

TRANSLATION PRACTICE IN UZBEK LITERATURE OF PERIOD OF INDEPENDENCE**Najmiddinova Shalola Mehriddinovna****Mansurova Sevinch Shukhratovna***Students of the faculty of Translation at UzSWLU***Abdullayeva Shohida Norqulovna***Doctor of philosophy in philology (PhD) Scientific adviser*

Annotation: *In-depth study of linguistic languages in foreign languages selected for work in the field of translation is of great importance in the process of linguistic and cultural analysis. It is also necessary to understand and study people's thinking in the original language in order to understand intercultural differences. Apply lexical, grammatical and methodological methods in accordance with the standards of translation quality improvement. This article provides information about the development of the practice of Uzbek translation studies.*

Keywords: *good initiative, today's literary process, world philology, scientific-theoretical side,*

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, boldly starting to translate the 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 in "Adib" publishing house, "Jahon Liyatari" magazine is published regularly, and many other events 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 mother tongue depends on the talent and enthusiasm of today's generation. Judging from the tasks set by the head of our state, opinions and recommendations stated in the books "High spirituality - invincible power", "Attention to literature - attention to spirituality, the future", 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, translation criticism, 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 of translation studies.

This conversation was devoted to the topic of "Problems of Translation Theory and Criticism". Well-known translators and translators, scholars, researchers Muhammadjon Kholbekov, Ibrahim Gafurov, Abduzohur Abduazizov, Gulnoza Odilova, Gulchehra Rikhsieva, 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 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.

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, Alekseev published during this period, and in Sanjar Siddiq's pamphlet "The Art of Literary Translation" (1936), we find theses 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 of scientists. By the 70s of the last century, an independent science called translation studies was formed in world philology. Scholars such as Jumaniyaz Sharipov, Ninel Vladimirova, Gaybulla Salomov, Najmiddin Komilov, and Qudrat Musaev have made a great contribution to the development of translation studies in Uzbekistan. Today, the Uzbek translation school is recognized in the world 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.

There are both theoretical and practical aspects of training good translators and specialists who provide in-depth analysis of translated works. In this regard, large-scale work is being carried out in our country. The scientific-theoretical side of training translators requires textbooks, training manuals and various dictionaries directly related to the field. Unfortunately, there is still no modern textbook on translation theory that meets today's requirements. All the aspects of translation studies are not covered in the textbooks that are currently being used. Acknowledging the services of our scientists who are active in creating educational literature on the theory of translation, it is worth noting that at the same time, the scientific basis for translation criticism, there is very little research that drives its development. This is

one of the reasons that directly causes laziness in translation criticism. However, today, when the field of translation is rapidly developing, translation criticism should become one of the most active aspects of the literary process. As a result of laxity in translation criticism, many translated works from foreign languages are not getting their due. When they are published as a book, sometimes it is not even indicated from which language it was translated.

From this it can be concluded that most translated works are based on his translation into Russian. The editor of the publishing house does not edit the translation of the work in comparison with the original or the Russian version. Reading the translation of some examples of world literature, you will see neither the style nor the skill of the famous writer. Such translated works should be analyzed and evaluated in time. Otherwise, the number of those who turn translation into a profession will continue to expand. This is the reason why we are passionately talking about the need for scientific studies and manuals on the theory and criticism of translation - the current state of translation criticism does not meet the demand. Through whose hands the translated works presented by newspapers and magazines, editorial offices reach the reader: do the editors who prepare them for publication know the foreign language in which the work is written or do they rely only on their trust in the translator? It was translated from English (German, French).

Are there editors in literary and artistic publications and publishing houses who prepare the translation of the published works by comparing them with the original? It is certainly a matter of concern that the number of translated works that have not been touched by the pen of a qualified editor, however turned around, is increasing. Another issue. Translated works and books printed in newspapers, magazines, and publishing houses do not provide any information about where, when, and in which language this work was made based on the book of a foreign writer or poet. Failure to comply with this simple requirement of publishing culture is inexcusable. After all, there may be editions of a foreign literary work that have been printed several times at different levels, supplemented, shortened, reworked. 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 days today. Many works translated from foreign languages can be seen in our bookstores. I divide them into three categories. The first is translated works made through an intermediary language, which, although somewhat different from the original, are readable and artistic.

