

**ARTISTIC TRANSLATION AS A TYPE OF COMMUNICATIVE
ACTIVITY****Shirin Alisherovna Khamrabaeva**

Lecturer, Tashkent State Oriental Studies University

Abstract: *In this article, literary translation is a type of communicative activity, as an important object of modern linguistics and translation studies, and some views of Russian and European scientists are analyzed.*

Keywords: *verbal, communicative, realistic method, integrative approach, transformation.*

Introduction: Linguistics at the current stage of development reflects the basic principles of anthropocentrism and functionalism, as well as research in the field of interdisciplinary research. Since the emergence of the science of translation, it has been considered as a practical activity that performs an important social function and has been implementing interlanguage communication between people. The wide spread of written translation, which is one of the types of translation, allowed people to widely use the cultural achievements of other nations and made it possible for them to enrich each other. In general, translation is a transformational process in which, when translating a text from one language to another, although the units of language expression change, the content plan (information transmitted through the text) remains unchanged. This is called translation invariance, that is, "the original content of the thought is preserved in full translation". Artistic creation is recognized as one of the ways of knowing and mastering the surrounding reality, and at the same time, it is also considered a unique reflection of the author's personal experiences.

According to V.A.Pishalnikov, the literary text reflects this communicatively oriented verbal work and its aesthetic value, which is manifested in the process of its perception. Consequently, the reader becomes a full-fledged participant in the communicative action together with the author. It should be noted that the artistic text performs two functions: interconnected and equivalent, that is, communicative and aesthetic (or poetic) functions, and the latter replaces the former. The language of fiction shows the aesthetic reflection of the communicative function. The uniqueness of the artistic text is that it consists of the interaction between the functions mentioned above.

As noted by V.V.Vinogradov: "The poetic function of the language is based on the communicative function and originates from itself, but its aesthetics, standing above it, also constructs the socio-historical laws of art, the discourse meanings and interactions of the new world." That is why the language of fiction works simultaneously as a tool and a subject of images. The presentation of material in the form of text creates its own, additional content. Literary translation of prose or poetry is such a separate, special aspect between art and creativity that it is not carried out according to ready-made formulas or algorithms, but is translated depending on the situation.



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Main part: The translation may be incorrect, i.e. a) unreliable, b) not verbatim), and a correct, fluent translation will be far from artistic. Creating an accurate and high-quality artistic translation of information requires the ability to compare the translated text with the original text, as well as to evaluate it and classify its errors. He is his master, he almost "writes" the text back.

The translation of the literary text should be carried out in such a way that the author's language and style, as well as the atmosphere of the work, should be preserved as completely as possible in the non-original (ie, translated) material. The main task of this translator is to restore the overall content of the original copy, restore the pragmatic intentions of the author, and translate the aesthetic function of the source text without deforming it.

Undoubtedly, literary translation is distinguished by a number of its own characteristics, which also arise from the nature of the literary text. First of all, let's look at the problems of translation that can be noticed even by those who are not visible "linguists": the impossibility of word-for-word translation, the abundance, the presence of jokes and puns, the uniqueness of the cultural environment and the historical periods in which this or that literary monument was created can cause a problem for the translator.

Translation of a work of art does not mean literal translation, i.e. "transfer" from one language to another. However, it should be admitted that this issue still remains a controversial issue, in particular, this discussion is clearly visible in the issue of metaphorical expressions. Some scientists put forward the idea that metaphors should be translated as they are. Other linguists offer a different, integrative approach to this issue: they argue that metaphor is a thought process due to its universal nature, but at the same time, taking into account its national-cultural conditionality, it is impossible to literally translate a metaphorical image in certain contexts.

During the translation process, we may face special difficulties when translating humorous texts. In the process of translating a text rich in laughter, each word requires a deep and detailed understanding. The translator should understand the style of this type of artistic work, and feel the existing "mood" in it. However, if there is no literal translation of a phrase, what should be done in this situation? One possible way to resolve this conflict is to omit that phrase and use another word or phrase instead.

I.A. Kashkin and G.R. Gachechiladze and other scientists widely spread the concept of realistic method in the art of translation and gave their evaluation criteria. This concept was firmly formulated by I.A. Kashkin, in his opinion, "If formalism (officialism) is dead statistics, impressionism is groundless arbitrariness, and naturalism is a lifeless copy, this realism is the essence of life reflected in art.

Conclusion: Realistic translation is the only way to achieve artistic adequacy in recreating the original text with its form, content, all details, character, in every way, and we should also emphasize that realistic translation integrates all types of styles. It does not adapt to a reality, but only gives it its originality. Idioms and expressions are an asset of any language and do not lend themselves to literal translation. Literal translation can completely destroy their figurative-metaphorical structure. When working with such linguistic units, the linguist should work skillfully and select equivalent matches of the problematic idiom, not only its semantic features, but also emotional-evaluative functional and stylistic coloring, as well as the origin of equivalent idioms



that exist in a pair of languages are completely different should take into account that it may have a basis.

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