

The Role of Translation Art in English and Uzbek Languages

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Abstract

The general and specific features of the problems with translating Uzbek literature into English, the means of making the translated text more like the original, the successes and failures in this area, as well as the reasons behind them, were all studied. It was decided to treat methodological tools as a literary text unit, and the general alterations in them were categorized, among other things, according to the text's structure

Keywords: literary linguistic work, "translation" and "methodological" units, dissemination, portray, literary text unit, artistic.

Introduction

In the English-Uzbek translation process, translators strive to convey the original meaning, style, and nuances of the source text while adapting it to the target language and culture. They must possess strong language skills in English and Uzbek, as well as a deep understanding of the cultural contexts associated with each language. Translation experts and theorists have long been interested in the issue of observing a literary linguistic work and reproducing it in a different language. A variety of, sometimes conflicting, scientific viewpoints have been presented on this issue. With their writings on literary translation and the issues with the replication of lyrical and prose texts in other languages, eminent scholars like E.G. Etkind, I. Kashkin, and A.V. Fyodorov have made a significant contribution to the development of this discipline. In the years leading up to independence, a lot of focus was placed on science and education in Uzbekistan, which gave linguistics scholars important roles. Learning and instructing in foreign languages is one such task [1-4].

Materials and Methods

Translation plays a crucial role in bridging the linguistic and cultural gaps between English and Uzbek languages. It facilitates communication, cultural exchange, and understanding between speakers of these two languages. The art of translation allows literature, academic works, and various forms of expression to be accessible to a wider audience. Although the practice of literary translation in Uzbekistan dates back a long time, it wasn't until recently that theoretical perspectives on its background and unique characteristics emerged, laying the groundwork for the science of translation. The founder of translation science in our nation is G. Salomov, along with well-known scientists Sh. Sharopov and N. Komilov, and with the help of several members of the next generation, a variety of issues relating to literary translation were thoroughly discussed. However, the study of translation from Uzbek to English and even more



seriously the comparative analysis of textual structures were not given enough consideration in the study of translation from other languages, the competence of the translator, and the theory of translation [5-7].

The word, which is the fundamental unit of language, linguistics unit that serves as the subject's primary "translation" and "methodological" units. In stylistics and translation studies. The most crucial component of the language system or structure that connects all branches of word linguistics is the unit of language units in the text that has the fullest meaning.

Texts are translated when they are changed from one language to another according to that language's rules. In this instance, the word stands out due to the fact that it creates a compound, contains synonyms, antonyms, makes phraseological units, and is employed metaphorically. A word can be referred to as a singular entity within all language domains without discounting other linguistic constructions.

For instance, morphemes, words, phrases, and sentences are used to translate the word into another language. The traits of the target language, its stylistic richness, and whether the word is singular or plural all affect how a word is translated into another language.

The term that will be translated will rely on its layer (neutral, verbal, or literary), if it is on the list of active words in the target language, how active compound formation is, and a variety of other variables.

The foundation of vocabulary richness is neutral words, which have their own synonyms and antonyms in deeper layers. A high-quality translation is ensured by the translator's employment of style and meaning at the proper times.

Discussions

Translation serves as a vehicle for sharing knowledge, ideas, and stories. It enables Uzbek literature and cultural works to reach English-speaking readers, contributing to the preservation and promotion of Uzbek cultural heritage. Similarly, English literature and academic works can be translated into Uzbek, making them accessible to Uzbek speakers and facilitating their engagement with global knowledge and perspectives.

Furthermore, translation fosters cross-cultural understanding and appreciation. It allows people from different linguistic and cultural backgrounds to connect, exchange ideas, and gain insights into each other's worlds. By translating literary works, films, and other forms of artistic expression, translators facilitate the exploration and appreciation of diverse cultures, fostering empathy and building bridges between societies. In the following, the excerpt from the book "Shakespeare and Translation"

Catherine: I cannot tell vat is dat.

King Harry: ... I will tell thee in French ... Je quand sur le possession de France, et quand vous avez le possession de moi,—let me see, what then? ... It is as easy for King Harry: No, faith, is't not, Kate: but thy speaking of my tongue, and I thine, most truly-falsely, must needs be granted to be much at one. But, Kate, dost thou understand thus much English, canst thou love me?

Literary translation is a love affair. Depending on the context, it could be love at first sight or hot pursuits of a lover's elusive nodding approval. In other instances it could be unrequited love, and still others a test of devotion and faith. Or an eclectic combination of any of these



events. Translation involves artistic creativity, not a workshop of equivalences. As human civilisations developed and intersected, translation emerged as a necessary form of communication and a way of life. It highlighted and put to productive use the space between cultures, between individuals with different perspectives, and within one's psyche.

To think of translation as a love affair does not eliminate the hierarchies that are part of the historical reality. In terms of its symbolic and cultural capital, literary translations always reflect the global order of the centre and the peripheral. Shakespeare remains the most canonical of canonical authors in a language that is now the global lingua franca. Translating Shakespeare into Zulu produces very different cultural prestige than translating Korean playwright Yi Kangbaek into English. Does translating Shakespeare empower those for whom English is a second language, or reinforce cultural hegemony? There is no simple answer. When his translation of *Hamlet* was published, King D. Luis was praised in 1877 for bringing honour to his country by "giving to the Portuguese Nation their first translation of Shakespeare" (Pestana, 1930, 248-263). In contrast, the Merchant-Ivory's metatheatrical film *Shakespeare Wallah* interrogates this sense of entitlement and prestige. Following the footsteps of the English director Geoffrey Kendal's travelling company in India, we see the country's ambiguous attitude towards Shakespeare and England. Translations, as they age, also serve as useful historical documents of past exigencies and cultural conditions (Hoenselaars, 2009, 278-279). In what follows, we shall consider literary translations in their own right and in relation to one another and other texts.

Conclusion

Translation serves as a vital tool for communication, cultural exchange, and understanding between English and Uzbek languages. It enables the dissemination of knowledge, the preservation of cultural heritage, and the fostering of cross-cultural appreciation, contributing to a more connected and inclusive global community. The effort of translating a play of Shakespeare into any language is exceedingly challenging and labor-intensive. The translation of national terminology into Uzbek so demands a certain level of ability and attention to English.

As a result, we believe that the translator should attempt to first portray the national spirit of invention. The examples provided in the scientific study support V. Golishev's claim that "in translation the letter is necessary as the soul is necessary."

If the translation simply considers the dictionary, then a national psychology does not exist. Giving terms in translation without first defining them is ignorant, nevertheless. Because the translator is responsible for maintaining the national spirit, it is imperative to produce the best translation possible of both.

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