

LINGUISTIC AND CULTURAL ANALYSIS OF LITERARY TRANSLATION

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***Annotation.** This article is devoted to some difficulties of literary translation. The translation of fiction in almost any case requires the use of imagination from the translator, but it is necessary to master this skill to an adequate extent so as not to misrepresent the author's work reproduced on paper. It happens that the original text seems meaningless, but this is not the fault of the author at all, but the lack of competence of the translator. Therefore, in order to avoid such ambiguities, the literary translator should make every effort to better understand the author's intention.*

***Key words:** expressions, adequate, vocabulary, syntactic, translator, stylistic devices.*

Literary translation is the translation of works of fiction. The main goal of literary translation is not only the correct understanding and achievement of equivalence, but also the creation in the target language of a text with equivalent semantic content. Literal translation is the basis of any kind of translation. It is necessary in order to help the translator to remove difficulties in translation[5].

We highlight the main difficulties that a translator faces when working on a literary text:

- Working with a text that involves the elimination of literal translation can always raise controversial issues, as some adhere to the need to convey the syntactic structure, while others take as a basis the reconstruction of a new text, along with the original.
- When translating set expressions, it is necessary to have a large vocabulary and various dictionaries.

- Preservation of the play of the author's words is a rather difficult moment, which not every translator can cope with. Some cases of puns cannot be translated, as a result of which the translator is forced to resort to substitutions or notes.

- The most common and most difficult to translate type of pun

- based on the use of full or partial homonyms. This type is used in the titles of books, movies, magazine articles and creates real agony for the translator when translating. However, translation is still possible, for example, by selecting homonyms that are more appropriate in context in Russian. Often a play on words is based on the ambiguity of a word or phrase.

- When translating humor, excellent knowledge of the language is not enough - skill is indispensable. Sometimes it is necessary to omit this or that expression and give color to other words, so to speak, to compensate.

In the original text, you can find all sorts of stylistic devices that are used in order to give the text more expressiveness. In order to correctly and vividly convey all the author's imagery when translating a particular text, the translator needs to preserve the style and cultural characteristics. He can either try to copy the device of the original, or, if this is not possible, create his own stylistic device in the translation, which has a similar emotional effect. The function of the stylistic device in the text is more important for the translator than the form. An important stylistic phenomenon that creates difficulty in translation cannot be omitted by the translator, he will create a different image, possibly in a different place in the text, but necessarily of a similar stylistic direction[7].

The translation of stylistic figures of speech each time confronts the translator with a choice: to preserve the underlying character or to replace it with another during translation. The basis for the replacement in translation may be the peculiarities of word usage in Russian. Translation of stable expressions is possible by using the equivalent.

A metaphorical epithet is widespread in the English language, which also constitutes a considerable difficulty for the translator. Again, the translator decides

whether to keep the figurative core of the figure of the original, or replace it with his own, while maintaining the style of the original work[6].

The difficulty in translating fiction lies in the fact that you must first find a phraseological unit in the original text, and then perceive it, since it is not always possible to find a complete phraseological equivalent. In conclusion, it is necessary to choose the desired way of translating the phraseological unit, which will correspond to the context.

These are not all the difficulties that arise in translation, however, the problems of literary translation discussed are the main points that make the work of a translator difficult, but quite exciting.

“A text is a sequence of symbolic units that are united by a semantic connection.” A literary text is an organized semantic system that has a certain aesthetic impact on the reader. The main goal of a literary text is the embodiment of the creative potential of the author and an adequate emotional and aesthetic impact on the addressee. The artistic text contains a combination of various stylistic means that give figurative expressiveness to the transmitted information. Literature of the artistic style differs from other types of styles, primarily in that it carries the author's fiction and a completely different, but vivid representation of the surrounding reality.

Literary translation is almost impossible without creative transformations in the text. It involves the use of a large number of figurative and expressive means to more accurately convey the meaning of the original, as well as a certain number of so-called "liberties". Important features of a literary text are its semantic value, expressiveness of content, connection with historical events.

Often, a literary text contains various author's notes in order to make it easier for the recipient to perceive the information. The translator becomes the first recipient of this information and interprets it for the next transmission.

When translating literary texts, a translator must not only have writing talent, imagination, intuition, but also be able to use creative qualities to an adequate extent. For the transmission of information contained in a literary text, the loss of neither the

author's individuality nor the emotional or intellectual side of the work is allowed. The translator is an intermediary between the author and the reader, so he must catch the author's meaning and convey it to the second.

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