

## COMMUNICATIVE AND PRAGMATIC ASPECTS OF LITERARY TRANSLATION

*Dadaxonova Zarnigor Odilxon qizi*  
*O'zDJTU 2-kurs magistranti*

Literary translation is defined as sociolinguocultural activities to ensure a unified literary and artistic space, including interlingual, intercultural, artistic, and aesthetic components. Essential characteristics of literary translation due to its interactive nature associated with the focus on ensure interactions in intercultural artistic communication. Literary translation is devoid of a pronounced “dialogue” aspect, about which writes T.M. Dridze, characterizing the communicative system “text – interpreter” (Dridze 1996, p. 149). However, in this case one can speak of “quasi-dialogical” since the translator experiences textual activity both from the standpoint of the author and from reader positions. This is a conceptually oriented activity, because everyone the image of the original is comprehended in two aspects – in the context of autochthonous culture and in the context of the host culture (including the temporal aspect, those. context of the era of the original and translation).

The translator inevitably projects his conceptual and aesthetic preferences on the individuality of the author. Translation settings “correspond action” and “correspond to the experience” (Voskoboinik 2004) in practice get a variety of incarnations. Ethnocultural and aesthetic specificity verbal and artistic information, as well as creative aspects of the activity translator and the inevitable reflection cause the appearance in the text of the translation semantic and aesthetic components that were absent in the original.

The most important (type-forming) communicative-pragmatic the parameters of literary translation can be represented as follows: **aesthetic conditionality** (taking into account the creative credo of a given author and a holistic artistic context; the inevitability of refraction in the translation of aesthetic tastes and artistic concepts of the host culture); focus on the author's intention and the author's **idiolect** (fidelity to the semantic dominants of the original, formal-conceptual stylization of the text of the translation, based on the analogy relation to the original) linguistic and cultural determinism (special, axiologically mediated susceptibility to interaction problems linguistic and cultural aspects of artistic communication); **sociocultural regulation** (symbolism of literary translation as an act of culture and historically developed norms of translation); **creativity and the uniqueness** associated with it (the presence of creative initiative, innovation, elements of improvisation); **hedonistic orientation**; **openness to relation** to earlier (and later) translations (possibility rethinking a previously completed translation based on complementarity, or controversy); **heuristic and anthropocentric**, making it difficult rationing and unambiguous assessment of this type of activity. **Art translation** is intended to contribute to the enrichment of the host culture through integration into its space of spiritual and aesthetic values, produced in a different culture.

Pragmatic factors are associated primarily with psychological aspects communication and the specifics of situations of use (Arutyunova 1999). Rod of

communicative-pragmatic study of literary translation is analysis of the totality of pragmatically determined changes introduced translator into the verbal-artistic information of the original. Subject analysis become the characteristics of the translation in comparison with the original from the positions influence on translation not only local and temporal parameters of communication, but als subjective-personal and professional attitudes of the translator. Task researcher is to identify the relationship between the original and the translation from the standpoint of the influencing potential of artistic speech. This, in turn, involves access to various aspects of the reconstruction of the artistic information in translation (taking into account the artistic intent of the author, his aesthetic credo, fidelity to the author's idiostyle, transfer of figurative specifics of the original, confrontation and mutual integration of pictures of the world captured in the original and in translation, name etc.).

The **pragmatic aspects** of literary translation include:

- professional aspect, i.e. operational aspect of activity, the availability of the necessary knowledge, skills and abilities;
- the intentional aspect associated with the intentions realized in artistic communication;
- the creative aspect, due to the fact that the translator of artistic text performs the functions of an artist of the word;
- personal aspect, forming the subjective component of activity and reflecting the individual attitudes, preferences and tastes of the translator;
- situational aspect related to space-time the specifics of artistic communication;
- emotional-associative aspect, due to the emotional-like characteristics of verbal-artistic information and hedonistic experience of the translator as a reader of the original and the author of the translation;
- evaluation aspect mediated by evaluation parameters artistic communication and associated with the assessment of translation in relation to original.

For literary translation even more so than for translation artistic prose, the use of **the strategy of creativity** is typical. Analysis of the corpus of poetic translations leads to the conclusion about the importance of **the strategy of improvisation** in the translation of a poetic text. It should also be noted the great the meaning of the expression strategy, i.e. the desire to increase the expressive-emotional intensity of the verse, to strengthen its figurativeness. Strengthening the acting the power of verbal-artistic information is carried out through complex enhancement of figurative and aesthetic components. Leading in the paradigm of the micro-strategies of poetic stylization is **metaphorization**. Metaphor codifies the poetic text, which becomes fundamentally hermeneutical. Poetic translation is characterized by the development and strengthening metaphors, designed to enhance the pragmatic influencing potential poetic discourse.

Translation variability at the thesaurus level reaches its apogee in poetic translation. If discourse as a whole can be considered "as33 appeal to concepts" (Maslova 2004, p. 38), then poetic discourse has this property in its most concentrated form. In the process of translation the poetic **texteme** is transformed into a kind of poetic "polyconstruct", an experiential set of potential poetic options. Finally the fixed version of the repertorye again acquires the status of a poetic a texteme capable of functioning in the host culture (Turi 1995).

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