



# Actual Problems of Literary Translation: Study of Translation Issues from Uzbek into English

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## ABSTRACT

The general and specific aspects of the issues of literary translation from Uzbek literature into English, the possibilities of bringing the translated text closer to the original, the achievements and shortcomings in this field, and their causes were studied. A new approach to methodological tools as a unit of literary text was made, and the general changes in them were classified according to the structure of the text, among other factors.

## Keywords:

Translation, culture, national specifics, mother tongue, context, equivalency.

## Introduction

The matter of the observation of a literary linguistic text and its reproduction in another language has long attracted the attention of translation practitioners and theorists, and various, sometimes contradictory, scientific views on this problem have been expressed. In particular, such well-known scholars as E.G. Etkind, I. Kashkin, A.V. Fyodorov have made a significant contribution to the development of this field with their works on literary translation and the problems of reproduction of poetic and prose texts in other languages.

During the years of independence, special attention was paid to science and education, which set researchers responsible tasks in the field of linguistics. One such task is to learn and teach foreign languages. In the words of the first President of the Republic of Uzbekistan I.A.Karimov, "There is no need to underestimate the importance of perfect knowledge of foreign languages for our country, which today is striving to take its rightful place in the world community, for our

people, who are building their great future in cooperation with our foreign partners." [1,8].

## Materials and methods

Although the practice of literary translation in Uzbekistan originated and developed in the distant past, theoretical views on its history and peculiarities were formed only in our time and laid the foundation for the science of translation. The founder of the science of translation in our country is G. Salomov, well-known scientists Sh. Sharopov, N.Komilov and with the participation of a number of representatives of the next generation, various problems of literary translation were widely covered. However, the study of the art of translation from other languages, the skill of the translator and the theory of translation did not pay enough attention to the study of translation from Uzbek to English, and even more seriously to the comparative analysis of textual structures of English and Uzbek prose no scientific work has been created.

The word, which is the central linguistic unit of linguistics, can be considered as a central "translation" and "methodological" unit in translation studies and stylistics. The unit of language units in the text that has the most complete meaning is the most important element of the language system or structure that unites all areas of word linguistics.

Translating texts simply means changing a text in one language to a text in another based on the rules of that language. In this case, the word is distinguished by the fact that it forms a compound, has synonyms, has antonyms, forms phraseological units, is used in a figurative sense. Without ignoring other language units, it can be said that a word is a unique unit within all language areas.

For example, the word is translated into another language using morphemes, words, phrases, and sentences. How a word is translated into another language depends on the characteristics of the language of translation, its stylistic richness, whether the word is plural or singular.

The word chosen for translation depends on which layer (neutral, verbal or literary) it belongs to, whether it is included in the list of active words in the language of translation, the level of activity in compound formation and a number of other factors.

Neutral words, which form the basis of vocabulary richness, have their own synonyms and antonyms in other layers. Of these, the translator's use of style and meaning in the appropriate places ensures a high quality of translation.

The structure of a special dictionary, which can fully reflect the differences between the layers in ensuring the adequacy (alternative) of translation, serves as an invaluable resource in solving both theoretical and practical issues of translation theory and stylistics.

A dictionary that shows and is informed about the stylistic differences of words allows us to clarify not only the theory of translation, but also most of the issues of translation editing. In the future, scientific research in this area will play an important role in solving current problems of translation theory.

The biggest problem with translation is knowing the differences between cultures. Residents of a certain culture look at something from their own point of view. Words that appear as equivalents may not be equivalent. Different cultures have different directions. For example, in the culture of Uzbekistan gardening, agriculture, domestic animals and everyday life are of great importance, and in England and America, attention is paid to income, money, sports and benefits. Some societies are more technically oriented, others less technically oriented. This difference is reflected in the number of dictionaries that can be used to discuss specific topics. In this case, based on the meaning, technical and non-technical dictionaries can be used. If the source text is from a high-tech community, it would be difficult to translate it into a non-technical community in another language.

## Discussion

When a translator sets himself the goal of translating a work in his native language, he must first fully understand the essence of the original, and then begin to translate it into a foreign language. If the translation does not meet the requirement of pragmatic translation, it will confuse the reader. On the contrary, if the work is skillfully translated, it will be possible to read our national historical novels in foreign languages around the world. So, translation forms a new plot, genre. New artistic means are created in the literature. For the sake of argument, let's talk about the translation of Oybek's novel "Navoi".

Oybek's works, which have a special place in Uzbek literature, have already been translated and published in several languages of the world. For example, the author's novel "Navoi" has been translated into Kazakh, Turkmen, Russian, Ukrainian, French, German and other languages. This work is widespread among the peoples of the world. Recently, the translation of the novel from Uzbek into English has become an important event in the practice of Uzbek translation. The reason is that Oybek's work is still a new world for the English reader. The novel was translated into

English by Ilkhom Tukhtasinov and Omon Muminov.

