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**ЛИНГВИСТ-СТУДЕНТТЕРИ ҮЧҮН АДАБИЙ ТЕКСТИН КТОРУУНУН
АЛДЫНДА ТАЛДОО КЫЙЫНЧЫЛЫКТАРЫ**

**ТРУДНОСТИ ПРЕД-ПЕРЕВОДЧЕСКОГО АНАЛИЗА ХУДОЖЕСТВЕН-
НОГО ТЕКСТА ДЛЯ СТУДЕНТОВ-ЛИНГВИСТОВ**

**DIFFICULTIES OF PRE-TRANSLATION ANALYSIS OF A LITERARY TEXT
FOR STUDENTS-LINGUISTS**

Аннотациясы: Макалa лингвистикалык факультеттердин студенттери үчүн актуалдуу маселелердин бири: текстти которуунун алдында талдоо маселесин көтөрөт. Көркөм текстти которуу стилистикалык жана адабий каражаттарына көркөм мамилени талап кылгандыктан, лингвистикалык студенттер күнүмдүк окуу ишинде мындай тапшырмаларды көп аткарышат. Макалада көркөм тексттердин котормого чейинки талдоосунун кыйынчылыктары, ошондой эле көркөм чыгарманын жалпы мүнөздөмөсү ачылат. Мындан тышкары, ал профессионалдык иш катары котормого чейинки талдоо жөнүндө кеңири түшүнүк берет.

Негизги сөздөр: котормо жана котормо таануу, котормого чейинки текстти талдоо, адабий чыгарма, которулчуу текстти талдоо, семантикалык жана стилистикалык талдоо, троптор, стилистикалык каражаттар жана ыкмалар, автордун стили.

Аннотация: В статье рассматривается один из актуальных вопросов для студентов лингвистических факультетов: анализ текста перед его переводом. Поскольку перевод художественного текста требует художественного подхода к средствам стиля и литературы, студенты-лингвисты часто выполняют такие задания в своей повседневной учебной работе. В статье раскрываются трудности пред-переводческого анализа художественных текстов, а также общая характеристика художественного произведения. Кроме того, в нем дается развернутое представление о пред-переводческом анализе как профессиональной деятельности.

Ключевые слова: перевод и переводоведение, пред-переводческий анализ текста, художественное произведение, анализ переводимого текста, семантико-стилистикалык анализ, тропы, стилистические средства и приемы, авторский стиль.

Abstract: The article discusses one of the topical questions for the students of Linguistic departments: the analysis of the text before its translation. Since the translation of literary text requires an artistic approach to the means of style and literature, students-linguists often do such tasks in their everyday study. The article reveals difficulties of pre-translation analysis of the

literary texts as well as the general characteristics of the literary work. Moreover, it provides a detailed conception of pre-translation analysis as a professional activity.

Key words: *translation and translation studies, pre-translation analysis of the text, literary work, translation text analysis, semantic and stylistic analysis, tropes, stylistic means and devices, author's style.*

Modern translation studies do not question the three-stage structure of the translation process, which includes (1) the stage of perception and understanding of the original text, (2) the stage of translation, (3) the stage of editing and analyzing the translation results. Adequate understanding of the meaning of the original text, of course, is the basis of all types of translation. However, the specificity of written translation, where the creative aspect of the translator's work is in the foreground, the ability to correctly evaluate and choose language means, high requirements for the quality of written translation, the inadmissibility of semantic and other errors in it, determines the special role played by the initial stage in written translation, which is the stage of understanding the meaning of the original.

The topic of this article is very relevant for students of linguistic areas, who, upon graduation, pass the state exam in the main language, during which one of the tasks is the analysis and translation of an extract from literary works. The main difficulty in such tasks for students is the stylistic analysis of the text, since it is sometimes difficult to determine the stylistic intention of the author in their native language, and in the exam the task is given on the basis of foreign works and authors. Consequently, students have difficulty in completing the task, they spend a lot of time understanding individual expressions and tropes in the passage, trying to translate and rethink the meaning of each expression and understand the author's idea.

Extrapolation of the results of a number of studies in the field of translation studies (I.S. Alekseeva, M.P. Brandes, E.V. Breus, V.N. Komissarov, L.K. Latyshev, V.I. Provotorov), psycholinguistics (A.A. Leontiev, I.A. Zimnyaya, I.I. Khaleeva), cognitive and communicative linguistics (L.I. Grishaeva, G.V. Kolshansky, V.A. Maslova, A.F. Shiryaev, I.V. Romanova) on the problems of teaching written translation allows us to consider translation text analysis (TTA) as a technique for understanding the meaning, a technique that future translators need to learn specifically, since translation analysis of the text, aimed at understanding the meaning of the text and determining the translation strategy, is an important factor in improving the quality of written translation.

