



TRANSLATION OF NARRATIVE TEXTS

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Annotation. The article explains the types of narrative text, the methods and principles that should be paid attention to in the translation of the narrative text.

Key words: narrative text, fiction and nonfiction, discursive creation, domestication, foreignization, linguistic compression.

In translating a text, translator should consider the type of a text, so the techniques will work regarding to the types. Narrative texts aim to tell a story to the reader. It is not always telling a story just for an entertainment, as the purpose of narrative texts also lies in its capacity to engage reader’s imagination, impart a moral lesson, or simply pass on a tale through generations. For example, narrative stories are used in folklore to pass-on cultural values and stories.

Style and structure play an important role when translating a narrative text. The style of a narrative text is distinctive. It employs a chronological sequencing of events. Coherent, right-branching sentences, varying in length, create rhythm and draw the reader into the unfolding story. Structure introduces characters, setting, and time. Short initial sentences establish the context. The complication, the next part, presents problems or conflicts. A series of sentences, varying in length and complexity, takes the reader through ups and downs. Ultimately, the story reaches a resolution, where the achievement or solution is laid out. Narrative text unites all the distinct events in the short story, novel, or essay — fiction (fairy tales, novels) and nonfiction (newspaper report) alike — and typically contains a beginning, middle, and end. They are characterized by a sequencing of events expressed by dynamic verbs and by adverbials such as “and then”, “first”, “second”, “third”.

Example: First we packed our bags and then we called a taxi. After that we...

General structure:

- Orientation
- Complication
- Evaluation
- Resolution

These structures, definitely are followed after a **title**.

After the title, narrative texts are introduces through **orientation** part, giving general idea about a text in which theme the text is going to be. **Complication** part is followed with the problems of a texts, and then the process of deciding a solution will



explained in **evaluation** part. Finally, **resolution** gives an answer to a full problem followed through the text, finishing the text whether with good or bad ending.

General language features:

- Time words used to correct events;
- Usually specific participants/characters;
- Action words predominate in complication and resolution;
- Noun groups important in describing settings and characters.

Considering cultural points and differences in translation is vital thing. Domestication and foreignization are widely used in translating narrative texts, considering cultural points. **Domestication(1)** is the strategy of making text closely conform to the culture of the language being translated to, which may involve the loss of information from the source text. **Foreignization(2)** is the strategy of retaining information from the source text, and involves deliberately breaking the conventions of the target language to preserve its meaning. For example, not all sentences and words are fit from SL to TL. Cultural references, such as names, well-known characters from the original culture, play on words and etc. are changed in translation. In translating English stories with cultural concepts unfamiliar in Uzbek, such as “Thanksgiving”, the translator might replace it with a familiar holiday like Navruz (Domestication). The Uzbek expression “**Oltin ko‘prikni buzma, bir kun kerak bo‘ladi**” (literally: “**Do not break the golden bridge, you might need it one day**”) could be translated directly into English without adapting it to a similar English proverb like “**Don’t burn your bridges**”.

Furthermore, **discursive creation(3)** is used in translating narrative texts when a translator invents or rephrases expressions, metaphors, or idioms to capture the original meaning but in a new, creative way. This technique often involves finding an equivalent that doesn’t exist literally in the target language but still conveys the intended message or emotion of the source text. Let’s consider an English to Uzbek example with the phrase “**a blessing in disguise**”. This English expression conveys something that initially seems negative but actually has positive outcomes. There is not an exact meaning regarding to this expression, so the translator might invent a new one, such as “**yomonlikka o‘ralgan yaxshilik**” (literally: “**good wrapped in bad**”).

Narrative texts also include two-similar sentences which is the meaning of them is nearly the same. In spite of repeating words, translator may use **linguistic compression(4)** which involves reducing the length or complexity of phrases while still preserving the original meaning. This technique is particularly useful for translating long expressions or idioms into shorter, more concise forms in the target language. In Uzbek, the expression “**Sen hamisha qalbindasan va seni hech qachon unutmayman**” translates literally to English as “You are always in my heart, I will never forget you”. To apply linguistic compression, a translator might simplify it to “**You are always in my heart**”. This shorter version maintains the important emotional message of the original one without an additional length.

In translating narrative texts, the translator faces a unique blend of linguistic and cultural challenges. This process requires not just a deep understanding of both the

source and target languages but also a sensitivity to the cultural nuances and emotional depth that shape a story. Techniques like foreignization, domestication, discursive creation, and linguistic compression enable translators to preserve the essence of characters, settings, and emotions while adapting them to resonate with new audiences. Ultimately, translating narratives is a creative art that bridges languages and cultures, offering readers a meaningful connection to stories from around the world. By skillfully balancing faithfulness to the original with cultural adaptation, translators breathe new life into narratives, allowing stories to transcend linguistic boundaries while preserving their original spirit.

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