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LITERARY TRANSLATION AND ITS FEATURES IN UZBEK PROSE RELATING TO THE TWENTIETH CENTURY

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Translation is a crucial matter to us at Responsive Translation. We also enjoy fantastic quotes because they provide us with quick bursts of inspiration that can make us laugh, ponder, or sometimes even do both. Here are some of our preferred translation quotes:

"It is the translator's duty to liberate the language imprisoned in a work in his re-creation of that work, to unleash in his own language that pure language which is under the spell of another."

William Benjamin "Translation is not only about words; it's about making an entire culture understandable." Tony Burgess

In fact, translating a text into another language, especially when it comes to literary works, involves more than just converting the text; it also involves expressing literary creativity and transmitting the atmosphere, culture, attitude, and style of the author's work. In this instance, it is clear that literary translation is both the most significant and the most technically challenging area of translation. [1] Additionally, the scope of literary translation in Uzbek literature is unmatched. We can enjoy reading priceless works of foreign literature, such as well-known author William Shakespeare's magnificent tragedies "Othello" and "King Lear," thanks to several Uzbek writer-translators who lived and wrote in the previous century (translated by Gafur Gulam). A gifted author, Abdulla Kahhor, the maestro of short stories, translated some of the best-known works of Russian literature for us. Additionally, Oybek's translations of "Eugene Onegin" and "Masquerade" are available. The writers who emerged in the latter half of the previous century also produced a lot of translations. For instance, Toghay Murod, an important figure in Uzbek national literature, translated Jack London's plays and stories into Uzbek. Nowadays, every developed nation translates materials related to dozens of fields of science and culture (lyrical poems, messages, technology literature, etc.) from the languages of hundreds of nations of the world into their native language. Translation



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is not copying; the translator's aesthetic need leaves a mark on the translation beyond his control. If the writer artistically expresses his observations about life events in the language, the translator re-embodies the original text in the new language. To do this, he must have a thorough knowledge of the reality mentioned in the work at the level of the author. Translation has a great influence on the development of the literature of every nation because the history of translation is equal to the history of literature. Translation has long been developed in Uzbek literature. In the works of Mahmud Koshgari, Rabguzi, Qutb, Navoi, Babur, Munis, Ogahi, and others, translation occupies a large place.

Among the 20th-century Uzbek writers, Cholpon, Gafur Ghulam, Oybek, Abdulla Qahhor, Mirtemir, Shaikhzada, Mirzakalon Ismaili, Askad Mukhtar, Erkin Vahidov, Abdulla Oripov, Muhammad Ali, and others were also effective in the field of literary translation. In the field of artistic translation, M. Osim, N. Alimuhamedov, Sh. Shomuhamedov, K. Kakhdorova, O. Sharopov, Sh. Tolipov, V. Rozimatov, K. Mirmuhamedov, A. Rashidov, M. Hakimov, I. Gafurov, M. Mirzoidov, G. Torabekov, T. Alimov, and others are known as professional translators. Great progress has also been made in the translation of scientific, technical, and socio-political literature into Uzbek. Translators such as R. Abdurakhdyunov, V. Rahimov, A. Shomahmudov, and Tincherova have made a great contribution to this.

The science of translation studies studies the practice of translation, its peculiarities, history, principles, and principles that help the translator choose a work for translation, taking into account interlinguistic differences and other features of the original, national literary traditions. In the Uzbek literature of the 20th century, translation studies emerged and were formed as a special branch of science. Skilled translators such as Cholpon and Sanjar Siddiq not only started the translation literature of this period but also the science of translation studies and published articles and pamphlets about translation. In Uzbekistan, translation studies emerged as a special science in the second half of the last century. By the end of the 20th century, about 10 types of science and more than 50 candidates for science had been developed in this field. Professor J. Sharipov's research was mainly dedicated to showing the place of translation in the history of our literature, while Professor F. Salomov's mainly dealt with the issues of modern translation studies and showed the influence of language and literary traditions on the translation process. Also N. Komilov researched past and present translations of classical genres.



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In the Uzbek literature of the period of independence, along with all types and genres, growth and changes are clearly visible in the practice of literary translation. It is especially gratifying that a translation from the original language is being traced. In this regard, the fact that young people are testing their talent by boldly starting to translate samples of the literature of the Eastern and Western nations directly into our mother tongue gives rise to great hope. At the moment, young people are taking a good initiative in translating masterpieces of Uzbek literature into foreign languages. The consistency of work in this field is confirmed by the fact that the Department of Literary Translation and International Relations under the Writers' Union of Uzbekistan established the "School of Young Translators" in cooperation with universities in the capital and regions in order to support young artists in our republic. The first translated works are being published, the "Jahon Liyatari" magazine is published regularly, and many other activities can be seen. After all, it is no secret that the honorable task of translating the examples of Uzbek literature into foreign languages and the masterpieces of world literature into our native language depends on the talent and enthusiasm of today's modern generation. [2]

Judging from the tasks set by the head of our state and the opinions and recommendations stated in the books "High Spirituality: Invincible Power," "Attention to Literature: Attention to Spirituality, the Future," and "The Place of Literary Translation in Today's Literary Process," we admit that analysis, interpretation of achievements and shortcomings in the fields of translation studies and translation criticism, and drawing certain conclusions are among the important tasks on the agenda. In this sense, our editorial office organized a roundtable discussion with the participation of creators and scientists on current topics in translation studies. This conversation was devoted to the topic of "Problems of Translation Theory and Criticism." Well-known translators and translators, scholars, and researchers such as Muhammadjon Kholbekov, Ibrahim Gafurov, Abduzuhur Abduazizov, Gulnoza Odilova, Gulchehra Rikhsieva, and Khairulla Hamidov took part in it and expressed their opinions, suggestions, and wishes on the topic. Until the 20th century, the word "translation" was used only for the translation of historical, philosophical, literary, and artistic works. In relation to the interpreter, the term "tilmoch" is used in Turkic peoples, "dolmetechen" in German, and "interpreter" in English and French. The ideas expressed in the theory of translation have acquired a general meaning in this regard.



