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THE FEATURES OF WRITTEN TRANSLATION OF WORKS OF ART

Annotation. *The translation of literary work, whether prose or poetry, is undeniably a creative art. In this role, the translator functions as an author who effectively rewrites and reconstructs the text for a new readership, a task that demands exceptional literary skill and talent. Consequently, literary translation is regarded by translators as one of the most challenging forms of translation. It cannot be compared with business translation, where you need to convey the expected information in standard phrases. It is not like simultaneous translation, in which it is important to react quickly and formulate a thought precisely, often to the harm of the fluency and composition of the sentence.*

Key words: *literary translation, author's style, metaphors, epithets, comparative phrases, neologisms, repetitions, dialecticisms, professionalisms, realities, toponyms, stylization, translation transformations, author's imagery, borrowing, transposition, literal translation, modulation, calque, equivalence, and adaptation, compensation, descriptive translation.*

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BADIIY ASARLARNI YOZMA TARJIMA QILISH XUSUSIYATLARI

Annotatsiya. *Nasr yoki she'riyatning badiiy tarjimasini amalga oshirish, mubolag'asiz, san'at, ijodiy faoliyatdir. Bu holatda tarjimon o'sha yozuvchi bo'lib, haqiqatda, kitobni qayta yozadi, uni o'quvchi uchun qaytadan yaratadi va buning uchun ajoyib yozuvchilik qobiliyati va iste'dodi bo'lishi kerak. Shuning uchun tarjimonlar orasida badiiy tarjima eng qiyinlaridan biri hisoblanadi. Uni biznes tarjimasi bilan taqqoslab bo'lmaydi, bu yerda siz kutilgan ma'lumotni standart iboralarda yetkazishingiz kerak. Bu bir vaqtda qilingan tarjimaga o'xshamaydi, unda tez javob berish va fikrni aniq shakllantirish muhim, ko'pincha jumlaning ravonligi va tarkibiga zarar yetkazadi.*

Kalit so'zlar: *badiiy tarjima, muallif uslubi, metafora, epitetlar, qiyosiy iboralar, neologizmlar, takrorlashlar, dialektizmlar, professionalizmlar, realiyalar, toponimlar, stilizatsiya, tarjima transformatsiyalar, muallif obrazi, o'zlashtirish, transpozitsiya, so'zma-so'z tarjima, modulatsiya, kalka, ekvivalentlik va moslashuv, tavsifiy tarjima.*

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ОСОБЕННОСТИ ПИСЬМЕННОГО ПЕРЕВОДА ПРОИЗВЕДЕНИЙ ИСКУССТВА

Аннотация. *Художественный перевод прозы или поэзии без всякого преувеличения можно назвать искусством и формой творчества. Переводчик здесь выступает в роли писателя: он не просто переносит текст на другой язык, а заново создаёт произведение для нового читателя. Для этого требуются выдающиеся литературные способности, чувство языка и талант. Именно поэтому художественный перевод считается одним из самых сложных видов перевода. Его невозможно сопоставить с деловым переводом, где задача сводится к точной передаче информации с*

помощью устоявшихся формулировок. Это не синхронный перевод, где важно быстро реагировать и точно формулировать мысль, часто в ущерб беглости и связности предложения.

Ключевые слова: *художественный перевод, авторский стиль, метафоры, эпитеты, сравнительные обороты, неологизмы, повторы, диалектизмы, профессионализмы, реалии, топонимы, стилизация, переводческие трансформации, авторская образность, заимствование, транспозиция, дословный перевод, модуляция, калькирование, эквивалентность, адаптация, компенсация, описательный перевод.*

Introduction. Literary translation is a distinct field within translation studies and involves rendering works of art from one language into another in written form. Its greatest challenge lies not merely in conveying the meaning, but in preserving the author's individual style, the aesthetic qualities of the text, the richness of linguistic expression, and the overall atmosphere, humor, tone, and characterization.

It is important to note that literary works typically abound in expressive devices, whose accurate and creative reproduction demands a high level of intellect, imagination, and exceptional professional skill from the translator. Among the most frequently used expressive means in literary texts are metaphors, epithets, similes, neologisms, various types of repetition (lexical, phonetic, morphemic, and others), dialect words, professional jargon, culture-specific elements, toponyms, meaningful proper names, and personal names.

