



ANALYSIS OF TRANSLATION WORKS OF UZBEK WRITERS AND TRANSLATORS

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ABSTRACT

In this article, one of the most difficult and demanding arts, the art of literary translation, even if it is not a science, it is necessary to lay at least a fundamental foundation for practical guidance. was reported at the beginning of the last century. In the 20th century, fundamental research in the field of translation emerged by prominent Russian, Western European, and many scholars from the sister republics of the time, and their translations are still being analyzed.

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INTRODUCTION.

The bulk of the works of scientists and practitioners is devoted to the main problem - the adequacy of the translation to the original literary text. The Uzbek translation school, based on the achievements of Russian and world translation practice, has created a number of, of course, reference samples of the translation of Russian literature into Uzbek. Today, in all its poetic splendor and polyphonic sound, the Uzbek reader can see the novel by Alexander Sergeevich Pushkin "Eugene Onegin" translated by Aibek. The heroes of Leo Tolstoy rush about in this strange and unexpected world, thinking and speaking in Uzbek, thanks to the novel "War and Peace" professionally verified and talentedly recreated in the Uzbek language by Abdulla Kakhkhar. Together with the great Dante, the Uzbek reader "passes" through the circles of Hell of the Divine Comedy, compassionate to the heroes and mourning their tragic fate, and all because the artistic world of the great Italian's Comedy is fully recreated in the Uzbek translation by the people's poet of Uzbekistan Abdulla Aripov. At the same time, the top works of Uzbek literature found their place on the bookshelves of the Russian-speaking reader, thanks to the hard work, talent and sincere love of many famous Russian writers and translators for Uzbek literature. Suffice it to mention the translations into Russian of the works of Abdulla Kakhkhar, gazelles and "Rubai" by Alisher Navoi, lyrics by Hamid Alimzhan and Mirtemir, novels by Abdulla Kadyri and Aybek. Almost every translation of the Uzbek classics into Russian became not only an event in the literary life of that time, expanding the cultural horizons of Russian-speaking readers, but, and there are many examples of this, no doubt poured in and rightfully "settled down" in the multilingual literary process of the twentieth century. "Tales of the Past" by A.Kakhkhar, "Past Days" by A.Kadiri, "Navoi" by Aibek, poems and poems by Hamid Alimdzhan are known to the reading public of Russia to the same extent as "Peter the Great" by A. Tolstoy, "The Brothers Karamazov" F. Dostoevsky and stories by A.P. Chekhov, poetry by Konstantin Simonov and many others.

However, it has to be noted that, for a number of reasons, the latest Uzbek literature appears less and less in Russian translations, and therefore the publication in the Star of the East magazine, and then in the thick Russian magazine Friendship of Peoples, of the stories of the famous Uzbek writer Salamat Vafo, aroused particular interest among readers. The translation of the stories into Russian was carried out by the talented poetess and translator Zoya Alexandrovna Tumanova. The translator had a difficult task: not only to correctly display the informative content of the original literary work in Russian, but knowledge of the language and familiarity with the realities of national life is enough for this, but to clearly define how and to what extent in the translated literary work "Individual elements of reflected reality, according to D. Likhachev, are connected with each other ... in a certain specific system, artistic unity". In other words, the translator, before taking up the pen, needs to deeply study the author's intention and vision of the world through the system of linguistic artistic and visual means used by the Uzbek writer in her stories. After all, only after that the artistic world of the work can appear before the translator as a whole, as a

kind of complete and independent system. And in order to preserve the "flavor" of the original, the translator must try to recreate in another language the artistic function of verbal forms, the ethnolinguistic features of the expression of thought and the individual author's use of the language means of the original. And only after that can arise what Ninel Vasilievna Vladimirova called the ability to "breathe" the stylistic atmosphere of the translated author"

We will make a reservation right away that the translation of the stories of SalomatVafo into Russian, by Zoya Alexandrovna Tumanova, was done professionally and extremely conscientiously. But, in our opinion, it is necessary to note that sometimes not only the "flavor" and "style atmosphere" of the original are lost in translation, but also, to some extent, the intention of the original author is obscured. Let's take for example the very first paragraph of the story, the paragraph that serves as a kind of spring of action, since in a few lines the Uzbek writer managed to capaciously and laconically express the entire conflict basis of the work. Let's turn to the text and compare the original and translation:

Interlinear: They say that once waking up, people saw a mountain suddenly appearing from somewhere on the edge of the village. It was called "Mount Bhutan", that is, a mountain transferred from other places.

Translation by Z. Tumanova: Waking up early in the morning, in the morning haze, you can see a mountain in the distance behind the duval. It is called "Mount Bhutan", or otherwise - a mountain transferred from other places.

We will not dwell on the fact that the Russian version has become, if I may say so, somewhat loose due to the words introduced, which are absent in the Uzbek version: morning mist, far behind the duval, could be seen. This translation liberty would not be so conspicuous if, from the very first lines during translation, as a result of this liberty, the semantic component of Vafo's story would not be distorted.

The writer focuses the reader's attention on the suddenness and complete unpredictability of the appearance of a mountain on the edge of the village. The author needs this in order to emphasize the similarity, a certain parallel foreignness and almost the same "inscription" in the "local landscape" of his heroine and the mystical aura of the mountain fanned: And I, like this mountain, came here from other places, - says the heroine. If "just like this mountain", then both the Butan Mountain transferred by the angels, and the lyrical heroine who arrived of her own free will, the phenomena in these places are random, temporary. The reader of the original perceives the beginning of the story in this way, which cannot be said about the Russian reader.

The Uzbek writer is laconic, she uses the expressive means of her native language extremely sparingly, this is the case about which it was said "the words are crowded - the thoughts are spacious." The laconic Salomat Vafo, as it were, invites the reader to go beyond the "semantic limits" of words, phrases, sentences. The brevity and capacity of verbal constructions in the story makes the reader himself think, or rather "follow" the movement of the writer's thoughts and inner vision, sometimes called the reader's instinct, to try to "understand" what the writer thought about, but did not indicate in a word. It is well known

that sometimes a pause is more significant and "talking" than a lengthy verbal tirade.

And it immediately becomes clear that the rather heavy and absent phrases introduced into the translation text do not serve to reveal the writer's artistic intention, but, on the contrary, to some extent cloud the semantic component of the episode and the story as a whole, thereby distorting the artistic world of a literary work.

And, nevertheless, the "sounding in Russian" stories of the most talented Uzbek writer Salomat Vafo, in my opinion, not yet appreciated by either Uzbek or Russian criticism, were a significant event in the literary life of Uzbekistan.

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