

L.S. Polatova and S.R. Sheikhmambetov

*S.R. Sheikhmambetov Lecturer at the Department of Russian Literature
and teaching methods of Jizzakh State Pedagogical Institute*

*L.S. Polatova. Trainee teacher of the Department of Russian Literature
and teaching methods of JSPI*

ARTISTIC TRANSLATIONS WORKS OF ENGLISH WRITERS

Annotation. The article deals with the English literature. The focus is on the role of literature in shaping national thinking. It is noted that in the literature in England has had a significant influence on the formation of civilization. At the same time, English literature has historically performed an important educational role in the world.

Keywords: fiction; mentality; ideology; education; emotion; aesthetic influence

As you know, fiction is multifaceted and is characterized by a multi-level reflection of life. It is with this circumstance that her educational function and educational power are connected. Fictional text speaks to us, in constant search your addressee. In the aesthetics of postmodernism, there is a concept "Narrator". This is the active addressee who participates in the formation of the true content of the work, and is not less a significant figure than a narrator. Fiction with the obvious purpose of using its educational power is most often turned to at turning points in history.

The turning point strategy presupposes the presence of models, guidelines for imitation, means of discrimination against the existing world order. An artistic text is much more expressive than a political, historical, philosophical, and even culturological one. It represents meaning in artistic images. It is precisely because of this feature that an artistic text is the most effective incentive for the

transformation of the priority system. This feature of fiction has never been overlooked by manipulators of public consciousness. In this article, we will analyze in the ideological (according to R.Bart) aspect the novel by the English writer J. Le Carré "The Russian Department". Excerpts from the novel are analyzed in parallel with the Russian translation, published in the journal "Foreign Literature" in 1990 —The crippled old warrior who guarded the passageway to the lifts(1, 22). A disabled veteran guarding the passage to the elevators asked, as usual, to present a hotel pass" (2, 5, 36). At a superficial level, the translation leaves the impression of being correct, but contains inaccuracies of a referential nature. In particular, crippled old warrior translates as a disabled veteran. In English, the disabled lexeme or the phrase disabled person is usually used in the meaning of disabled. If a person has a severe injury, then the word invalid is used. Indeed, it's hard to believe that a disabled person is guarding anything. Moreover, crippled in English means "lame". In fairness, it should be noted that, firstly, a lame person can be not just lame, but disabled, and secondly, cripple means "flawed, crippled", "get injured, injure". The sum of the meanings of the words cripple and crippled does not make it possible to determine the degree of disability of this guard. This is just the case when knowledge of consituation is needed. However, an attempt to explain to oneself the situation described in this fragment makes one lean towards a more logical picture. If you are a veteran, then you are not necessarily disabled.

Lameness is enough.

In this context, there is another point that may make us agree with the translators. However, this has to do with the connotation and overall ideological strategy of the novel. Scattered throughout the novel are both relatively small and large details that are frankly derogatory in nature. This is the only one, but very a significant factor in favor of a disabled veteran, introduced to heighten the wretchedness of the depicted picture. Moreover, the pejorativeness of the painting is not limited to the disabled guard. Two paragraphs later: "Maybe yes, maybe no, Spikes," Landau