Literature review. Peter Newmark proposes the most relevant definition of literary translation connected to the translation of the author's intention. He believes that the author's intent should be reflected through translating the meaning of a literary text into another language [6, p. 5]. The translation process can be viewed from different perspectives. For example, Mildred Larson believes that translation is, first and foremost, the process of conveying the true meaning of the original into another language [4, p. 3]. Eugene Nida and Charles Taber believe that it conveys the «the closest natural equivalent» of the original message «in terms of meaning and style» [7;12 p.].

Research methodology. We consume a great deal of foreign literature, yet how often do we actually read works by international authors in their original languages? It is easy to imagine how many literary masterpieces would remain beyond the reach of most readers if not for literary translators, who serve as guides into the captivating worlds created within books. Literary translation also differs significantly from legal, scientific, or technical translation, where the primary requirement is maximum precision and near word-for-word accuracy. In translating literary works from any language, it is essential to preserve both the atmosphere of the narrative and the author's distinctive style as fully as possible.

Literary translation has its own specific characteristics and, consequently, particular challenges. These challenges become especially pronounced when the source and target languages belong to different cultural traditions. For instance, works by Arabic authors often contain numerous quotations from the Quran and allusions to its stories. While such references are immediately recognizable to Arabic readers, much like biblical or classical mythological allusions are to educated Europeans, they may remain unclear to European readers in translation.

Literary conventions also vary across cultures: a comparison of a beautiful woman to a camel may appear absurd to a European audience, yet in Arabic poetry it is a perfectly natural and traditional image. Similarly, it is hard to imagine how the fairy tale *The Snow Maiden*, rooted in Slavic pagan imagery, could be translated into the languages of tropical Africa without losing its meaning. Thus, cultural differences often pose far greater challenges than linguistic ones.

Translation theory does not support modernizing such texts based on the simplistic idea of creating identical impressions, where a contemporary reader of the original and a contemporary reader of the translation are expected to experience the work in the same way. Instead, modern translation aims to convey to the reader that the text belongs to another era and, through specific techniques, to emphasize its antiquity rather than conceal it.

According to K.Chukovsky, every historical period has its own distinctive style, and it is unacceptable to introduce vocabulary typical of the 1990s–such as *moods*, *experiences*, *searches*, or *supermen*—into a narrative that belongs to the 1930s [3;117 p.]. A translator can convey the spirit of a particular era through the use of lexical, morphological, and syntactic archaisms, thereby creating an archaic stylistic effect. In doing so, the translator must take into account not only the formal structure of the original text but also the cultural characteristics of the people whose language is being translated.

According to Nida, a translator must consider cultural components, as the complexity of translation may lie in the cultural distance between the two languages [8, p. 87]. To adequately translate a literary work, translators use specialized techniques: borrowing, transposition, literal translation, modulation, calque, equivalence, and adaptation [10;85–93 p.].

Analysis and results. When transmitting such stylistic figures of speech as comparisons, metaphors and other devices the translator needs to decide each time that it is expedient to keep the underlying image or to replace it with another one in the translation. The reason for the replacement may be the peculiarities of Russian word usage, the compatibility of words, etc. It is more difficult to translate the original author's imagery. Quite often, a literal translation is not possible and a replacement is required. Such a case leads to occasional formations that require an individual, creative approach.

Extended metaphors as figurative pictures make a considerable difficulty for translation in which a word used in a metaphorical sense evokes a figurative meaning in the words associated with it. Once again, the translator is faced with a choice: either to retain the figurative nucleus of the original text or to replace it with a newly created image while preserving a stylistic orientation that remains faithful to the source. For example, in D.Fowles's novel *The Magus*, the protagonist, an English teacher on a Greek island, plays with the idiom "it's all Greek to me" (whose Russian counterpart is "Chinese letter"). This illustrates that literary texts offer countless ways of processing and conveying information. Given the vast variety of linguistic forms involved, it is impossible to reproduce the content in translation without introducing some degree of change. As a result, translators often resort to compensation, which inevitably leads to the neutralization of certain dominant features of the original. In lexical substitution, individual lexical units of the source language are replaced by target-language units that are not their direct dictionary equivalents, since, when considered in isolation, they possess a different referential meaning from the source units they render in translation.

Most often there are three cases of lexical substitution such as concretization, generalization and substitution based on cause-and-effect relationships [1;117 p.]. Linguistic concretization involves replacing a word with a broad, generalized meaning by one with a more specific sense. This necessity arises from differences in the lexical systems of the two languages, the absence in the target language of a unit with an equally broad meaning, variations in stylistic value, or grammatical constraints. For example, the English noun thing, which is highly abstract and almost pronominal in nature, is typically rendered through concretization into words such as object, deed, fact, case, circumstance, work, or being.

