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## ISSUES OF WRITER-TRANSLATOR HARMONY IN LITERARY TRANSLATION

Annotation

This article explores the complex and nuanced nature of literary translation, emphasizing its unique challenges and the creative collaboration required between author and translator. It examines the translator's dual role as both linguistic and artist, highlighting the importance of preserving the original work's aesthetic, stylistic, and cultural dimensions. Drawing on the insights of prominent scholars such as H. Nida and Y. Retsker, the article discusses the need for spiritual and artistic harmony between author and translator in order to achieve a translation that is both sufficient and expressive.

**Key words:** Formal equivalence, literal accuracy, dynamic equivalence, poetical and stylistic devices, tone and voice.

## ВОПРОСЫ ГАРМОНИИ ПИСАТЕЛЯ И ПЕРЕВОДЧИКА В ЛИТЕРАТУРНОМ ПЕРЕВОДЕ

Аннотация

В этой статье рассматривается сложная и тонкая природа литературного перевода, подчеркиваются его уникальные проблемы и творческое сотрудничество, необходимое между автором и переводчиком. В ней рассматривается двойная роль переводчика как лингвиста и художника, подчеркивая важность сохранения эстетических, стилистических и культурных измерений оригинального произведения. Опираясь на идеи таких выдающихся ученых, как Х. Нида и Й. Ретскер, в статье обсуждается необходимость духовной и художественной гармонии между автором и переводчиком для достижения перевода, который является как достаточным, так и выразительным.

**Ключевые слова:** формальная эквивалентность, буквальная точность, динамическая эквивалентность, поэтические и стилистические приемы, тон и голос.

## BADIY TARJIMADA YOZUVCHI VA TARJIMON UYG'UNLIGI MASALALARI

Annotatsiya

Ushbu maqolada badiiy tarjimaning murakkabligi va o'ziga xos xususiyatlari tahlil qilinadi, shuningdek, tarjima jarayonida muallif va tarjimon o'rtasidagi ijodiy hamkorlikning ahamiyati yoritiladi. Tarjimon nafaqat lingvistik, balki badiiy mahoratga ham ega bo'lishi zarurligi ta'kidlanadi, chunki badiiy asarning estetik, uslubiy va madaniy jihatlari saqlab qolish muhim hisoblanadi. H. Nida va Y. Retsker kabi mashhur tarjima nazariyotchilarining qarashlariga tayangan holda, maqolada tarjimonning muallif bilan ruhiy uyg'unlikda bo'lishi, matnning ichki qatlamlari to'liq anglash zarurligi ko'rsatib o'tiladi.

**Kalit so'zlar:** Formal ekvivalentlik, so'zma-so'z ekvivalentlik, dinamik ekvivalentlik, shoirlik va uslubiy, ohang va ovoz.

**Introduction.** For centuries, one of the trickiest kinds of translation has been literary translation. Numerous academics have looked for different approaches to translating works well and have come up with several theories to address the challenges of literary translation. The quality of translation is still a challenge for many of our scholars, regrettably, because of issues with register, accuracy, fluency, flexibility, style, nuance, comprehension, and transparency. A translator frequently employs both linguistic and creative methods while translating a work of literature into another language. In this instance, the writer-translator interaction becomes a form of creative collaboration. The quality, sufficiency, and aesthetic perfection of the translation are all determined by how well they work together.

**Literature review.** The writer's viewpoint, style, aesthetic preferences, and even spiritual state must all be understood by the translator. The translated work may lose its artistic worth if the translator fails to recognize the text's many levels of meaning or adopts a method that is not consistent with the author's style. "Translation is not a process of exchanging words, but a form of re-communication between the author and the intended reader through the translator," according to renowned translation expert H. Nida.

The translator can only completely comprehend the original work's artistic, stylistic, and ideological layers when he and the author are in spiritual accord. If this balance is not reached, the translator frequently resorts to formal translation, which lessens the artwork's richness and vividness. "A good literary translator must become an author during the translation - he must think and feel like a writer," says Y. Retsker, who also shares his thoughts on this topic.

By placing himself in the author's position, the translator brings the author's imagery, tone, metaphors, and cultural context back to life. In poetry, drama, or prose, this balance is particularly crucial. The sufficiency of the translation is also a result of the translator's focus and commitment to the author's style. Every phrase, every image, and every rhythm must convey the author's voice and breath.

