

THE NATURE OF WRITTEN TRANSLATION: KEY FEATURES AND CHALLENGES

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Abstract

This article examines the main features of written translation and highlights the specific factors that influence the translation process. Special attention is paid to the differences between written and oral translation, as well as to the challenges translators face when working with different types of texts. The study also discusses strategies and steps that help ensure accuracy, coherence, and equivalence in the target text.

Written translation is a type of professional translation in which the text is perceived visually and the translation is produced in written form [2, pp. 153–154]. It is the rephrasing of a written text created in one language into a written text in another language. Despite the vast diversity of written texts, written translation always follows the same pattern and typically involves the following sequence of steps: first, the translator familiarizes themselves with the source text; then, after conducting a preliminary pre-translation analysis—that is, identifying the text type, genre and stylistic features, as well as the topic and field of knowledge to which the text relates—the translator begins to produce the translated text. If necessary, the written translator draws on various supplementary sources of information to gain background knowledge about the text: dictionaries, reference works, and consultations with specialists. Upon completing the translation, the translator reviews, revises, and edits their own text, then formats it and submits it to the client. If the text is intended for publication, editors and proofreaders work on the text after the translator (but in consultation with them). Written translation differs fundamentally from interpreting in that there is no time constraint.

Written translation does not impose strict time constraints on the translator and ensures the highest level of equivalence with the original. There are two main types of written translation: literary translation and specialized translation. This classification is based on distinguishing literary translation from all other types of translation according to the genre and stylistic parameters of the original. In literary translation, translational transformations require a deep understanding not only of the linguistic but also of the cultural parameters of both the source text and the target text. Given the ambiguity of expressive means when conveying unique national and cultural concepts, traditions, and ways of describing and interpreting material objects, space, time, and

action, it is quite common for certain untranslatable elements to objectively exist in the source text. In such situations, the translator must adopt a constructive, creative approach to transforming the text and creating a translated equivalent for both translatable and untranslatable elements, which requires a creative approach to the translation process.

The work of a written translator, which results in translation of a text into the target language, is of a different nature and operates within a different framework than spoken communication in a foreign language. First, written translation is performed by a different individual with different personal characteristics. Second, the external conditions of this activity are different, since it takes place within a different sociocultural context. Third, the medium through which this activity is carried out is also different (the translation is produced in a different language, whose system, norms, and conventions differ from those of the source language). However, these shifts (discrepancies) can be regarded as inevitable [3, p. 27]. The specificity of written translation lies in the concentration of attention on both the dominant aspects of the foreign-language text and the background phenomena, since the translator's activity is limited to the text, and the translator is compelled to translate all the information contained therein.

The work of a written translator has certain characteristics. First of all, written translator is constrained by the text and does not have much contact with both the source of information and its recipient. Written translator can refer to the text repeatedly to ensure accurate understanding, thanks to the absence of time constraints (written translation does not impose strict time limits on the translator). It is possible for a translator to search for the correct equivalent of a word or group of words with which that word can be combined (to create a “situational context”) and use supplementary sources of information (dictionaries, reference books, consultations with specialists).

When visually perceiving the opening phrases of a text, the reader typically searches for meaning first within individual phrases, striving to piece them together into a coherent whole based on an understanding of the meanings of the words they contain. This occurs because the reader has not yet formed a conception of the subject-matter context of the text as a whole, nor has a conceptual framework emerged within which the meanings of individual phrases could be integrated. This circumstance is the reason why the connections between the initial phrases do not emerge clearly enough; the strength of intra-phrasal connections outweighs their inter-phrasal connections. The translator's attention is focused, first and foremost, on forming individual phrase-level hypotheses. Written translation involves a whole range of processes that define the symbolic nature of this type of linguistic activity. These include the perception of the graphic form of words and their recognition—that is, correlating them with past

linguistic experience of encountering these or similar forms; the perception and recognition of syntactic structures; the perception and recognition of the structure of an image or concept; and the understanding of the semantic connections between words, sentences, and the text as a whole. Any of these actions during translation is accompanied by a search for interlingual equivalents for any sign identified in the source text. L. V. Biryukova proposes structuring the process of written translation into three stages:

- 1) pre-translation analysis of the original as a whole;
- 2) translation itself, as the process of establishing and identifying interlingual and contextual correspondences and rephrasing the content of the original using the means of the target language;
- 3) general editing [1, 17].

The essence of the first stage lies in clarifying the communicative situation (who, when, under what conditions, and for what purpose created the original text), as well as in determining the text's subject matter, its main content, structure, and stylistic characteristics. The second stage consists of a sequential series of operations involving the translation of individual short segments of the original. Typically, such a segment consists of a single phrase - a simple or complex sentence of moderate length. In the third stage of translation, errors identified upon reading the entire text are corrected [1, 18-19].

For each type and kind of translation, the perception stage has its own features and characteristics, and it is divided into two phases: pre-translation perception - that is, the perception of the work during the first (sometimes second or subsequent) reading, when the translator strives to deeply comprehend and "feel" the work, recognize its informational value, and identify its stylistic distinctiveness; and the actual translation perception, i.e., the direct perception of specific words, sentences, phrases, paragraphs, etc., at the moment of translation. In the second phase of perception - when the foreign text is processed phrase by phrase before being recreated in another language - the translator employs analysis and synthesis, grasping the meaning of individual elements (words, word combinations, sentences) of the text. The second stage of the translation process is the stage of reconstructing the perceived information from the original in the target language. Once again, complex processes of analysis and synthesis take place in the translator's mind, involving the transfer of meaning from the realm of thought into a different, concrete verbal form. The second cycle also consists of at least two phases: paraphrasing and identification. Having grasped the semantic and cognitive information contained in the text to be translated, the translator recreates this information in the concrete units of the target language, striving to preserve its full scope. Contrary to what is sometimes believed, the translator

does not seek a correspondence for every word and phrase in the source text, but rather “rephrases” its meaning.

Thus, written translation, being a specific type of linguistic activity, has its own distinctive features; however, despite the vast diversity of written texts, it always follows the same pattern and typically involves the following sequence of steps: first, the translator familiarizes themselves with the source text; then, after conducting a preliminary pre-translation analysis, identifying the text type, genre and stylistic features, as well as the topic and field of knowledge to which the text relates the translator proceeds to produce the translated text.

List of used literature:

1. Biryukova, L. V. *Learn to Translate from German into Russian: A Textbook*. Moscow: MNĖPU Publishing House, 1999.
2. Nelyubin, L. L. *Explanatory Dictionary of Translation Studies*. Moscow, 2003.
3. Popova, T. V. *Methods of Teaching Written Translation of Scientific Texts to Non-Linguistic University Students (based on the German language)*. PhD dissertation in Pedagogy. Saint Petersburg, 2008.