replied, "to be honest, I'm a little out of my mind. - And thank God. - Spikes said, yawning, and went to his room along the dark corridor under the evil gaze of the floor attendant sitting behind the barrier" (2, 5, 37). The reason for anger is not commented on, which means that it can not be otherwise. Our most versatile and erudite trainers, dyed in all the oceans of our Service folklore, would not have told it to him one whit differently (1, 26). "Our most experienced and erudite instructors, who thoroughly know all the techniques of our Service, would not advise anything else" (2, 5, 38). "Most of us know the ins and outs of service that our ingenious instructors cannot give any other advice it is possible(3.14.) The sentence in the original is much more expressive due to words such as dyed, ocean and folklore. Literally, it means that "well-educated instructors, painted in all the colors of the ocean of folklore of the Service, would not have come up with anything better (not a bit would not have said anything else)." The expression "thoroughly knowledgeable of all the techniques of our Service" is neutral and therefore loses in comparison with the original. Of course, our translation with the ocean, coloring and folklore is significantly inferior in the Russian version compared to the correct expression "those who know all the tricks of our Service to the last detail". However, the expression here is not random, on the contrary, it also affects the nature of information. For example, techniques are related to learning something somewhere. "Folklore" is not only broader than "techniques", but assumes the element of unpredictable practice, which no educational material, no theory is able to accommodate. Folklore suggests numerous stories from the life of the Service. That is why versatile, obviously, would be more appropriate to translate as versatile, i.e. jack-of-all-trades. 8) Thus, the translation loses in comparison with the original. Only at the connotative level, but also at the informative level. A double page devoted to a series of hysterical proclamations (1, 28). "The spread was dotted with a series of historical slogans" (2, 5, 39).

In this proposal, in the original, in our opinion, is updated internal form of the word proclamation. In other words, here it comes not even about the proclamation of smth., not about announcements or declarations, but about exclamations.

Therefore, an exact semantic and stylistic hysterical proclamations configuration. Le Carré presents these slogans like hysterical exclamations. Translated hysterical-hysterical become historical. You might think it's just a typo. However, that would be naive. Apparently, the translators decided to change the tone of the discourse. They introduce irony, replacing the belligerence of the original with it. Le Carré is discursive, he unambiguously connects the slogans being examined with hysteria. The translators laugh, they call the slogans historical, thereby connecting background information. As you know, all unfulfilled projects in The Soviet Union was called historical decisions. There was nothing at all unhistorical in the country. On the other hand, the usual and neutral devoted is replaced in translation by the expressive dotted. It should be noted that the English word looks more appropriate in this context, the U-turn was specifically dedicated (they were given space) to the exclamations. Russian is speckled with a lot of something small. So, in the Dictionary of S.I. Ozhegov , the meaning of the verb to dot is interpreted as follows: "TO DOT, to dot, to cover with something. (small spots, inscriptions). I. the manuscript is amended. The path is dotted with footprints" (3, 255). As you can see, in the structure of the meaning of the verb to dot, such elements as "set", "cover the entire surface", "shallowness" are relevant. This is evidenced by both the interpretation and the illustrative material.

Thus, the translation imperceptibly but consistently changes the meaning and connotation of the text. For Le Carré in this text, it is important to emphasize the hysteria of the exclamations.

In the original: —Even when he didn't follow what he was looking at, he could relish a good page of mathematics all day long! (1, 29). In translation: "He was capable of all day to savor the page mathematical formulas" (2, 5, 39).

Translators inexplicably missing a very significant piece of text that defines the semantics and information content, and style of text. As you can see, the Russian

translation lacks Even when he didn't follow what he was looking at.

A peculiar image of an intellectual is created in the Russian text, there is mockery in the English text. Here is a broader context to confirm what was said: "Although Landau despised what often passes for literature, his admiration for technology knew no bounds. He was able to savor a page of mathematical formulas all day long."

Savoring a page of mathematical formulas is, in our opinion, quite a high score. And without Even when he didn't follow what he was looking at, Landau looks like a pretty nice person reading books on mathematics and physics as adventurous novels. But it is this missing phrase that radically changes everything, because it follows from it that Landau was infatuated with mathematical formulas even when he absolutely did not understand anything about them. It is quite obvious that translators change the meaning of the text beyond recognition.