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The first studies devoted to the theory of translation began to appear in the 20s and 30s of the last century. In the books of Amos, Postget, Finkel, and Alekseev published during this period and in Sanjar Siddiq's pamphlet "The Art of Literary Translation" (1936), we find texts that recognize the theory of translation as a science. In the 1950s, after the publication of articles on the theory of translation by the famous translator Ivan Kashkin and the linguist Reformatsky, debates in this field began. Professor Reformatsky put forward the idea that "although the practice of translation serves all disciplines, the theory of translation cannot be an independent science but can only be a branch of linguistics." After that, a number of studies and articles were published that approved and criticized them. In 1953, the International Association of Translators (FIT) was founded. From 1955, its organ "Babil" (Babel) magazine began to be published. Later, the studies of world scientists devoted to the problems of translation theory and translation criticism were published one after another. This determined the development of scientific research by scientists. By the 1970s of the last century, an independent science called translation studies had been formed in world philology. Scholars such as Jumaniyaz Sharipov, Ninel Vladimirova, Gaybulla Salomov, Najmiddin Komilov, and Quدرات Musaev have made a great contribution to the development of translation studies in Uzbekistan. Today, the Uzbek translation school is recognized in the world of translation science.

Over the past twenty-two years since Uzbekistan gained its independence, changes and updates have taken place in the theory and practice of translation, as in all areas of artistic creativity. On the initiative of the President of the Republic of Azerbaijan, the magazine "World Literature" (1997) was established and started its activity. The best works of world literature were translated into Uzbek in this magazine under the leadership of the famous literary critic, scientist, and translator Azod Sharafiddinov. The most important thing is that the editors of the magazine opened a wide path from the original to the practice of translation. At the moment, the publication of meaningful articles and interviews on the theory and criticism of translation in the magazine "World Literature" is pleasing to people of creativity and science. A quarter of a century ago, not everyone believed that it would be possible to directly translate from foreign languages in the next few years. Look, we have reached such a day today. Many works translated from foreign languages can be seen in our bookstores. I divide them into three categories. The first are translated works made through an intermediary language, which, although somewhat different from the



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original, are readable and artistic. The second is the work of translation, labeled "direct translation," which is actually translated through an intermediary language. The third are the translated works that are really turned from the original. At this point, I feel a little confident in adding the word "artistic" to the beginning of the third category of works on this list. The reason is that, in the translation industry, I have not yet seen works that deserve to be recognized as "artistic" translations. But "direct translations" are published one after another. As long as this work has been started, in order to improve it,

it is necessary to unite the efforts and efforts of higher educational institutions that train translator specialists and the "Schools of Young Translators" established under them with those of translation scientists who are truly passionate about this field. Then it will be possible to achieve significant success. A question arises at this point: "Did readers around the world like the examples of Uzbek literature from the 20th century?" Yes, because prosaic works written during various eras of the 20th century have been translated into a wide variety of foreign languages, in addition to English, French, and Russian. To be more precise, "Days Gone By" ("O'tkan kunlar") and "Scorpion from the Altar" ("Mehrobdan chayon") are two books set in the first half of the 20th century. [3]. The memoir "Childhood" ("Bolalik") by Oybek has lately undergone some translations by Carolyn Wei. The English translation of "People by Moonlight" ("Oydinda yurgan odamlar") by Toghay Murod was done by Azam Abidov. Another tale from Shukur Kholmiraev's "The Character of Uzbek People" ("O'zbeklar") and T. Murod's "Husband and Wife" ("Er-xotin") This poem was written in Uzbek in 1915 by the well-known author and poet Abdulla Qodiriy, who was assassinated in 1938 during the Stalin era, although it appears to be contemporary or to be about our times. [3]

• Abdullah Qodiriy's "Our Sad Plight"
Take a look at our unfortunate situation: We are ignorant, Sometimes, when our hearts are not hurting, we can sell our conscience. We do not instill in our sons a love of learning in any way, whether it is in the areas of ethics, public speaking, or science. However, we take pleasure in listening to quail songs all year long and feeding dozens of them grains as part of our main duty. We smoke marijuana and poppies while perched on the large pillows. When a boy dances with plaits, we say "oh-woh" . [4]



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I'd like to provide a few instances of good and outstanding translations from Shukur Kholmiraev's "The Character of Uzbek People." The chapter begins by describing the gentle demeanor and miraculous, legendary hospitality of the Uzbek people. Although the author did his best to convey it, the translator must also be able to show off all of the story's appeal. The word "vodiy" was utilized by the author in one section of the novel. In English, it denotes a valley or an oasis. [5]

In a nutshell, twentieth-century Uzbek prose is common. Due to the Russian invasion, both pure Uzbek and Russian words were in common usage at the time. In addition, the authors used a dialect from the twentieth century. Additionally, while translating, translators are expected to examine the vocabulary and dialect of 20th-century literature, as well as, of course, the literary approach to the works. We may argue that part of the literature written in the last century has been successfully translated, while others still require improvement.

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