
ANALYSIS AND CONTENT OF THE CONCEPT OF TRANSLATION

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ABSTRACT:

Artistic translation is a field of artistic creation. Because, unlike other areas of translation, literary translation has its own characteristics. These features stem from the nature of fiction. For example, if the main thing in science is a fact, analysis, scheme, the image, the image and the impact of the story play an important role in the work of art. The same factors are inevitable for literary translation.

KEYWORDS: Translation, language, creative process, stylistic difficulties, literature, extra linguistic issues.

INTRODUCTION:

What is translation?

Translating a book written in one language into another, - says one person. Another objected to this definition.

- What if the thing being translated is not a book, but an oral speech? In this case, translation is the process of explaining an idea expressed in one language to people who speak another language.

- What is being translated is neither this (book) nor this (oral speech), but - let's say a movie - a third person is involved in the debate. "Movies are also translated, aren't they?" He said. - So, translation means to translate the speech of an actor playing a role in one language into another, third, etc. languages. In this case, the speech of the actor should correspond to his actions, inner feelings, and facial expressions. Otherwise... So the debate goes on like this. From this it is clear that everyone understands the translation in their own way.

The claims of those who have made the above comments about the translation are alive and well. The point is that each of them describes the translation from all angles and serves to fill the general understanding of it. In addition, the evidence of the participants in the debate shows that translation is a multifaceted, complex, complex thing.

The main feature of translation is that it is a creative process, the art of words, which consists of re-creation in another language. For example, ballet is an art, but not a word art, and there is no speech at all. The author's intentions, the idea of the work, the skill of the ballerina - all this is expressed through music, dance, movement. The main tool of fine art is paint, the program of the artist - a brush. Consequently, ballet, a monument of fine art, a piece of music, a sculpture, etc., cannot be translated from one language to another. Translation can be applied only to the field of art, which is based on the expressive nature of the word, the power of influence.

METHOD AND RESULT:

How many words do you need to translate? "Man plants a tree." To translate this sentence, it is enough to know the Uzbek alternatives of three words: "A man is planting a tree." However, when it comes to transplanting young tree branches in the spring, it is better to use the word "sapling" instead of "tree": "A man is planting a sapling." Gorky's "Man sounds loud!" The wise saying, "Man (or man) sound proud!" cannot be said. In this case, it is necessary to take the word "man" as "human"

and add an external word to the sentence: "The word man sounds proud!".

In the first sentence, which consists of only three words, one word (plants) is replaced by its equivalent, the word "tree" - "sapling", and in the second sentence of three words - one word - was replaced by another synonym, and another word was "added." In other words, the structure of the sentence has changed by about 50%. Now let's imagine what linguistic discoveries are required from a translator to recreate large sentences of tens of words, paragraphs of tens of sentences, chapters of thousands of paragraphs, and entire masterpieces in their own language. Let's go!

To translate the simplest and easiest booklet into Uzbek, you need to know about 3500-4000 words. L.N. How many words does a translator need to know to translate Tolstoy's Anna Karenina into Uzbek or Alisher Navoi's Lison ut-tayr into Russian? The number of words used in these translations has not been calculated, and it is impossible to calculate. Translation is a quantitative concept, not a computational work, but a quality problem. In addition, some words in "Lison ut-tayr" are now not understood by translators of other languages, and most Uzbek readers themselves do not understand "without translation".

Therefore, it is not enough to know certain lexical meanings of a word to translate. To do this, to know the quality of the word in the same context, obsolescence, novelty, figurativeness, respect, reverence, veil, pitching, anger, insult, etc., and then the Uzbek language. It is necessary to find the one that corresponds to the indicator. For this, it is necessary not only to "know" the language, but also to be able to feel it.

However, this issue is a matter of words. This is only a small part of the overall translation problem.

Taking into account the genre features of the translated work, as well as the historical,

national, artistic, stylistic difficulties, it is possible to form a certain idea about this type of word art. If we take into account in the translation the peculiarities of the intertwined relations between two peoples and literature, two epochs and two writers, only then will the content of this wonderful tool in the hands of humanity become clear. As language is created on the basis of labor, it reflects all aspects of human life and activity. But there is a difference between the scientific study of language and its practical knowledge. In order to translate from one language to another, it is necessary to have a deep knowledge of the languages of both peoples. In addition, the translator must know the life, history, culture and customs of the people described in the book he is reading. These are extra linguistic issues of the general problem of translation.

The concept of translation is very broad. Fiction from one language to another: poetry, dramatic and prose works, scientific and popular books on various fields of science, diplomatic documents, official papers, articles of political figures and speeches of speakers, newspaper materials, etc. Conversations of people who speak different languages and need the services of an interpreter are translated, movies are translated.

