

4-шўба. ЯНГИ ТАЪЛИМ ПАРАДИГМАСИ ШАРОИТЛАРИДА ТАРЖИМОНЛИКНИ ЎҚИТИШ. ЧЕТ ТИЛЛАРНИ ЎҚИТИШДА МАДАНИЯТШУНОСЛИК ВА АДАБИЁТШУНОСЛИККА ОИД БИЛИМЛАР.



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TEACHING STRATEGIES OF TRANSLATION OF THE AUTHOR NEOLOGISMS

Мақола инглиз тилидаги бадий матнларни таржима қилиш жараёнида учрайдиган муаммолар, хусусан, инглиз адабиёти мисолида окказионал сўзларнинг матндаги функцияси, таснифи ҳамда ўзбек ва рус тилларига таржима қилиш усуллари билан боғлиқ масалаларни ўрганишга бағишланган.

Доклад посвящен проблеме перевода англоязычных художественных текстов в целом, и в частности проблеме авторских неологизмов в английском языке, их функций в тексте, классификации и различным способам перевода на русский и узбекский языки на примере англоязычной художественной литературы.

This article deals with the problem of translation in general, and the problems, connected with the author neologisms in English, their functions in a text, classification and different methods of translation into Russian and Uzbek languages on an example of English literary texts.

Калит сўзлар: таржима назарияси ва амалиёти, муаллифлик, неологизм, окказионал сўзлар, транскрипция, транслитерация, калька, функционал алмашинув, аралаш таржима.

Ключевые слова: теория и практика перевода, авторский неологизм, окказионализм, транскрипция, транслитерация, калькирование, функциональная замена, смешанный перевод.

Key words: theory and practice of translation, author neologism, nonce word, transcription, transliteration, loan translation, functional substitution, mixed translation.

This is the interaction of theory and practice that is the most important in translation studies. Theory studies practice and practice represents the achievements of theoretical thought. This relation is not always direct; sometimes it seems that theory is much divorced from needs of translators and that it has been

speculation. However, this is not the case, since the theory in the end comes to a better understanding of its own subject and object of research. With this result, practice eventually gets an opportunity to improve, and theory gets an opportunity to study the translation process in new, changed conditions. This is about the mechanism of interaction between theory and practice in translation studies (2, 29).

Translation is a complex process. For a correct and accurate reproduction of the original thought we need not only to find the most appropriate word in the target language, but to clothe them in a proper grammatical form. In addition to it, in most cases the stylistic factors also cannot be ignored. To translate – is to fully and correctly express by means of a language what had already been expressed previously by means of another language.

Thus, in order to avoid discrepancies, we will assume that author (individual author's) neologism is a word or meaning of the word, created by writer, poet, or journalist to denote new or fictional phenomena of reality, new or imaginary objects or concepts. Author neologisms differ from conventional, commonly used symbols by novelty of the inner form or originality of a combination of elements. Author neologisms often do not become units of the dictionaries, although the most successful and communicatively significant or necessary words used to be taken over the language team and enter the vocabulary of a language.

Depending on the purpose of establishment and appointment in the speech, author neologisms can be divided into nominative and stylistic. First perform in a language pure nominative function, second give picturesque characteristic of objects which already have their own names.

Nominative author neologisms occur as the names of new concepts. These words usually do not have synonyms, although simultaneous occurrence of competing names, one of which is usually subsequently displaces another, is possible. Nominative author neologisms include, for example: *futureology*, *feminization*, *feds*, etc. Occurrence of nominative author neologisms depend on development needs of society, success of science and technology. The bulk of nominative author neologisms are highly specialized terms, which constantly replenish scientific vocabulary, and eventually may become commonly used.

Stylistic author neologisms are created as picturesque names of known objects or phenomena: *hither - here*, *thee, thou - you*, *haply - perhaps*, etc. Stylistic author neologisms have synonyms which give them ground in expressive color intensity. However, frequent use of these author neologisms puts them in active vocabulary, neutralize their stylistic coloring.

Depending on the conditions of creating the author neologisms should be divided into common and individual.

Common author neologisms are created together with new concepts or new reality. The vast majority of author neologisms belong to this group. For instance: “*Mac Nazi*” – a person who is obsessed with products of company «Apple Macintosh»;

“*Wikiality*” (from Wikipedia and Reality) – phenomenon, the existence of which is confirmed by a large number of references to it on the Internet;

“*Playlistism*” – discrimination based on musical preferences in iTunes and other media players (1, 109).

Individual author neologisms are coined by specific authors. For example, author neologism of Thomas Moor “*Utopia*” became a unit of the common language and joined to active vocabulary. Occasionalism “*cyberspace*” from *Neuromancer* by William Gibson; and “*nymphet*” from *Lolita* by Vladimir Nabokov also belong to this group. Some words derived from famous characters in literature, such as “*quixotic*” (referring to the titular character in *Don Quixote de la Mancha* by Cervantes), a “*scrooge*” (from the main character in Dickens's *A Christmas Carol*), or a “*pollyanna*” (from Eleanor H. Porter's book of the same name).