In general, translation from English into Russian often entails substituting general nouns like the man, the woman, the person, or the creature with more specific nouns or proper names, such as old man, soldier, passerby, hostess, dog, or cat. This approach is particularly important in literary translation, where excessive use of abstract or overly generalized vocabulary is stylistically undesirable. However, contextual specification is not due to systemic and structural differences between the source language and the target language, but because of the factors of this specific context, most often, stylistic considerations, such as the need for completeness of the phrase, the desire to avoid repetition, to achieve greater figurativeness and clarity [1, p. 118].

Generalization is the opposite of concretization: it involves replacing a source-language unit with a narrow meaning by a target-language unit that has a broader meaning [1;120 p.]. For example:

He comes over and visits me practically every weekend. → *Он часто ко мне ездит, почти каждую неделю.*

Then this girl gets killed, because she's always speeding. → *А потом девушка гибнет, потому что она вечно нарушает правила.*

"Who won the game?" I said. "It's only the half." → *«А кто выиграл?» — спрашиваю. «Еще не кончилось.»*

During translation, lexical substitutions frequently occur based on causal relationships between concepts. In such cases, a word or phrase from the source language may be replaced by a word or phrase in the target language that, through logical or causal connection, conveys the reason for the action or state expressed by the original unit [1;121 p.]. For example, the English sentence *"I don't blame them" can be translated into Russian as «Я их понимаю».*

One method of achieving translation equivalence is compensation. This technique is applied when certain elements of the source text lack direct equivalents in the target language and therefore cannot be rendered literally. To make up for the resulting semantic loss, the translator expresses the same meaning using different linguistic means, which may appear in another part of the text rather than in the exact location of the original element [1;122 p.]. The use of compensation vividly demonstrates the principle that has been emphasized throughout this study.

Translation equivalence is achieved not through the correspondence of individual textual units, such as separate words, but through the integrity of the translated text as a whole. Thus, while certain elements may be impossible to translate directly, the text itself always remains translatable [1;122 p.].

In translation studies, a commonly used type of complex lexical and grammatical substitution is known as antonymic translation. This technique involves converting an affirmative structure into a negative one, or a negative structure into an affirmative one, while simultaneously replacing a word from the source-language sentence with its antonym in the target language. Although the term "antonym" is typically applied to words within the same language, in this context it refers to a relationship between source and target language words that express directly opposite meanings [1;123 p.].

Consider the following example: "He didn't say anything" is rendered in Russian as «Он промолчал». Another transformational method is descriptive translation. This multifunctional technique is applied to explain words or concepts that may be unfamiliar to the target reader and therefore require implicit clarification, or to replace a less common term with one that is more familiar to the audience. Typically, descriptive translation involves lexical substitution through generalization, accompanied by additional lexical elements. When providing implicit commentary on a lexical item, the translator often preserves the original word in a transcribed form while simultaneously adding explanatory constructions. This strategy can be observed in the given example, where culturally specific food items are described in detail. In particular, the name "Brown Betty" is retained, while contextual elaboration is used to convey its nature and connotations, allowing the target reader to understand the reference without sacrificing the authenticity of the original text [9;663–852 p.].

Вы бы посмотрели на эти бифштексы. Жёсткие как подмётка, нож не берёт. К ним всегда подавали картофельное пюре с комками, а на сладкое «рыжую Бетти», пудинг с патокой, только его никто не ел, кроме малышей из первых классов да таких, как Экли, которые на всё накидывались [9;663–852 p.].

This technique leads both, to the expansion of the amount of information about the translated concept and to the expansion of the volume of the text which may be an obstacle to achieving equivalence in some cases. There are the methods of omission and addition among the lexical transformations. Omission is a translation technique that involves removing words that are redundant from both a lexical and semantic perspective. Such elements may include grammatically unnecessary units, such as articles, possessive pronouns, or certain lexemes, particularly when they occur as paired synonyms. *A little while later I still had it with me when I, Brossard and Ackley got on the bus. Я его всё ещё держал в руках, когда мы с Броссаром и Экли сели в автобус* [9;663 – 852 p.].

