccessible to the average modern reader. This is a form of **Intralingual Translation**.

Obrazlashtirish (Over-Idiomatization)

This occurs when a translator adds extra "flavor" to a text that wasn't there. For example, turning a simple "he said" into "he thundered with the rage of a thousand lions." This creates a "false" aesthetic and is generally discouraged in academic and professional circles.

Conclusion and Future Directions

The analysis of translation methods proves that literary translation is not merely a linguistic exercise but a profound cultural negotiation. As demonstrated by the English rendition of *Night and Day*, the success of a translation lies in the "Functional-Aesthetic Equivalence."

For future development in Uzbek translation studies, there is a dire need for:

- Direct translation (avoiding Russian as a "bridge" language).
- The creation of comprehensive dictionaries of idioms and cultural realia.
- Enhanced training for translators in the fields of ethnography and history.

By mastering these diverse methods, translators can ensure that the "national spirit" of Uzbek literature is not lost in translation but is instead celebrated on the global stage.

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