During interlanguage contacts a number of pathways of translation of the author neologisms had been developed. Difficulties of the author neologisms translation are the result of the fact that they comprise up to several meanings or may not have corresponding constructions in target language. It is advised to translate author neologisms by means of language constructions existing in target language or to invent one's own neologism (occasionalism) and describe it in the footnotes. This process is highly creative and we do not have information about cases of its automatization.

1. *Transcription* and *transliteration* – are untranslatable methods of rendering the author neologisms. They are called so, because while using these methods the act of translation seems as if it is omitted or replaced by the act of borrowing sound (while transcription) or graphic (while transliteration) forms of a word together with its meaning from the source language into the target language. However untranslatability of these methods is actually only apparent. Here actually borrowing is used in order to give translation as a necessary precondition for its implementation. Borrowed word becomes a fact of the target language and acts as an equivalent of the foreign word which is externally identical with it. In essence, this method is one of the ancient and most widespread in the natural (preliterate) stage of language contacts, and it continues to play an important role even nowadays. However, the use of this method in our time depends on a number of constraints (language policy, stylistic norms, traditions of various socio-linguistic groups, etc.).

The bottom line of the method of transliteration is to convey with the help of target language (Uzbek or Russian) letters the letters that make up the English word. Transliteration was widely used by translators until the end of the XIXth century. The advantage of this method was that the translator would not necessarily know the pronunciation of the English word, the visual perception of it was enough for him.

The most suitable method of rendering the author neologisms is the method of transliteration, as the pronunciation of neologism is unknown. For example, in R.R.Tolkien's "The Lord of the Rings" eored – is the name of people. Translators transliterated this word in order to achieve visual perception. The name of the place, where hobbits live – *Hobbiton* (5, 366) can be transliterated into Russian and Uzbek as "Хоббитания" or "Хоббикент". Word Orcs, which denotes group of people, can be transliterated into Russian as "Орки" and into Uzbek as "Орқлар".

Method of transcription is much more common in the translation practice of the present time; its bottom line is to transfer not orthographic, but phonetic form of the word. Because of the significant differences between phonetic systems of Uzbek, Russian and English languages, such rendering is always somewhat arbitrary and reproduces only a semblance of English sounds.

In general, the translator should always keep in mind that when he comes across the use of the method of transcription, there is always an element of transliteration too.

Summarizing all the above, it can be stated that the elements of transliteration when transcribing the author neologisms are found in the following:

- Transliteration of unpronounceable sounds;
- Transliteration of reduced vowels;
- Transmission of double consonants;
- If there are several variants of pronunciation, the choice falls to a variant closer to its graphic form (3, 40).

2. *Method of loan translation.*

Among various methods of translation, loan translation is segregated into a separate branch, and occupies an intermediate position between fully translatable and untranslatable ways of rendering author neologisms. The inner form of a word remains unchanged. This method is quite simple to understand and apply: the equivalent of the whole word is formed by composing the equivalents of its parts. The proper name "*Snowmane*" (5, 124) which consists of two parts – stem "*snow*" – қор – снег and stem "*mane*" – ёл – грива (4, 152) is translated according to the context as a name of a horse in Tolkien's trilogy as "*Белогрив*" into Russian and can be also rendered as "*Оттоқсоч*" into Uzbek. Another example is the author neologism "*Treebeard*" (5, 75), which consists of two components – stem

“tree” – *daraxm* – *дерево* and stem “beard” – *soqol* – *борода*. With the help of loan translation and composition of these two stems we form a neologism which means a name of an old tree which possesses a human feature – beard. This author neologism can be rendered as “*Древень*” into Russian and as “*Дарсоқол*” into Uzbek. The advantage of the loan translation is laconism and simplicity of the received equivalent and its monosemantic correlation with the initial word.

3. *Functional substitution* is especially topical in the case if none of the matches proposed in the dictionary is suitable to this context. For instance, while translating the author neologism “*Halfling*” (5, 165) – “*Яримтача*” – “*Невысоклик*” English suffix *-ling*, which means a small creation, is substituted by corresponding Russian suffix *-ик* and corresponding Uzbek suffix *-ча*; word *half* is substituted by corresponding Russian and Uzbek roots which make us feel an occasional nature of the appropriate English word.

4. *Mixed translation* is a composition of two methods of translation in one word. For example, first part of the word is rendered by the method of loan translation, and the second part of the word is rendered with the help of method of functional substitution. E.g. *Brandybuck* – *Бренди-зайк* (5, 73) (where *brandy* – loan translation, *buck* – functional substitution).

Nonce words are created not only by writers, but also by translators. There are a lot of examples of words common in use in a source language text which are rendered into target language as the author neologisms (e.g. names of different places, people, etc.). The reason of it is the fact that the whole original text is maintained in a particular author’s style, and the translator must convey to the reader the main idea, without losing the emotional coloring of the text. Thus, the author neologism should be accepted by students as a normal linguistic phenomenon. Students should be aware that the absence of the word in a dictionary shouldn’t keep them in translating it. If the meaning of the new word is unknown, there is an opportunity to render it with the help of the methods viewed above.

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