In the text under consideration, there is one more point directly related to background information. In our opinion, Le Carré is trying to create the image of a Jewish self-taught, who made a true idol out of knowledge, whom he worships even if he personally does not know him. It was in the Jewish environment, with its cult of the Book, that the kabbalistic type of person who worships writing, regardless of what it represents, was formed. The hero's surname in combination with Even when he didn't follow what he was looking at, in our opinion, unequivocally testifies in favor of the designated historical and cultural type. Thus, Even when he didn't follow what he was looking at could very well be considered a key piece of text. Removing it, translators distort the text on many levels. Absolutely background information is also ignored. Original: —That should have been a clue, if Landau had only had eyes for it! || (1, 32). Translated: "Yes, this alone was enough to open Landau's eyes, do not be such a dumbass!" (2, 5, 40). "Laundaning kuzlarini mosday ochish uchun aul shunchalik kerakmi?" (4.8.)

The original says that Landau should have turned attention to some facts. These facts were the key to unraveling many secrets. Translators make Landau a dumbass, which is completely unjustified, and what is not in the original. Original: —As a final touch, he added a pair of undarned socks that only your rich Westerner throws away|| (1, 33). Translated: “To top it off, I threw holey socks into the basket, like only rich foreigners do it - instead of taking care of their mend it”(2, 5, 41). Comparing the original with the translation reveals some rather subtle nuances of meaning, having lost which, the translation loses historical and cultural information. For example, rich Westerner becomes rich foreigners.

You don't have to be a rich foreigner to throw away socks. In the original we are talking about Westerner, a man from the West. In this case, the West is a sign behind which there is a huge historical and cultural background. A Westerner reflects a purely English perception of an American who splashes money. The origins of this perception are rooted in the situation when rich Americans bought up in Everything in England, right down to medieval castles. The difference in number is also significant. So, the singular in the original emphasizes that we are talking about the human type, the image that characterizes the consciousness of the British. The plural in translation emphasizes that we are talking about specific people. In English, there is a phraseological unit call to the color in meaning "to mobilize, to call under the banner." Internal and relevant the form of this expression, built on the image of coloration / coloration.

It is the plural that is stable, under the banner. That's why in translation, on the one hand, the internal form of the phraseological unit is actualized, on the other hand, the stylistics breaks down. By the way, in In Russian, the plural form is used.Original: —And as the uniformed janitor closed it behind him Landau saw a slender, straight-built man in his early forties advance towards him through the sunbeams, first the trim silhouette, then the no-nonsense handsome healthy features, then the handshake: discreet but loyal as a naval salute|| (1, 48) ...Translated: “And as soon as the doorman closed it behind him, Landau saw that a taut, thin man of a little over forty years old was walking towards him through the

curtain of the sun's rays. First - a slender outline, then a strong-willed, courageously handsome face, then - a handshake, restrained but confidential, like an exchange of greetings between warships "(2, 5, 46). The translators shift the emphasis somewhat, while creating a different portrait of the person in question.

So, in the original, in our opinion, the image of a typical Western person is created, physically healthy and energetic, proactive and revealing an irrepressible will to action. The configuration of no-nonsense handsome healthy features may even be considered standard in terms of English literary stamps. Of course, such standards are cognitively meaningful. We are talking about a businesslike, handsome and healthy person. In the Russian translation, as we can see, it is not efficiency and seriousness that is emphasized, but a strong-willed and courageously handsome face. Standards are also found here, but standards that characterize the Russian mentality. Thus, the Russian worldview traditionally highly values willpower. Therefore, "business" and "serious" becomes "Strong-willed". But even this turns out to be insufficient, translators give a masculinely beautiful thing through a hyphen. In this configuration, masculine is redundant, since at the conceptual level, courage duplicates "Will". Nevertheless, the translators admit pleonasm, and perhaps they are right, since the image they create is much closer to their native to the addressee.

References :

1. Le Carré J. The Russia House. London: Hodder & Stoughton, 2006.
2. Le Carré J. Russian department // Foreign literature, 1990, no. 5, p. 31-79; No. 6, p. 99-171; No. 7, p. 110-178.
3. Ozhegov S.I. Dictionary of the Russian language. M.: Russian language, 1990.