



## DIFFICULTIES IN TRANSLATING THE TITLES OF WORKS ARE BAD-NON - FICTION (BASED ON THE MATERIAL OF THE RUSSIAN, ENGLISH AND GREEK)

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**Annotation:** When translating a work of art, its name cannot be neglected. This is an important part of the work, because the reader pays attention to it first of all. It is important that the title of the translation produces the same effect as the title of the original. But there are a number of difficulties that a translator may face. The names may contain polysemous words, historical realities, lexical and grammatical categories expressed in one language and uncharacteristic for another, and certain contextual meanings, and others. In this regard, the question arises how translators solve the problem of transferring the title of a work of art.

**Key words:** translation of polysemantic words, transmission of lexicogrammatical categories, contextual meanings, translation of proper names, translation of archaisms.

**Аннотация:** При переводе произведения искусства нельзя пренебрегать его названием. Это важная часть произведения, потому что читатель обращает на нее внимание в первую очередь. Важно, чтобы название перевода производило тот же эффект, что и название оригинала. Но есть ряд трудностей, с которыми может столкнуться переводчик. Названия могут содержать многозначные слова, исторические реалии, лексические и грамматические категории, выраженные на одном языке и нехарактерные для другого, а также определенные контекстуальные значения и другие. В связи с этим возникает вопрос, как переводчики решают проблему передачи названия произведения искусства

**Ключевые слова:** перевод многозначных слов, передача грамматических категорий, контекстуальное значение, перевод имен собственных, перевод акронимов.

No translation, even the most successful, can boast the fact that it conveys all the meanings that the author tried to express in his work. Semantic discrepancies between the source and translated text are primarily determined by different language systems, as well as by the different cultures in which the author and translator work. Therefore,



absolute semantic correspondence at the text level is unattainable, but it can and should be sought. For fiction, not only the text of the work itself is important, but also the title. The title serves to indicate the author's artistic intent before the reader opens the book. Therefore, it is important that the name retains its artistic significance when translated.

The Russian philologist A.I. Gorshkov wrote about the role of the name as follows: "...The title of the artwork may be directly related to the theme ("Hero of our time", "Crime and Punishment", "Fathers and Children", "What to do?"), may represent a metaphorical image leading to the theme ("Cliff", "Smoke", "Wolves and sheep", "Block", "Fire"). The performances named after the main characters ("Eugene Onegin", "Oblomov", "Anna Karenina") do not seem to contain any indication of the topic in the titles. But when the characters' images become widely known, and their proper names begin to turn into common names, the connection between the title and the theme manifests itself. More one feature of the relationship between the topic and the title in literature is determined by the fact that works of art, even small in volume, are multi-dark. In the titles, the authors strive to identify the main theme. There are also names that correspond not so much to the topic as to the reason for referring to it" [Gorshkov, 2001, p. 109]. It follows from this statement that the name of the artwork is important for disclosure his themes.

Let us turn to the work of L.N. Tolstoy. The title of his novel "War and Peace" carries a deep historical and philosophical significance. On the one hand, the reader sees a fairly clear opposition: war as an armed conflict between States or peoples and peace as the absence of hostilities. Let's look into Ozhegov's dictionary and look at the dictionary definition of the word world: "4. Human society, social environment, system united by some signs; 6. Secular life, as opposed to monastic life, church; 7. Rural community with its members (obsolete)." As we can see from the definition, the word peace has a broader meaning than just "non-military time". Tolstoy spoke about the war and how it affects people, i.e. the word peace is used in the meaning of "people".

Tolstoy's masterpiece was translated into various European languages shortly after publication. Foreign readers are delighted they spoke about the novel. Let's see how the very name of this work entered into someone else's culture. So, in the English translation, made by Elmer and Louis Maude (Louise and Aylmer Maude), the title sounds like War and Peace. With the word war, everything seems to be clear: it fully corresponds to the Russian war. Therefore, let's focus in more detail on the dictionary entry for the word peace. In the dictionary The following definitions are given by the Longman Publishing House of Modern English: «1. A situation in which there is no war or fighting; 2. A very quiet and pleasant situation in which you are not interrupted; 3. A feeling of being calm, happy, and not worried». Thus, we see that the English peace does not mean "people", which means that part of the meaning inherent in the name disappeared during the translation.





Translators could have avoided such a mistake if they had turned to the very first edition of the novel. The fact is that in the era of Tolstoy there were two homophones: the world and the world. The first meant non—military time, and the second - people. The title of the epic novel before the spelling reform looked like this: "War and Peace".

And now let's turn to the work of another Russian classic — A.P. Chekhov. Concise and succinct titles of the works of this the authors always present a certain difficulty for translators. Let's take at least the story "Hopalong". Russian reader immediately imagine a carefree and windy person, which in principle will correspond to how Chekhov drew his heroine. However, the English title of this story is The Grasshopper — can not be considered absolutely successful. Perhaps, choosing such a name, the translator used an allusion to the fable Aesop The Ant and the Grasshopper, which in Russian culture is known as "Dragonfly and Ant". Thus, Grasshopper in the minds of readers is perceived as a creature enjoying life now, but not thinking about the future. From this position, the translation of the name can be considered successful, but there is a drawback in it. This is caused by the absence of the grammatical category of gender in English: hopalong is feminine, grasshopper is unclear. That is, the indication of the gender of the main character disappears from the name.

