

## PROBLEMS OF PARADOX TRANSLATION

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## PROBLEMS OF PARADOX TRANSLATION

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**Abstract:** The relevance of this article is due to the significant interest of linguists in the study of the concept of "paradox", its characteristics, types and functions, as well as the fact that the problems of translating paradoxical statements of episodes, replicas, statements in a literary text still remain little studied. The article examines the problems of translation of the paradox on the material of the novel by M.Yu. Lermontov "A Hero of Our Time" and his translations by M. Parker, J. Wisdom and M. Murray. The article identifies the most characteristic for the prose of M.Yu. Lermontov's types of paradox, in particular, a paradox based on antonymy, and the paradoxical nature of the motive of the game introduced by the writer is taken into account. A comparative analysis of paradoxical statements in the original and English translations is carried out. It is noted that when translating literary texts containing paradoxical phrases and descriptions, first of all, one should identify paradoxical elements and try to convey them while maintaining the author's intention. It is proved that the principle of paradox inherent in the plot adds expressiveness to the literary text, especially in the case when the paradox becomes universal and, therefore, must be taken into account in translation.

**Key words:** paradox, emotional experiences, expressiveness, skepticism, original, dominant meanings, juxtaposition-based, subtle, mutually exclusive, paradoxical combination.

## **INTRODUCTION**

The article discusses the use of the principle of paradox by the author when creating images of Pechorin, Vera, Dr. Werner in the aspect of a paradoxical plot solution and the semantics of paradoxical statements of characters. The ways of translating paradoxes in the English versions of the translation are analyzed, it is noted that in some cases translators fail to convey the elements of paradox in a literary text, which leads to a certain distortion of the meaning of the original text.

## **MATERIALS AND METHODS**

The problems of paradox translation in linguistics remain poorly understood, especially in the aspect of reverse translation, which determines the relevance of this article. The scientific novelty of the article lies in the identification of paradoxes in the prose of M.Yu. Lermontov at the level of plot construction and image structure, in highlighting the most characteristic types of paradox for the writer's prose, comparing the paradoxical elements of the plot and the statements of the characters in the original and English versions of the translation.

The purpose of the article is to analyze the original novel and the English versions of its translations created by J. Wisdom and M. Murray (1924), M. Parker (1947) from the point of view of the problems of translating paradoxes. The objectives of the study include determining the types of paradox in the prose of M.Yu. Lermontov and their main functions in the text, as well as a comparative analysis of the original and translations in terms of the adequacy of translation solutions in terms of the problem of translating paradoxical statements.

The concept of "paradox" originated in ancient Greek philosophy, in modern criticism it is ambiguously interpreted from the standpoint of logic, philosophy and linguistics. To date, there is no single interpretation of the term "paradox". Some researchers identify this concept with a linguistic anomaly (V.D. Devkin, V.D. Odintsov, E.A. Selivanova), others believe that this phenomenon occurs when different components of the statement contradict each other (T.V. Bulygina, A.D.

Shmeleva). Considering the paradox in fiction, critics have come to the conclusion that this device is based on a contradiction to the general opinion, stereotype or intentionally created expectation. The interest of linguists in the paradox is associated with its nature, freeing from stereotypes and clichés, and the ability to focus attention on the method and technique of expressing the paradoxical game of meanings.

In their works, V.A. Zvegintsev, N.D. Arutyunova, V.V. Odintsov, V.D. Devkin, L.A. Nefedov. A number of linguistic studies have been devoted to the analysis of individual properties of paradoxical statements. Thus, B.T. Ganeev, the lexico-semantic aspects of the paradox were touched upon by V.I. Karasikom, E.B. Temyannikova, D.A. Kruse, P. Vaclavik was interested in the specifics of the functioning of paradoxes in the process of communication, the linguocognitive and pragmatic aspects of this phenomenon were analyzed by E.Yu. Zhigadlo [1. p. 29–30].

Among the main characteristics of the paradox, which most clearly reflect its features in a literary text, are the following: the inconsistency of the statement, the presence of explicitly expressed or implicitly implied opposing points of view, an unexpected approach to the interpretation of a familiar phenomenon, designed to create the effect of deceived expectation [8. p. 233].

Linguists note that the construction of paradoxical statements is closely related to the functions of paradox in an artistic context, which, in addition to creating artistic expression, include the implicit characterization of artistic images. Paradox in literary texts performs the following functions: highlighting and constructing. The first is realized through a paradox as a figure of speech, the second structures the text of a work of art. It should be noted that the peculiarity of M.Yu. Lermontov lies, in particular, in the fact that he brilliantly uses the technique of paradox, especially, as we believe, when creating artistic images, developing both the excretory function of the paradox and the constructive one.

