

The Role of Literary Translation in the Formation of Literary Communication and Literary Influence (Based on Paulo Coelho's Work "the Alchemist")

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Abstract: The article discusses the factors of literary translation and translation studies. Also, the position of literary translation in the formation of literary connections and literary influence was discussed in the example of the novel "The Alchemist".

Keywords: translation, translation studies, history of translation, culture, literary communication, types of translation, factors of translation formation.

The history of human civilization shows that the literature of any nation was not limited to the literary and cultural environment of that nation, and in the course of its development, it was constantly in literary and cultural exchange with the literature of other nations. In this sense, every national culture and literature, along with the use of internal traditions in connection with the literature of other nations and the use of their literary, ideological and aesthetic values, has found its stages of expansion and perfection. Today, one of the important tasks of modern literary studies is the comprehensive investigation of relations with the literature of other nations, and translation is considered one of the most important tools in the formation and development of cultural and literary relations between different nations.

Translation is one of the oldest human activities, and it is impossible to determine the exact history of its origin. It can be said that in the first human societies, along with the formation of separate ethnic groups of people and the appearance of differences in languages, people appeared whose task was to implement oral communication between people who did not understand each other's language. Along with the appearance of writing among multilingual peoples, among the representatives of these peoples, there were people who translated religious and official-business texts from one language to another, and thus performed an important social task in establishing cultural communication between the owners of languages. The further development of written translation among different peoples provided a favorable opportunity for their literary contacts and enrichment of each other's culture.

The origin of the concept of "translation" and its lexical and terminological meaning is inextricably linked with the formation and evolution of the history of each nation and is expressed in different languages of the world with different terms. In the English language and a number of European languages, the translation is expressed in the concept of "transtation", which means the transfer of meaning from one language to another, and its root is derived from the Latin verb "transferra" (to transfer), in the verbal form "translatus". In some European languages, including French and English, the words "drogman" and "drogoman" are also used in the meaning of translator, "translator" and "translator" of text from one language to another.

Over time, translation found its own terminological concept and scientific definition. Translation, especially artistic translation, which has a very ancient history, theories, definitions and sciences related to it, such as the history of translation, translation theory and translation theory, have been formed and evolved since the second half of the 20th century. defined translation features.

One of the popular definitions and explanations of the term "translation" in modern science is that translation is one of the types of artistic creation, during which a work created in a certain

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language is recreated in another language. In the meantime, the original work translated into another language and the copy translated into another language belong equally to the two nations, to the owners of the two languages. First, it belongs to the nationality of the author of the original version, who composed it, and secondly, it belongs to the nationality of the translator who translated it into his native language. For this reason, the translation should reflect several features of the original version, such as phonetic, grammatical, stylistic and semantic aspects. However, equal reflection of all these aspects during the translation process is not always possible. Therefore, different qualitative types of translation, such as literal, free, precise, accurate, meaningful, imitative, etc. translations have emerged. Among its types, tahtullafzi and free have become more popular [3; 23].

For example, some examples from the translation of the work "The Alchemist":

- My son, - the father answered this, - who have not come to our village.(literal translation);
- My son, - answered the father, - who has not come to our village.(free translation);

People from all over the world come here to look for some news, but they stay as they were and return.(translation imitation);

People from all over the world come here to look for something new, but they return as they were.(content translation).

In the history of translation and explanation of its terminological concept, some theoreticians have considered the transfer of the original author's thoughts to another language as one of the most important tasks of translation. In particular, according to the Iranian researcher Lutfali Suratgir, the concept and purpose of translation is to transfer or convey the author's idea to the language of the translated version. According to this researcher, "literature is a kind of message or transfer of thought that is given from one mind to another, and the word is nothing but a means of this message. A great number of Persian speakers used the word "translator" to serve this purpose" [4; 60].