The translators aimed to reflect the spirit and image of that period in the language of translation as if it were the original. The realization of this goal depends, of course, on the translators and their skill. Indeed, Oybek's novel "Navoi" in English becoming as natural and effective as the original, the result of the translators' research and artistic skills.

In the novel, the writer painted a complex picture of the history of our people in the XV century through the interpretation of the image of the great poet. Oybek perfectly described the great qualities of Navoi. This artistic perfection in the novel is reflected in the scenes in which all the stages of Navoi's life are depicted.

In the process of translation, the translator must have a deep understanding of the control and artistic features of literary creation, pay special attention to the quality of the characters in the work. That is why the reportage of such bright characters as Sultanmurad, Arslanqul, Zayniddin, Majididdin, Tuvgonbek in the novel "Navoi" required the author to study the life and work of the great thinker, the poet's life as a researcher and puts the same requirements to the translator also. After all, it is natural that Navoi's image cannot be embodied to other people without feeling his identity.

Importantly, the differences between cultures require the translator to have a deep linguistic knowledge as well as an awareness of the cultures of the peoples. For example, Uzbek cultural norms are undoubtedly different from American culture.

Some words or sentences found in our national works create a pragmatic situation in the text that is unique to our nation. In order to understand these subtleties, it is necessary to be a representative of the Uzbek nation. For example, the only word "Borakallo!". As can be seen from our example, even if the creator does not give any information about who said the word, his gender, age, the reader will easily understand that the author of the sentence is an older man. It is the real art of the translator to convey the same situation to a foreign reader.

***"Barakallo, bu yerdagi ishlardan aql hurkadi!"***

***"Well, well! Local affairs can come in horror"***

Or consider another example:

***"-Faqirning ostonasini ne maqsad bilan so'radi kimyogar."***

In this example, there is the word **"faqir"**, which does not mean poor, but the first person pronoun (I), which reflects Uzbek humility. The translator must convey this situation to the reader in the following sense:

***-Why have you come to my place? - he asked slowly but with an unsatisfied tone.***

In addition to the above, there are synonyms, phraseological combinations, proverbs in the novel that enrich his style, and finding an alternative to them shows how rich the translator's vocabulary should be. However, it should also be noted that in some cases the translator uses lexical repetition instead of synonymous means.

M. Hakimov notes that lexical repetition is used to maintain consistency and that the phenomenon is clearly visible in the sentences within a paragraph. E. A. According to Referovskaya, the use of a certain word in a series of sentences makes it a central element of the sentence, and thus draws the attention of both the listener and the speaker to that word. In addition, through it, the sentences are interconnected.

Proof of our opinion can be seen in the following examples:

***"Mana u bir zum qotib boshini ushladi-oq salla qip-qizil qonga bo'yaldi. Olomon hayqirib chuvvos solarkan, yarador amaldor daraxtlar orasida g'oyib bo'ldi...-Ajab voqealar bo'lmoqda. Xalqning haqiqat talab qilgan ovozidan butun Hirot larzada,-shavq bilan dedi Sultonmurod...- Uluska ne yomonlik qilibmiz?-beparvolik bilan so'radi To'g'onbek."***

As can be seen in the given example, synonymous words such as crowd, people, nation were used. However, the translation process used not the synonymous means, but the lexical repetition technique mentioned above:

***"Here he paused for a moment and grabbed his head, his white turban was***

*drowned in blood. The people broke cries of joy; he was wounded, managed to hide behind trees...-There is an extraordinary thing going on outside. The people demand justice, their voices are shaking entire Herat...- Sultonmurod said excitedly...What have I done wrong to the people?-Togonbek asked quietly."*

While translating Oybek's Navoi, in the process we come across the author's artistic interpretation of issues such as a just king and people, Navoi and people, Navoi and war, Navoi and the fate of culture, Navoi and the unity of peoples. In this case, we are tasked to try to embody the image of Navoi to foreigners through the image of the poet, promoting the socio-philosophical views that are important for his contemporaries and exemplary for future generations.

We know that historical works are often written in poetic form. However, many works have been translated from verse to prose. Prose translation has its own difficulties, as does poetic translation. Often in poetic translation we come across the idea that the choice of a word, its length or brevity, every vowel and consonant in its composition plays a decisive role. However, prose translation also has its own complexities, as can be seen from the above examples, in the process of translation, the words are consistent in meaning and style; it is necessary to replace each other, to find alternative expressions, to create special syntactic devices.

Sometimes in translating a work, the translator has to work with three or more languages instead of two. In particular, in "Navoi" we find poems in the Persian-Tajik language;

*Hech kasro nazdi dud naguzoshti,  
In du shohi gov gar har doshti.*

As can be seen from the example given, this situation doubles our task. Now the translator is required to work only in Uzbek and English:

*If a donkey had ox's horns,  
In would not let anybody come close to it.*

We can see that it is translated into Uzbek as follows:

*Agar eshakni xo'kiz kabi shohlari bo'lsa,*

*Hech kim unga yaqinlashmasligi kerak edi.*

It is known that in the past the works of Uzbek writers were translated into Russian. Oybek's novel "Navoi" is the first experiment to be translated directly into English. The content of the work is translated correctly in all respects, but in some places there are inaccuracies, deviations from the original. As we compared the original and translated version of this novel, we witnessed a violation of national identity in some parts of the translation.

