

## TRANSPARENCY AND SPECULARITY OF LITERARY TRANSLATION OF LITERARY FAIRY TALES BY ENGLISH WRITERS

**Ilkhomova Mohina**

*Student of the department of Translation theory and practice Samarkand State Institute of Foreign Languages*

### ARTICLE INFO.

**Key words:** Transparency, Mirrorsness, Literary translation, Theory of translation, Translation of children's literature, English-Russian translation, Idiostyle of the translator, Zakhoder, Author's fairy tale, English fairy tale.

### Abstract

The subject of the study is the English-Russian translation of fairy tales in the aspect of transparency and specularity. The purpose of the work is to determine the strategy for translating English literary fairy tales. The work provides a linguostylistic and comparative analysis of B. Zakhoder's translations of the fairy tales "Alice in Wonderland" by L. Carroll, "Winnie the Pooh and All-All-All" by A. Milne and "Mary Poppins" by P. Travers. In modern translation theory, considerable attention is paid to various aspects of the equivalence and adequacy of the original and translated texts, and the requirements for the quality of translation, including literary translation, are considered. The attention of domestic and foreign researchers to the concepts of transparency and mirroring in the field of translation is increasing. Of particular interest is their application to the literary translation of children's literature, which is due to the specifics of the target audience. Scientific novelty lies in the application of modern postulates of translation theory to children's literature, which allows expanding knowledge in this scientific field. The main conclusion of the study was the adherence to the theory of translation transparency for the child reader when translating children's literature. As a result of the analysis of the translations of literary fairy tales by L. Carroll, A. Milne and P. Travers into Russian by B. Zakhoder, it can be noted that they reflect the general patterns of translation of children's fiction, take into account the psychological characteristics of the audience, the text is adapted for understanding by children, a large attention is paid to the reproduction of emotionality, expressiveness, and comedy. B. Zakhoder's translations are not complete, but the translator follows the theory of transparency. Creative comprehension of the text demonstrates the specificity of the translation idiostyle.

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In modern translation theory, considerable attention is paid to various aspects of the equivalence and adequacy of the original and translated texts, and the requirements for the quality of translation, including literary translation, are considered. The attention of domestic and foreign researchers to the concepts of transparency and mirroring in the field of translation is increasing. Of particular interest is their application to the literary translation of children's literature, which is due to the specifics of the target audience. The purpose of the article is a linguistic-stylistic analysis of the English-Russian

translation of literary fairy tales by L. Carroll, A. Milne and P. Travers by B. Zakhoder in the aspect of transparent/opaque translation.

In works on translation theory, the use of such concepts as fidelity, accuracy, completeness, and integrity is common. At the same time, their definitions are quite vague, and their understanding varies in different works. Thus, fidelity presupposes the correspondence of the original to the translation, but the question is raised to whom the translator should be faithful - the author of the text, its reader, or himself. Completeness distinguishes translation from retelling, adaptation and similar forms and consists in the absence of omissions of fragments of the original. At the same time, the category of completeness can be considered as close to integrity, which is defined as the identity of form and content, the use of equivalent means of the translating language. The requirement for translation accuracy operates in an idealized translation situation, while in practice there are always significant differences between two languages, which determine the existence of "untranslatable" units and the need to apply transformations [1].

As part of the discussion of the phenomenon of translation, various metaphors are used, including the metaphors of transparency and reflection, the theory of transparency is especially relevant. Much attention is paid to the purity of the language as compliance with the norms of the translating language and the logic of presentation. Transparency is understood as "a translation that is not frightening, but attracts the reader with its "recognizability," "properness." It is transparent, since nothing interferes with the "pleasure of the text," nothing overshadows the meaning, but what meaning, how faithfully and accurately it is conveyed, is the second question, because the translation is done so that "they forget about the original" [2, p. . 46].

The transparency of translation can be seen as the invisibility of the translator. It is assumed that the smoother the translation, the more clearly the author of the original is visible [3]. It is important that the transparency of a translation does not equate to readability, that is, in an ideal case, the translator smoothly conveys the same smooth fragments; innovating writing requires the use of appropriate analogues. The translator always plays an important role in the process and follows the chosen strategy. The goal is not a normative average text, the author must be visible in the translation, as a result, "genuine transparency requires the translator to exert maximum creative power" [4, p. 33].

Of interest is the position that transparent translation is impossible in principle, since it will invariably be opaque to a certain extent. The arguments include the need to switch to the semiotic code of the translating language, which determines the implementation of significant adaptations that obscure the original from the reader. As a result, the illusion of authenticity is created. Another significant argument is the presence of the translator's idiosyncrasy phenomenon, which influences the resulting translation text [5]. At the same time, the idea of transparent translation as an ideal translation is quite strong, although the ideal is impossible in practice. In translation theory, there are also alternative options [6].

Transparency is contrasted with specularity, while a mirror, like glass, in existing approaches can be different - straight, curved, etc. Specularity makes it possible to "compare them [the original and the translation], establish the degree of similarity and difference, the degree of equivalence and, if necessary, evaluate the aesthetic properties of one relative to the other" [2, p. 48].

The choice of a transparent, mirror, or mixed form of translation depends on a number of factors. These include: the genre and style of the text, the degree of similarity and difference between a pair of languages in synchronic and diachronic aspects, "discourse-translation history," social order [7]. Children's literature in general and author's fairy tales in particular require a special approach.