Addition, as a translation technique, is the reverse of omission and involves expanding the source text to ensure a full and accurate transfer of meaning. It consists in introducing extra information that enables the target reader to grasp details that are implicit for native speakers of the source language and therefore do not require explanation in the original.

– *Would you like a cup of hot chocolate before you go?*

– *Не выпьешь ли чашку горячего шоколада на дорогу* [9;663–852 p.].

– *So what? – I said. Cold as hell.*

– *Что же? – спрашиваю я ледяным голосом* [5;203 p.].

Alongside the translation methods and techniques discussed above, there exists the so-called search for a functional analogue, which is used relatively infrequently and is not included in traditional translation classifications. This approach is applied, for example, when a literary text contains humorous or playful phraseological expressions characteristic of native English speech.

In such cases, translators usually convey only the overall meaning of the expression, as its imagery is based on culturally specific associations. Some linguists refer to this method as equivalence. An illustration of this can be seen in the translation of the expression "*Your nose is bleeding*", which in English humorously indicates that a person's trousers are unbuttoned. In Russian, this image is replaced by a culturally appropriate metaphor referring to an "*open shop*," thereby preserving the communicative effect rather than the literal imagery [2;9 p.8].

Conclusion. In conclusion, the written translation of works of art is a complex and nuanced process that goes beyond mere linguistic conversion. It requires a deep understanding of cultural context, artistic expression, and the original author's intent. A successful translation must preserve the emotional depth, stylistic elements, and aesthetic value of the original, allowing the target audience to experience the work as authentically as possible. Ultimately, translation serves as a bridge between cultures, enabling artistic works to transcend language barriers and reach a global audience.

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PRONOUNS AND THEIR USE IN ENGLISH

Annotation. *This article studies the role and importance of pronouns as a word class in English grammar. The functional and semantic features of pronouns in the structure of a sentence are considered, and the ideas presented are substantiated through various examples. In addition, the types of pronouns, their use in the text to reduce various repetitive sentences and enhance cohesion are explained through excerpts from texts.*

Keywords: *pronouns, communicative function, semantic function, stylistic function, cohesion, coherence.*

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OLMOSHLAR VA ULARNING INGLIZ TILIDA ISHLATILISHI

Annotatsiya. *Ushbu maqolada ingliz tili grammatikasida olmoshlarning so'z turkumi sifatidagi roli va ahamiyati o'rganiladi. Gap tuzilishidagi olmoshlarning funksional va semantik xususiyatlari ko'rib chiqiladi va taqdim etilgan fikrlar turli misollar orqali asoslanadi. Bundan tashqari, olmoshlarning turlari, ularning matnda turli takrorlanuvchi gaplarni kamaytirish va uyg'unlikni kuchaytirish uchun ishlatilishi matnlardan olingan parchalar orqali tushuntiriladi.*

Kalit so'zlar: *olmoshlar, kommunikativ funksiya, semantik funksiya, stilistik funksiya, uyg'unlik, izchillik.*

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МЕСТОИМЕНИЯ И ИХ ИСПОЛЬЗОВАНИЕ В АНГЛИЙСКОМ ЯЗЫКЕ

Аннотация. *В данной статье исследуется роль и значение местоимений как части речи в английской грамматике. Рассматриваются функциональные и семантические особенности местоимений в структуре предложения, а представленные идеи подкрепляются различными примерами. Кроме того, на примерах текстов объясняются типы местоимений, их использование в тексте для сокращения повторяющихся предложений и повышения связности.*

Ключевые слова: *местоимения, коммуникативная функция, семантическая функция, стилистическая функция, связность, когерентность.*

Introduction. The language system has a complex but perfect structure, and each of its elements performs an important communicative function in the speech process. Among word classes, pronouns (pronominal units) constitute a layer of words with a specific semantic and grammatical nature. They replace other words in speech, but do not express a clear lexical meaning in themselves. Therefore, pronouns can be called substitute words, that is, referential units.

Literature Review. Geoffrey Leech in his book "Meaning and the English Verb" highlights the pragmatic role of pronouns – that is, they create subjectivity and contextual dynamics. B.Mengliyev separately analyzed the morphological variability of pronouns in Uzbek grammar and their flexibility with conjugation categories. A.Hakimov shows the syntactic multifunctionality of pronouns in a sentence (as possessor, complement, determiner) using the example of the Uzbek language [4;13-b.]. Abdulla Shirinov analyzed pronouns as a means of ensuring textual coherence and paid attention to their stylistic functions.