In a literary text, a paradox is usually classified according to functional and semantic features. The semantic orientation of the paradox allows us to identify the main types of paradoxes: paradoxes based on antonymy, comparison and paraphrase of well-known statements. Antonymy-based paradoxes are created by juxtaposition of lexical items, whereas in juxtaposition-based paradoxes, lexical items are compared or compared with each other. Paradoxes based on the paraphrase of well-known sayings, as a rule, are built on the opposition of antonyms, one of which is expressed implicitly. On a functional basis, philosophical, historical, characterological, plot and ironic paradoxes are distinguished.

When translating literary texts, the translator faces an important task: to reliably convey the integrity and semantic ambiguity of the original. Wilhelm von Humboldt defines the translation of a text or message from one language to another as the most important problem of the relationship between language and thinking, which, "being in an indissoluble unity", at the same time contain internal inconsistency, which, naturally, complicates the process of understanding and interpreting the message [5. p. 111]. In addition, "text understanding is often complicated by a temporary, cultural and linguistic gap between the author of the text and its interpreter, who in our case acts as a translator" [4. p. 86]. Consequently, "the problem of finding and revealing the meaning is the key to understanding and interpreting the translation of texts in general and literary works in particular" [4. p. 18]. To understand the meaning of a text containing paradoxical phrases, descriptions, turns of speech, the translator needs to highlight the paradoxical elements of the text and interpret them in the target text with the least semantic loss. If the translator incorrectly conveys the paradoxical elements of the text, then the dominant meanings of the work of art are lost.

## **RESULTS AND DISCUSSION**

To preserve the author's intention in the translation, the translator needs to "correct the implicit meanings" [6. p. 172], embedded in paradoxical episodes, in

plot collisions, and also embodied in almost all artistic images, starting with the image of the main character Pechorin. It is also necessary to take into account in translation the paradoxical nature of the motive of the game introduced by the writer into the novel. The principle of paradoxical play is embedded in the structure of the novel and enhances the expressiveness of artistic images. So, the paradoxical image of the main character Pechorin is associated with the peculiarities of his character, since he combines joy and sadness, tragedy and comedy, kindness and cruelty towards people. Even in his diary, the very genre of which involves a sincere disclosure of the character's experiences, the hero, in fact, retains mystery and mystery, preferring to take off or put on a mask that hides his true feelings. The inner world and character of the hero are paradoxical: he is both gentle and treacherous with his beloved, sincere and cunning with those whom he considers his friends.

Pechorin plays pranks on people with pleasure: he flirts with Princess Mary, plays a dishonest game with Grushnitsky, ironically over his shortcomings, and brings a trifling conflict to a duel. As a result, the comic model of Pechorin's behavior paradoxically turns into a tragic one, associated with the death of Grushnitsky. Other characters, however, are trying to "outplay" Pechorin himself, although they are very significantly inferior to him in intelligence and education, which also introduces a paradoxical effect into episodes in which he is easily deceived by "honest smugglers": young Ondine almost drowned a lot of experienced Pechorin in the sea, and the blind boy robbed him, taking the box, sword and dagger. Undoubtedly, the introduction of the image of a blind young man capable of such an act as theft can also be included in the category of paradox. Vera also plays a paradoxical game with Pechorin, "the image of this heroine is also shrouded in mystery" [3. p. 82], and, as a rule, is interpreted positively. A paradoxical conclusion suggests itself that, although Pechorin considers himself a deep philosopher and subtle psychologist, in reality he does not understand people, taking their shortcomings for their merits. From the point of view of morality of

the XIX century. Her behavior cannot be considered positive due to a number of paradoxical details included by the author in the novel, namely: she, it would seem, loves Pechorin, but at the same time easily deceives him, asks him to pretend that he is not indifferent to Princess Mary, which leads to duel and death of Grushnitsky. Vera is sincere, honest and ideal only in Pechorin's imagination, but, in fact, cannot be considered as a positive heroine. Vera meets with Pechorin, being married and having a son from his first marriage. She marries for the second time for a “lame old man” [2. p. 108], which he prefers to Pechorin. Vera respects her husband “как отца, – и будет обманывать как мужа” [2. p. 109], easily escaping on secret dates with Pechorin. This paradox is successfully conveyed in translations (“for she respects him like a father – and will deceive him as a husband” [9, p. 109] and “she respects him as a father, and will deceive him as a husband” [10 p. 87]). It should be noted that in order to express and enhance the expressiveness of the above paradox, in addition to lexical means, the author uses graphic means, for example, in this case, a dash. The author's intention was preserved only in M. Parker's translation; the translators J. Wisdom and M. Murray replaced the dash with a comma.

Most clearly, we believe, paradoxicality is manifested in the image of Dr. Werner, whom critics often call Pechorin's double, which already implies some paradoxical duality of the characters, given their lack of external similarity and the diversity of their inner world.

The portrait of the character is introduced by Pechorin and leaves an unfavorable impression, namely: Werner is “small and thin and weak, like a child; one leg was shorter than the other, like Byron's; in comparison with the body, his head seemed huge” [2. p. 96]. However, as Pechorin is convinced, these external shortcomings are compensated by a sharp mind and soul, “tried and high” [2.p. 96]. Following Pechorin, the author also characterizes Dr. Werner as a philosopher capable of rational judgments in most cases of a paradoxical nature, and for the most part the paradoxes associated with this image are based on antonymy.