For example, the original: *"Mana bunda biri katta sallali boshini uzliksiz chayqab, ko'zlarini chirt yumgan holda g'o'ng'ilab Arabiyotni yodlaydi"* (p.3).

In the translation: *"Here one could also see one of them with his book on his knees learning by heart the book called "Arabiyot" with his eyes closed"*.

The words *"katta sallali boshini uzliksiz chayqab"* (constantly shaking his head in a big turban) in the above sentence have been dropped in the language of translation and the meaning has changed or in fact *"chuchitilgan moy va qovirilgan go'sht hidi dimoqlariga urildi"* (the smell of smoked butter and fried meat has hit the palate.) (P. 11) The meaning of the sentence has completely changed in the language of translation.

If we translate the phrase *"They all heated the oil and fried meat"* back into Uzbek, it means: *"Ular hammasi moyni qizdirdilar va go'shtni qovurdilar"*.

Or in the original: *"Do'st yorlar yig'ilishib chag'ir ichib musiqa va raqslar bilan tong ottiradilar."* (p. 11)

In the translation: *"They gathered together with their friends and drunk alcohol, listened to music and watched dances: in short they had a good time,"* given as.

The word "chag'ir" in the above example is translated into the language as "alcohol", the national meaning of which is lost in English. In addition to the original: *"Uzoq kengashdan"*

*so'ng biron ma'qul chora topilmagach yog'ochday qotgan, junsiz, taqir po'stakda xujra to'rida o'tirgan Aloiddin Mashxadiy kichgina gavdasi bilan yengilgina qo'zg'alib uzun pechi osilgan katta sallali boshini chayqadi*" in the language of translation: *"After a long discussion they could not find any solution and then Aloiddin Mashxadiy who was sitting on the top of the room moved and shook his head."* (p. 11).

In the above sentence, the words *"Yog'ochday qotgan junsiz taqir po'stakda va kichkina gavdasi bilan yengilgina, uzin pechi osilgan katta sallali"* are not reflected in the translation and the national meaning is lost.

In the original text: *"Agar qasida shoiri bo'lsam edi, hoqon ibn hoqon Sulton Husayin Boyqaro hazratlariga bir bemisl qasida yozib, janobi oliydan shoxona sarpolar olar edim, chunki ayni vaqti: ikki hafta muqaddam ul janobning muborak boshlariga Xumoyun qushi qo'ndi, ko'ngillari barqaror bo'ldi. Usharoga saxovatning yetti darvozasini ochishlariga aminmen"* sentence translation: *"If I were a poet of ode I would write an ode to Sultan Husain Boyqaro and would get royal clothes and praises, because two weeks ago he was appointed as a king and he calmed down a lot. I am completely sure that he will praise and respect poets now"*.

Comparing the Uzbek and English texts, the words *"Hoqon ibn hoqon hazratlariga, ul janobning muborak boshlariga Xumoyun qushi qo'ndi"* are not reflected in the translated language, and the Uzbek sense of respect and nationality in the original speech is lost.

Or in fact: *"Butun Xirot hasratda uyg'ondi"* is translated as *"All Herat woke up in the mountains"* and the content has completely changed.

## Conclusion

In short, the skill of the translator is the most important feature, which can also complement the level of the work. If the translator does not have enough knowledge and experience, it will be difficult for the translation to come out fully. If these two

qualities are sufficient, it is possible to translate even a levelless work in a level view using creative methods and fully meet the needs of the customer.

Translating a historical work like "Navoi" from Uzbek into English is not an easy task, it is very difficult and labor-intensive. So, this English translation of Oybek's novel "Navoi" is a great event in today's Uzbek translation. We hope that the translators will correct some of the errors and omissions in the translation in the next edition of the novel.

Thus, it can be concluded that the translation of national terms into Uzbek requires a certain skill and attention to English.

Therefore, we think that the translator should first of all try to convey the national spirit of creativity. V. Golishev's opinion that "in translation the letter is necessary as the soul is necessary" is proved by the examples given in the scientific work.

If the translation focuses only on the dictionary, then there is no such thing as a national psyche. However, it is also ignorant to give terms in translation without just explaining the name. It is necessary to achieve the best translation of both, because the preservation of the national spirit is the responsibility of the translator.

The topical issues of translation mentioned above have not always lost their value. The more translations are made from the original into the target language, the more criticism is made and the basis for the creation of new rules, guidelines, recommendations for the theory of translation. At present, the works "Last Days", "Navoi", "Shum Bola" are published in English. These works are a prelude to our future work, and it is not surprising that they contribute to such great goals as the delivery of classics of Uzbek literature to the world.

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