Nevertheless, the analysis of the literature on translation studies and familiarization with a number of practical translation guides show that until recently, the first stage of translation – the stage of understanding the meaning of the original remained mostly outside the field of view of researchers. However, gradually more and more authors began to come close to considering the problem of understanding the text by the translator. In recent studies, M.P. Brandes, V.I. Provotorova, L.K. Latysheva, I.S. Alekseeva, E.V. Pogorelov, D.I. Ermolovich, the mentioned problem is developed in more detail, the term "pre-translational analysis of the text" is introduced. Some "cumbersomeness" of this term prompted us to first transform it into "pre-translation analysis", which would indicate that such an analysis is carried out before the actual translation process begins. Subsequently, however, we became convinced that in practice both these stages of work are inextricably linked and, to some extent, overlap each other, which determined our decision to use the term "translational text analysis" (TTA), which implies no more and no less that the analysis of the text is necessarily performed by the translator.

V.N. Komissarov, L.K. Latyshev, E.V. Breus emphasize the most important role of Pre-Translation Analysis (PTA) in creating high-quality professional translation which includes the concept of PTA in the definition of translation. At the same time, today, as far as we know, there is neither a clear definition of translation analysis of the text, nor a consistent methodology for teaching PTA on the material of English and Russian languages.[3]

Pre-translation text analysis is an analysis of the source text that precedes the translation process. The structure of the act of translation is usually presented as a sequence of three stages:

understanding – translation itself – evaluation of the translation solution. The practice of translation does not sufficiently take into account the fact that the stage of understanding the text is essentially a heterogeneous phenomenon, in which at least two stages can be distinguished: the actual understanding, which is further accompanied by a pre-translational analysis of the text. At the same time, it is clear that in the case of translation interaction of two languages (carried out by one translator), the translation strategy is certainly not symmetrical. Thus, the process of understanding the content of the text in the native language as a whole proceeds without significant effort, while understanding the source text in a foreign language can cause certain difficulties.[1]

At the same time, it is important for a translator not only to understand the content of the text, but also to be able to build a translation "frame" and then actually structure the text to fit the target language. Pre-translational analysis of the text begins with an analysis of culturally significant factors – these may be ideas about the difference in the perception of linguistic means – for example, a different attitude to a rhetorical question in Russian and Anglo-Saxon culture.

The purpose of pre-translational analysis is seen as perceiving the translated text as a whole, and then, having decomposed it into components, to identify its typological features, to understand what difficulties it contains, what is relevant and significant for subsequent translation, and what can be sacrificed, what translation strategy to choose. Thus, the main difference between the philological interpretation of the text and pre-translational analysis is that the latter is aimed not so much at extracting the meaning of the analyzed text in its entirety, but at determining translation priorities. It is difficult to overestimate the importance of pre-translation analysis, since it is not only a condition for understanding the text, but it is at this stage that those features of the original that should be included in the translation invariant are determined. Therefore, starting from the working definition of text interpretation given above, we can define pre-translation analysis as a multidimensional analytical activity to extract the meaning of the original and determine the translation invariant.[1]

Almost all modern translation researchers emphasize the great importance of the semantic and stylistic analysis of the original for its equivalent transmission in a foreign language. Thus, V. N. Komissarov rightly points out that the act of translation can be fully realized only if the "purpose of communication" contained in it is "extracted" from the translated text.[3] According to A.D. Schweitzer, expressive, metalinguistic and other functional characteristics of the translated text are one of the "filters" that determine the preferred use of one or another method of transforming the utterance. Another important "filter" that limits the range of linguistic means used in the text of the final message is the "genre-stylistic features of the translated material." [5] A similar final thought is expressed by Ya. I. Retsker: "In written translation, a preliminary reading and analysis of the translated text makes it possible to determine in advance the nature of the content, the ideological setting and the stylistic features of the material in order to have a criterion for choosing language means in the translation process".[4]

A literary work is not just a text that conveys some information or describes a certain passage of life. It conveys something more than a description of an event; as a rule, it contains a certain idea, sometimes open to the reader, and sometimes requiring reflection and penetration. This is a whole work that can in no way be connected with literalism or categoricalness.