From the point of view of another researcher, Abulhasan Najafi, one of the goals of a good translator is not only the transfer of the author's idea to another language, but also the correct reflection of the words, composition and style of the translated work. According to him, "among the two types of translation, one is a word-for-word translation and the other is a free translation, there is another translation, which I consider to be the only reliable translation. To define this type of translation, I refer to the words of one of the great thinkers - Roger Cailes, who can become a guide for translators. Of course, he is talking about the translation of poetic works, but in general he speaks about any type of translation. A good translation of Shakespeare's or Pushkin's work into Persian means writing the text that Shakespeare or Pushkin would have written if they had Persian options instead of English or Russian. Therefore, a good translation is neither a word-for-word translation nor a literary translation (but not a reliable one), but it consists of the original text (i.e. of words, phrasing, and style) that the writer would have written if his mother tongue was the same as the translator's language. Such a translation requires a lot of knowledge, intelligence and imagination, and, of course, it should be considered a desirable translation" [5; 7].

According to A. Najafi's opinion, a good translator can be someone who has the same level of literary talent as the writer of the original text. According to this researcher, translation is "innovation" (creation of a new work), and the translator should be at the same place as the author of the original text. As proof of his opinion A. Najafi mentions an event: Gregory Robasso translated the work of the Spanish writer Gabriel García Márquez "One Hundred Years of Solitude" into English. After the publication of Gregory Robasso's translation, the author of the original text of the work, Gabriel García Márquez, wrote to the translator of his work that his translation is more than the Spanish text of the work [4; 36]. In fact, such a case of translation preferring the original text can be observed in the history of world culture and literature.



One of the famous theorists of translation, V. N. Komissarov, discussed the concept and essence of translation, its functions, good and bad translation, the possibility of translating some words, metaphorical expressions, and the game of alphanumeric characters in the original text, summarizing the points of view on this issue. As it turns out, some theoreticians have confirmed that translation, in general, is impossible, and as proof of their opinion, they cited the existence of untranslatable idioms, metaphorical interpretations and play of idioms in the original text in this regard.

Proponents of the "translatability" theory, on the contrary, in order to prove their theory, gave examples of skillfully completed translations and showed that in them the linguistic and stylistic problems existing in the original text were eliminated. In this context, they confirmed the idea of "translatability". However, in general, the opposing supporters of this debate could not come to a correct conclusion, because the topic of the debate was raised inaccurately and incorrectly by them. Because they approached the concept and essence of the process of translation and evaluating its results according to the criterion of objectivity and complete equality of the translation to the original text in terms of content, linguistic features, style, etc. If in solving the problem the concept of translation was treated as a real creative process that can be evaluated based on the results obtained, then there would be no need for discussions about "translatability" and "untranslatability".

From the point of view of V.N. Komissarov, it is not very correct to draw a line between the concepts of "good translation" and "bad translation", "because as a result of the translation process, texts are created that have the full right to replace the original text in another language. The translated text claims that it can completely replace the original text, and it is also the original text, only in another language. Apparently, such a claim is preserved by mentioning the name of the author of the original text at the end of the translation. For example: "Collection of works of J. Dickens in Russian". The actual relationship of the translation with the original text can be different: the translation can be "good" or "bad", but the worst translation is also a "translation", because it has the task of representing or completely replacing the original text" [6; 20].

According to the opinion of V.N. Komissarov does not need to discuss the concept of "translation" as a creative process and its study as a real phenomenon. Also, there is no need to argue that even the best translation and the most equal to the meaning of the original cannot ensure the perfect transfer of all the smallest elements of the content of the work. In the process of translation, symbols of one language are replaced by symbols of another language, and each symbol of the language has its own meaning. In general, from the essence of the symbolic signs of the languages of the original text and the translation, which are involved in the process of translation, it can be concluded that "translatability" does not manifest itself in the completeness of the content of the original text and the translation.

Thus, as most researchers and theorists of translation (3, 7, 8) have confirmed in modern times, translation is a type of mediation between languages, which is completely focused on the foreign language text. Translation is the form of the presence of information in a foreign language, which is expressed in the original text. Communication between languages, which is implemented through translation, restores as much as possible the direct flow of communication, during which communicators use the same language.

In the same way that in the course of oral communication in one language, the texts are considered equal for the speaker and the listener and are united in a whole unit, the translated text is also considered equal to the original text. The task of translation is to ensure such communication between languages, in which the text created in the translated language can completely replace the original text as a means of communication and have a purpose with it.

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