The examples given show that translators often face difficulties in translating the names of Russian works. But this does not mean that problems do not arise when translating names into Russian. Let's turn to K. Kesey's novel "Flying over the Cuckoo's Nest". In the original, the name sounds like One Flew Over the Cuckoo's Nest. At first glance, the translation is quite successful (now we will not touch on grammatical constructions, we are only interested in the lexical meaning). It is important to note that the action of the novel takes place in a home for the mentally ill. Now let's turn to the dictionary and look at the definition of the word cuckoo, namely the second meaning: "adj. crazy or silly". Thus, we can conclude that by Cuckoo's Nest the author means exactly a madhouse. But in Russian, the cuckoo is not associated with dementia. Therefore, we can conclude that the wordplay in the English title remains undisclosed for Russian readers.

Taking into account the above examples, we can conclude that when translating the names of artistic productions, semantic losses may occur due to the wordplay hidden in the title (the novels "War and Peace" and One Flew Over the Cisco's Nest), or lexical features that are adequately perceived in their native language and untranslatable into another (the story "The Bouncer").

Another unexpected observation: sometimes the replacement of concepts in the title of the original and the translation is obvious, but this cannot be considered a disadvantage of the translation, but rather its dignity. So, Roman Thomas Mayne Reed's The Wild Huntress (1861) was published in Russian a language called "The Brave Huntress". This work tells about the fate of a brave girl of Indian origin. Giving his heroine such a characteristic as "wild", the writer most likely reflected on her



proximity to nature, her defiance [wild. Adj.: 1. living in a natural state, not changed or controlled by people; 4. behaving in an uncontrolled, sometimes violent way] However if a Russian reader saw the phrase "wild hunting", he would think of an animal or an uncontrolled woman (wild. Adj.: 1. being in a primitive state; 2. Rude, unbridled; 3. Ridiculous, strange; 4. Alien to people, shy; 5. Extraordinary, very strong (razg.); 6. Not associated with any organizations, acting independently). But the name "Brave Huntress" is quite consistent with the image created by the author, and does not hurt the eyes of the Russian reader.

Now let's look at the works of art named after the main character. In 1850, one of the greatest English-speaking prose writers of the XIX century, Charles Dickens, finished work on the novel "David Copperfield". And already in 1851, Russian readers were able to read this novel in the magazine *Sovremennik*. The translation was prepared by I.I. Vvedensky. The title of the novel then sounded like this: "David Copperfield". But the translators of the twentieth century called the main character David. How can this be explained? Of course, the canons according to which translators of different centuries worked. As N.K. Garbovsky writes in his book "Theory of Translation", in modern in the world, it is preferable to use transcription to convey a proper name. And that is why now only the novel "David Copperfield" can be seen in the book magazine. However, transliteration was previously considered the norm, and the name David was closer to the Russian reader than David.

I suggest we go back a couple of centuries and see, what decisions were made by the translators of the XVIII century. Around 1775, I.F. Bogdanovich composed a free story in verse — "Dushenku", imitating Lafontaine, who borrowed his plot from Apuleius "The Love of Psyche and Cupid" (1669). The name of the main character of Apuleius is Psyche, but knowing that in Greek *psiho* (ψυχή) is the soul, the Russian poet will call her Darling. Thus, it can be confirmed that Bogdanovich shifted the Greek name to the Russian way. And this image is fixed! After all, everyone can easily recognize the lines: "In all the outfits, Darling, you're good!" On the one hand, Bogdanovich refused to use his own name, which has already become established in world literature. However, how "soulful in Russian" his version of the heroine's name sounds!

Another problem faced by translators is the realities. It often happens that in a work of fiction there is a word inherent in only one language (i.e., the language of the original), since it denotes some kind of reality characteristic only for this culture. "Translators choose different ways of translating realities, depending on how significant a function one or another reality sign performs for the poetry of the translated text," writes Professor N.K. Garbovsky. As a solution, he suggests replacing the term of the original text with a "definition, i.e. a detailed definition". However, if we are talking about the title of a work, then it may not be possible to use such a technique of translation periphrasis, since the main feature of the title is brevity, and a detailed definition may involve a large number of words. Let's consider a specific





example. The title of the novel by A.I. Solzhenitsin "Archipelago GULAG" contains an abbreviation of the General Directorate of Camps. The GULAG is an exclusively Soviet reality, denoting the Soviet repressive system. The English translation of the novel was published under the title The Gulag Archipelago. We see that the translator used transcription to transmit the acronym. To understand his choice, let's see what other translation options were possible. Firstly, the translator could decipher this abbreviation for his readers, but then the Russian short "GULAG" would be replaced by the long English "Chief Administration of Correctional Labor Camps" (General Directorate of Correctional Labor Camps). But this design is too heavy for the name.

Another option is to make an abbreviation of "Chief Administration of Corrective Labour Camps». Then it would have worked "CACLC". But such an abbreviation will not be understood by an English reader, since it is not characteristic of the English language. Thus, the translator decides to keep the Russian acronym by giving its transcription in his translation.

Summarizing all of the above, I want to draw attention to the fact that the name is an important component of artistic production. Therefore, when translating the title, it is necessary to reflect as fully as possible the idea that the original author put into it. But at the same time, we must not forget that the author and the translator speak different languages, in different cultures and sometimes about different historical realities, so it is impossible to achieve an absolute correspondence between the original and the translated work.

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