The values, idioms, and worldviews of the original culture are embodied in literary writings, and translators serve as cultural bridges, re-creating these aspects for a new audience. Because of their creative role, literary translators frequently perform similar tasks to those of authors: they replicate, interpret, and even rethink the original work in the target language. Literary translation requires a careful balancing act between faithfulness and innovation, in contrast to technical translation, where correctness and precision are

crucial. Formal equivalence, or literal accuracy, and dynamic equivalence, or equal influence on the reader, are distinguished, according to Nida and Taber (1969). In reality, literary translators typically strike a balance between maintaining literary aesthetics and attempting to discover the closest natural counterpart of meaning. Sun (2022) contends that "literary translation is about more than semantics and should focus on restoring literature."

To put it another way, the translator should strive to restore the unity of form and substance rather than using the novel or poem as a guide.

The founder of Uzbek translation studies, G'aybullat Salomov, puts it this way: "Finding alternate ways to convey the same form and content in a different language is the fundamental goal of the translation process. Furthermore, one of the primary prerequisites for a satisfactory translation is selecting the most suitable and alternative option from the numerous options available for presenting the original's material in a different language. The process of looking for these alternate language uses and selecting the best one is creative in nature and calls for deliberate effort from the translator. The phrase art incorporates this translation."

Because he must be able to "claw in the paw of the author," the translator in literary translation is on an equal footing with the author. The renowned Russian poet and translator V.A. Zhukovsky even referred to poetic translation as "the rival of the translator-author in poetry" since it is more intricate and specialized. When a ready-made item is present, artistic translation is different from original invention. An established work is given fresh life by the translation in a different literary, social, and national context.

Tragedy has unique qualities that set it apart from the initial creative process. The translator re-embodies the original text in a new language if the author uses the language of art to express their thoughts about life occurrences. A translator is committed to sharing the author's world of ideas and aesthetics, the allure that draws the reader in. He needs to be as knowledgeable about the topic as the author in order to accomplish this. Furthermore, it is essential to have a thorough awareness of the author's artistic style and the elements that set him apart from other writers.

When translating literature, a translator needs to be creative, possess in-depth knowledge of both the source and target languages, and "get a grip" on the rules of art, because literature employs a wide range of artistic expressions, genres, and techniques.

**Methodology.** This study employs a qualitative approach to examine the complexities of literary translation, focusing on how translators preserve aesthetic, stylistic, and cultural elements of the original text. Drawing on theoretical frameworks by Nida and Taber (1969), Retsker, and Sun (2022), the research analyzes selected English literary works and their Uzbek translations, particularly examples from J.K. Rowling's Harry Potter series. Using comparative and discourse analysis, the study explores the translator's role in conveying tone, metaphor, and cultural context, highlighting the need for a balance between fidelity and creativity to maintain the artistic integrity of the source text.

**Analysis and results.** An example of art is a literary text. Like an eye on a ring, every word in a literary work is chosen with care and frequently serves multiple artistic purposes in addition to having various levels of meaning. Even the sonority and repetition of letters are considered in poetic works. The primary characteristics of a literary text include the following:

- 1) It is based on images.
- 2) It employs a wide range of artistic representation techniques.
- 3) It is produced in many styles.

4) It makes full use of the linguistic diversity.

5) It is expressive.

It explains how to approach translation, how to address this or that difficulty, and how to employ specific techniques during the translation process. The goal of the science of translation studies is to give general advice to all translators. It has produced specific rules and guidelines based on an investigation of the successes and failures of the centuries-old history of translation. Each translator handles unique issues that come up during the translation of a certain work based on these general laws and guidelines.

The following are the primary principles of literary translation, while there are many more.

1. The translation should be the source text's "portrait," accurately and imaginatively capturing it (S.Marshak).

2. The translation should be flawless and a national literary phenomenon, accurately reflecting the original text in every way.

3. The original text's national shape and spirit should be properly reflected in the native tongue.

4. In addition to being proficient in both the source and target languages, the translator must be familiar with the life and text that are described in the original text as well as the reality that is "behind it."

5. Reaching a full replication of the work's aesthetic content as well as its ideological content is essential. As a result, the translation should give the reader the same enjoyment and sensation as the original.