Here is a table of some paradoxical judgments and statements related to this character in the original and English versions of the translation.

Paradoxical judgments in the original novel "A Hero of Our Time" and in English versions

Original	Translations
«...его имя Вернер, но он русский. Я знал одного Иванова, который был немец» [2. p. 95].	“...His name is Werner, but he is a Russian. I once knew an Ivanov who was a German” [9. p. 96]. “His name is Werner, but he is a Russian. I have known a man named Ivanov, who was a German” [10. p. 78].
«Он скептик и материалист,...а вместе с этим поэт, ...» [2. p. 95].	“He is a sceptic and a materialist..., but he is also a poet, ...” [9. p. 96]. “... he is a sceptic and a materialist, but, at the same time, he is a genuine poet...” [10. p. 78].
«...Вернер исподтишка насмеялся над своими больными; но я раз видел, как он плакал над умирающим солдатом...» [2. p. 95].	“...Werner secretly laughed at his patients, yet once I saw him weep over a dying soldier...” [9. p. 96]. “...Werner usually made fun of his patients in private; but once I saw him weeping over a dying soldier...” [10. p. 78].
«Он изучал все живые струны сердца человеческого, как изучают жилы трупа ...» [2. p. 95].	“He has studied the vital chords of the human heart the way men study the sinews of a corpse...” [9. p. 96]. “He has mastered all the living chords of the human heart, just as one learns the veins of a corpse...” [10. p. 78].



In the first example, the paradox is based on the opposition of lexical units: the author calls the hero Werner and Russian by nationality, and a certain Ivanov is German. It is noteworthy that the adjective "one" most likely implies the meaning of "some certain" Ivanov. In the translations of M. Parker, J. Wisdom and M. Murray, this meaning was lost due to the use of the indefinite article "a/an" instead of the definite "the".

A distinctive feature of the following examples (2 and 3) is that instead of the union "and", translators introduce the unions "but" / "yet". In Russian, these unions belong to the group of adversative coordinating unions, but the main meaning of the union "a" is comparison. With the help of it, facts are compared that differ in some way, but are not mutually exclusive, but coexist. Hence the conclusion that in this paradox, the union "a" in combination with the expression "together with this" indicates the versatility of the character's personality, in which skepticism and inner poetry coexist. Therefore, the use of the union "and" in the translation would be more appropriate.

The second example is also interesting in that the translators J. Wisdom and M. Murray took liberties in their translation by adding the adjective "genuine" to the noun "poet", although such information is not available in the original. It is not entirely clear why and on what basis the translators came to the conclusion that the doctor is a poet. Most likely, the author had in mind not so much the poetic abilities of the character as his romantic soul, since, as noted in the original, he "did not write two poems in his life" [2. p. 58].

We agree with the idea that "the emotional life of a person finds its expression in language" [6. p. 172]. The emotional experiences of Dr. Werner are presented in a paradox based on the opposition of the hero's actions, expressed by the antonyms "mocked - wept", respectively, in the English versions "laughed at - weep over" (M. Parker) and "made fun of - weeping over" (J. Wisdom and M. Murray). This example emphasizes that paradoxicality is inherent not only in the statements and behavior of the character, but also in his inner world, in other words, in the same

situation, the character is able to experience conflicting emotions: joy and sorrow. "According to the researchers, one of the main functions of emotions is that they help to navigate in the surrounding reality, evaluate objects and phenomena in terms of their desirability or undesirability, usefulness or uselessness" [6. p. 173], in our case, from the point of view of the paradoxical nature of the internal perception of reality and the external world.

The paradoxical combination of the comic and the tragic is also found in the episode when the author compares the process of studying the "living strings of the human heart" [2. p. 58] with the process of researching the "veins of a corpse" [2. p. 58]. This comparison has the property of paradox, which is expressed by the opposition of the nouns "living strings of the heart" and "veins of the corpse". We note that the noted paradox, in our opinion, has been successfully translated by translators.

## **CONCLUSION**

Thus, paradox as a literary device is used both to express the paradoxical play of meanings and to give expressiveness to images. In turn, the paradoxes of M.Yu. Lermontov represent an original game of meanings. Among the types of paradox that the author introduces into the novel, the paradox based on antonymy is the most widely represented, the main function of which is to highlight the paradoxical features of the inner world and the external appearance of the characters. We believe that the artistic paradox significantly enriched the prose of M. Yu. Lermontov, demonstrating the implicit meanings introduced into the novel, which, as the study showed, translators are not always able to unravel and display in the English versions of the translation, which, of course, cannot but have a certain impact on general semantic background of the work. Translators, when working on the original, create their own literary text, in which they should preserve the author's intention, expressed in a paradoxical play of meanings, and reliably convey the semantic ambiguity of the literary text.

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