The essence of translating children's literature is no different from adult literature; the original is transmitted using a foreign language. However, the key factor is the specificity of the target audience: children's literature is intended for children, although it can also be interesting for adults; it is possible for parents to read the works aloud to the child, which influences the choice of translation strategy. The

translation must also satisfy the taste of adults who select literature for children [8].

Translation of children's literature is not just a translation of culture, but also its explanation, taking into account the peculiarities of the target audience's perception and life experience. Thus, it is difficult for a child to comprehend the realities of another culture based on context and to perceive puns. Children's literature is designed to promote the development of a sense of the native language, vocabulary, and the reader's horizons, which affects the translation process. An important requirement is the focus on children's communicative competence; due to the indispensable focus on the addressee, "it is necessary to sacrifice accuracy when translating the original, to level out the national-cultural and socio-political markings of the text" [9, p. 5].

Children's literature is characterized by a high level of emotionality and expressiveness, which reflects the psychological characteristics of children. In translation, these characteristics of the text are often conveyed through compensation; it is possible to use the technique of addition. In general, as with the translation of adult fiction, various translation transformations are used here [10]. A translator of children's literature, in addition to a high level of proficiency in the source and target languages, must have knowledge about the psychology of children in order to fully convey the emotional and intellectual impact on children and the special atmosphere in translation. It is necessary to preserve specificity as a significant feature of children's literature. It is important to creatively comprehend the text [11]. During the translation process, attention should be paid to all the features of the text, rather than focusing on one aspect of it.

Transparency and specularity of literary translation of literary fairy tales by L. Carroll, A. Milne and P. Travers. "Alice in Wonderland", "Winnie the Pooh and All-All-All",

"Mary Poppins" is deservedly considered a classic of children's literature. These literary tales were repeatedly translated into Russian, and the translators resorted to different, sometimes opposing, strategies. As part of the study of the transparency and specularity of literary translation, the versions of B. Zakhoder, who translated all of these works, were used. B. Zakhoder is an experienced and talented translator; his translations are among the most famous and beloved by readers, despite the fact that they may not be positioned as a complete translation, but as a retelling. Moreover, turning to the works of one translator allows us to simultaneously turn to the phenomenon of translation idiostyle identified in scientific literature, which seems important in the context of children's literature.

B. Zakhoder's translations vary in the degree of correspondence with the translation. Thus, "Winnie the Pooh and All-All-All" is compositionally different from the original, but this translation has become the most widespread and the later full version is not so well known. In translation, "Owl" takes on a female gender, although in the original it is male. L. Carroll's nonsense fairy tale is extremely difficult to translate due to active wordplay, language experiments, and absurdity. In the translation of "Alice in Wonderland," the composition does not change, individual episodes are not released, while B. Zakhoder actively resorts to various kinds of adaptations for the Russian-speaking reader. Translation of the fairy tale "Mary Poppins" - abridged. Comparing the original texts and translations as if in a mirror shows significant differences.

Common features can be found in B. Zakhoder's translations. One of them is the use of capitalization and capitalization of individual words and fragments, which is not found in the original. So, at the beginning of the tale of Mary Poppins, there is a proposal to find a nanny "I should get somebody to put in the Morning Paper the news that Jane and Michael and John and Barbara Banks (to say nothing of their Mother) require the best possible Nannie at the lowest possible wage and at once" [12, p. 3].

When translating fairy tales, different approaches to the same linguistic-stylistic phenomena are possible. Thus, in the fairy tale "Alice in Wonderland" miles and inches are translated into kilometers and centimeters ("four thousand miles" - "six thousand kilometers", "fifteen inches" - "thirty centimeters"), in "Mary Poppins" English realities are preserved : "pennies and shillings and half-

crowns and threepenny-bits” [12, p. 6]

A variety of songs and poems play an important role in creating a special fairy-tale atmosphere and increasing the expressiveness of the text. The translator is forced to adapt them to reflect the atmosphere created by the authors of the fairy tales, maintaining the comic effect, rhythm and rhymes. It is necessary to ensure that they are readable for children. Poetic translation differs from the transmission of prose text; it is characterized by a greater number of translation transformations. In some cases, the key words for scenes are lost, and Russification is possible: “I speak severely to my boy, / I beat him when he sneezes; / For he can thoroughly enjoy / The pepper when he pleases!” [14, p. 104] - “I cherish my baby / I cherish it like a rose! / And I cradle him, / Like Sidorov’s goat!” [15, p. 102]. Winnie the Pooh's songs get funny names: grunts, noisemakers, nozzles, whistles.

In children's literature, the reflection of typical children's speech and children's writing is widespread, which not only creates a comic effect, but also gives the texts realism and describes the reader's experience. In the originals of literary fairy tales, there are deliberate errors in spelling, punctuation, semantics and other errors, and possibly an audio description of speech.

As a result of the analysis of the translations of literary fairy tales by L. Carroll, A. Milne and P. Travers into Russian by B. Zakhoder, it can be noted that they reflect the general patterns of translation of children's fiction, take into account the psychological characteristics of the audience, the text is adapted for understanding by children, a large attention is paid to the reproduction of emotionality, expressiveness, and comedy. B. Zahoderane's translations are complete, but the translator follows the theory of transparency. Creative comprehension of the text demonstrates the specificity of the translation idiostyle.

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