6. Translation is the production of creative reproduction rather than copying, imitation, or competition: communicating the idea through thought rather than words; maintaining the work's grammatical structure; emulating the author's style; communicating the image through the image; maintaining the coherence of form and content, etc.

7. "The translator must meet the specific requirements of each literary genre".

**Analysis and results.** As is well known, the translation rules for each artistic medium and each translator are the same as the translation standards for literature. When studying literary translations, it is important to keep these guidelines in mind. It is impossible to evaluate translators' work objectively without them.

This creative complexity gives rise to several important issues:

• Poetical and stylistic devices: There are frequently no direct equivalents for imagery, metaphor, rhyme, rhythm, and other stylistic techniques in literary writings. Poetry, for instance, cannot employ alliteration or puns; it depends on meter and sound. To make up for this, the translator must choose between reproducing a similar poetic effect in the target language or maintaining formal features (such as attempting a similar meter). The reader's aesthetic experience may change if certain characteristics are lost or altered.

References to culture and context: Plays and novels have their roots in their respective cultures. Proverbs, idioms, historical allusions, social mores, and even character names can have meanings that are unclear to local readers in other places. The translator must add background (e.g., through footnotes or subtle changes) or locate suitable cultural parallels. When the source and target cultures are far apart, there is a higher chance of "losing context". This approach is further supported by Bassnett and Lefever's concept of translation as a function of cultural interaction, which holds that translators must traverse not just different languages but also whole cultural systems. Language's inability to be translated: In another language, some words or phrases are not exactly the same.

Tone and voice: Each author has a distinct voice, encompassing their choice of language, syntax, and storytelling techniques. To preserve the author's identity, this voice must be maintained.

William Shakespeare's Plays (Early Modern English to Contemporary Languages): Shakespeare's translations present literary difficulties. Shakespeare's language is full of metaphors, archaisms, and blank verse rhythms.

The soliloquy "To be or not to be" by Hamlet, for instance, depends on nuances of sound and historical background that are difficult to express explicitly. Translators must choose between producing contemporary prose that emphasizes clarity and preserving poetic devices and iambic pentameter, which frequently calls for creative reworking. Furthermore, a lot of cultural references (such as biblical allusions and Elizabethan idioms) may be unclear to viewers who are unfamiliar with the language. Early translators occasionally even altered the text for their audience; the Arabic version of "Hamlet" is a well-known example, with a joyful ending tailored to local standards. In general, according to a translator, "the difficulty of conveying language and culture ... increases as the distance between languages increases," along with "the loss of [cultural] context must be compensated for in localization by substitution or explanatory notes." As a result, translating Shakespeare frequently calls for either alienation (keeping the text's "Shakespearean" character) or localization, both of which include artistic considerations.

Fyodor Dostoevsky's novels (in Russian and English): Dostoevsky's writings are replete with idiomatic speech, philosophical discussion, and social subtleties of 19th-century Russia. Plot, moral overtones, and psychological intensity must all be conveyed by the translator. For instance, Russian

employs a lot of culturally charged formalities and diminutives. For instance, "batyushka" (meaning "little father"), a name for an Orthodox priest, or "tovarishch" (comrade) express a class and relationship that can be somewhat translated as "father" or "sir." Later teams (like Pivear and Volokhonsky) attempted to preserve a harsher and more "Russian" tone, but early translators (like Constance Garnett) attempted to soften such elements for English audiences. Depending on these decisions, English translations of Crime and Punishment or The Brothers Karamazov differ significantly. The fact that each translation reflects a set of goals (literal and idiomatic, foreign tone and reading) emphasizes the fact that literary translation can never be entirely impartial.

These instances highlight the difficulties faced by literary translators. When verbal indicators are removed, Murakami must find new signals (sections or stylistic markers) to maintain the narrative function. When it comes to Shakespeare, translators frequently disagree about how much of the poem should be preserved, leading to several translations of the same piece. Different English versions result from Dostoevsky's decisions regarding formality and register. All of these situations share a creative challenge: translating literature is frequently characterized as balancing target-oriented reading with source-oriented integrity.

**Conclusion.** To put it briefly, literary translation is a sophisticated, multidimensional art form that differs greatly from literal translation. It entails interpretive reflection, artistic re-creation, and cross-cultural communication. In order to preserve the original's creative vigor while enabling the text to reverberate in the new language and environment, the translator must continuously act as a mediator between two literary traditions.

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