In a number of literary studies, "text" and "work" are considered undifferentiated. However, according to linguists, these terms should be distinguished. With all the variety of definitions, a literary "text" has a stable set of features that make it possible to distinguish it from a "work". On the one hand, the text is perceived as a more general (generic) concept. In this regard, the text is important to distinguish from the literary work as an artistic whole. The text is not a work, but only a record of it, a graphic, largely conditional structure that represents this work and allows the reader to perceive it. The text, of course, should be adequate to the work. In this definition, the emphasis is on the fact that the text is a certain sequence of characters perceived by the reader invariantly, while the work is a variant perception of the text, largely individual for each reader. This allows us to talk about the distinction between text and work in terms of graphic notation and structure.

The work can be called the content that is produced by the reader when perceiving the text. The text of a literary work is rich in content in a special way. On the one hand, the text as part of a literary work is distinguishable from its object-shaped layer and from its content, idea, concept, meaning, and at the same time is inextricably linked with them, embodies them, serves them.[6]

Literary translation, in turn, is in no way compatible with literal, interlinear translation. In other words, literary translation is not easy in all respects, and the translator faces a difficult task to translate, compare how the writer himself wrote this work, what goal and thought he pursued. This is precisely the relevance of the theme of the features and problems of the translation of a literary text, the identification of ways that contribute to solving questions about the correct, closer translation, the transfer of the idea of the text. Literary translation does not aim to translate word for word, does not require efficiency and accuracy of wording, which distinguishes it, for example, from business and simultaneous translation. A high-quality literary translation conveys the same author's intention, making the text of the translation just as interesting for readers.

Many disagreements arise among translators about literary translation. And there is a good reason for this. Reading a work of art will not make it difficult for a native speaker, he will not have problems understanding certain language phrases or idioms belonging to his culture, when, as a representative of another nationality, culture, he will face a problem when he may not understand (misunderstand) the same work. Hence the problem, as we believe, which has not yet fully found its solution, how to correctly translate this kind of work. So, the translators are divided, figuratively, into two fronts, where some believe that it is still necessary to preserve that basis of words, and also note the importance of leaving the structure intact, while others still adhere to the idea of a more creative approach to literary translation, where it is more important selection of relevant options. And yet, neither one nor the other can disagree with the fact that the translator of a work of art should not only have the ability to translate the text, but approach this more creatively and, what is important, understand and comprehend the very idea of a literary text.[3]

When translating a literary text, the translator faces a number of questions, problems, barriers and tasks. Among them are, for example, the definition of the literary properties of the text, its historical affiliation, as well as the idea of the intended reader of the translation of the text. Several aspects affect the perception of the text: culture, subtext, national characteristics, traditions, way of life, etc., so it is important for the translator to correctly adapt the text to all these conditions.

Therefore, literary translation should also be comprehended from the side of the original, in this situation it will be difficult to refer only to knowledge of the language, but you need to have a special flair, feel the language forms, wordplay, puns in time and be able to convey the artistic image. For a translator engaged in literary translation, the main thing is to choose the appropriate equivalent word. The translator, as it were, constantly weighs various lexical possibilities, synonyms, and, in the end, selects a word that can fully reproduce the sound of the original. Each word in any literary work is associated with the entire work as a whole, with its features, with the history of its creation, often with the personality of the author.

In translation, the transfer of stylistic means that carry a figurative charge is of particular interest. The specific features of stylistic systems cause difficulties for translators. It is believed that the figurative expressive means of one language are almost impossible to translate into another language literally, without distorting the meaning. They often manifest the linguistic culture and mentality of the people, it is different for everyone. When translating IVS, it is important to preserve the cultural linguistic traditions of the people, only then is it possible for the reader to get closer to the customs, traditions, rituals, and other cultural values. Today, one of the main principles of translation of works of art is a country-specific approach along with a communicative one.[1]

When translating literary works, the translation of the realities of the elements of language and culture, often containing implicit meanings, is of particular difficulty. In a general sense, realities are "objects of material culture". In linguistics, realities are words and expressions denoting

these objects, as well as set expressions containing such words. But realities, in addition to phenomena that are of a national character and materialize in non-equivalent vocabulary, also include phenomena specific to a particular culture, which are “entrenched” in the most “ordinary” words, but the associations associated with them are culturally specific.

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