Regardless of the text or speech being translated, there are two things that are common to any work, that is, any work that is translated from one language to another:

1. The purpose of the translator is to acquaint the reader (or listener) who does not know the language of the original with the text of the work (or the content of the oral speech) as completely and perfectly as possible.
2. Translation is the precise and complete expression in another language of something once expressed by certain linguistic means. (Translation - processing, retelling, summarizing, nazira, tatabbu, imitation, differs

from various "adaptations" with the same accuracy and completeness.)

ADAPTATION - means simplification, simplification of difficult texts.

TYPES OF TRANSLATION:

1. Translation from one language to another - sibling or non-sibling.
2. Translation from a literary language into any of its dialects and from a concrete dialect into a literary language or from a dialect of one language into another literary language.
3. Translation from the language of ancient times to the modern state of that language.

The idea expressed in the original must be as complete, clear and effective as the original. In addition, the translation must be in accordance with the norms of the language in which the work was translated.

There are two situations in the translation process. First, in order to translate, one must first understand, identify, and interpret what is being translated. This happens in the native language. In other words, there are elements of translation. Second, in order to translate, it is necessary to find appropriate means of expression in the language in which the work is translated. These are: words, phrases, grammatical forms.

The subjective, unbiased attitude of the translator to the original may inadvertently give the original a special meaning, or deliberately dilute it, all of which leads to the fact that the work is unacceptable, that is, the non-existent content is dedicated, and the original words are given a different meaning instead of the objective content understood by the context.

TRANSLATION:

Changed from the Persian word "tazabon" to Arabic ("tarzabon" - a beautiful speaker, orator, Burro language). It was adopted into Arabic as a "translator", from

which "translation" or "translation" was derived. Uzbek writers have expressed such a concept with such terms as "turn", "overthrow", "transfer", "return". For many years, "translation" has been used in the sense of commentary, commentary, narration, explanation. In general, translation is the reproduction of a text written in one language or a speech spoken in another language. In this sense, translation is a means of communication between nations. Translation is used in many areas of our modern society: from telegraph information to scientific and technical information, it is transmitted from one country to another through translation. Accordingly, there are many types of translation: translation of official news and newspaper materials, translation of political and journalistic literature, translation of scientific and technical literature, translation of fiction. Each of these areas has its own style and requirements. Among them, literary translation is distinguished by its requirements, conditions, and features.

Translation is successful only if it is a fact of national literature. This is achieved through the talent of a translator. Thanks to the talent of the translator, the work is reborn in the native language.

CONCLUSION:

Although the essence of the translation process is the comparison of linguistic facts, but it is a complex mental process of re-expression. Literary translation differs from the original creation by the presence of a ready-made object. The translator gives new life to the existing work in the new social, literary and national environment. In literary life, the difference between the original work and the translation is often insignificant. There are also works that are not known to be translated, unless specifically mentioned. In such cases, adjectives such as "free", "creative",

"authorized", "Osh motive" are used. Translation is a historical and dialectical concept, each period has its own meaning. His relationship with the original literature was also different. According to the requirements of realistic translation, the translator must recreate the unity of form and content of the original as a work of art, preserving the features of national and individual style. The more consistently these principles are implemented, the more the internal dialectical contradictions of the translation process become more defined. Because this requirement means at the same time to turn the work into a phenomenon of "our" literature, as well as to show that it is an example of other folk art, "foreign origin."

From this point of view, the translator faces insoluble problems: a) he is creative, but works with the work of others; b) work for the development of national literature, while preserving the national identity of the original; d) it serves as a monument to the past, while the reader is required to imagine the past.

Literary translation is interpretation, not copying. The translator's aesthetic beliefs, in addition to his will, leave a mark on the translation. From a psychological point of view, the stages of analysis and synthesis take place in the process of translation. These stages do not have to be regular, sequential, they occur involuntarily, intuitively. But the analysis is always present during the work and creates the conditions for the construction of the translation. In practice, the creative process is often "multi-level". The translator memorizes "his sentence" (verse, byte) and at the same time memorizes, compares, checks and corrects the original sentence. In this case, each element is compared with the general context. During the translation, the translator always thinks in his native language, the native language serves as a tool of analysis, a test criterion. At the same time, the same mother

tongue also helps in creative synthesis. Getting rid of the "magic of the original language" is one of the conditions of translation.

Translation also differs in its nature in the process of original creation. When the writer expresses his observations of life events in language, the translator reproduces the original text in a new language. The translator is the author's ideological and aesthetic world, a person who is determined to convey the charm that captivates the reader to new readers. To do this, he must know the subject thoroughly at the level of the author. In addition, the author must have a deep understanding of his artistic style, which distinguishes him from other writers. A translation done in this way meets the requirement of a creatively accurate translation. Translation talent has its own characteristics.

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