The second is the works of translation, labeled "direct translation", which are actually translated through an intermediary language. The third is the translated works that are really turned from the original. At this point, I feel a little confident in adding the word "fiction" 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, and translation scientists who are truly passionate about this field. . Then it will be possible to achieve significant success.

James Joyce said that he wrote "Ulysses" in eighteen different styles. A great literary and artistic style in every chapter! It embodies the most characteristic social, cultural, historical and human aspects of the events. You will notice that the style has turned into a very unique and meaningful poetry, and it constantly captivates you. The Uzbek language had the task of creating these eighteen different styles of European literature. This is possible only if the translation strategy and technique are defined correctly.

Of course, as Professor Abduzohur said, in order to directly improve the practice of artistic translation, first of all, it is necessary to update the textbooks and manuals related to this field. For this, perhaps, it will be necessary to establish a methodological council of translation scholars who can read and give recommendations before publishing manuals related to this field. The reason is that instead of criticizing the manual published with hard work and money after it is published, it would be appropriate for the development of the education system to review and point out the errors and shortcomings before the publication. A. Abduazizov: — Not only an excellent textbook on the theory and practice of translation, but also artistic, scientific-technical, office work style manuals, bi-, tri- and multilingual guides for the training of modern translators It is required to create horses. Without underestimating the useful aspects of the English-Uzbek, German-Uzbek, French-Uzbek dictionaries published so far, it should be said that these dictionaries do not yet satisfy the needs of translators. Now there is a need for large annotated thesauruses and encyclopedias, and it is even necessary to think about preparing an annotated dictionary on the practice of translation theory. After all, many issues related to the theory and practice of translation have not been resolved clearly enough. In particular, why and in what cases the order of words are changed or replaced, words are added or omitted in translation, and all of them are called transformations (lexical, grammatical and stylistic) in translation. naming is not well studied. It is known that translation is "twinned" with comparative linguistics. However, it is impossible to study its relations with pragmatics, cognitive linguistics, psycholinguistics and semiotics without independent scientific research of grammatical, lexical and stylistic problems of translation. According to Roman Jakobson, a famous linguist and translator, there are three types of rendering a sign in one language with a sign in another language: the first is to translate a sign in the language of the work being translated using another sign or to give it another name; the second is the translation of semiotic symbols from one language to another; third, semiotic intersystem translation: to be able to convey language signs with music, dance, film, painting. We are still far from studying such translation problems. A deeper study of foreign translation studies is very useful for aspiring translators. Well-known scientists John Catford's or Eugene Naida's books on the theory of translation have not lost their scientific importance yet. It is necessary to

teach students to analyze such works in seminar classes. For example, it is superfluous to talk about the analysis of a translated work without studying the theory of translation in depth. It is gratifying that the number of translators has increased, but we need to think about the quality of translations. Translated books are published not only in Tashkent, but also in the regions. However, who is reading and editing these translations, who is guaranteeing that the translation meets the requirements. These translations are translated not only from Russian, but also from other foreign languages. There are expert translators who can translate from Russian to Uzbek. Sometimes they also review English translations and even dissertations, saying that it is now necessary to refrain from such work. What can someone who does not know the language of the translated work say about it! In any case, it is useful if a work translated from one language is reviewed by an expert who knows that language. You should not rush to publish a translated work that has not been reviewed by an expert or translator.

In conclusion, it can be said that linguistic and cultural aspects play an important role in communication processes and in the transfer of information and ideas from one medium to another, and everyone should consider these aspects and deal with them in translation, writing and speaking situations. In some cases, there are no errors or confusions that cause the dissatisfaction of the reader or the listener and the non-acceptance of the material delivered to him, or in other cases it leads to unpleasant results. In general, a translator cannot achieve results without knowledge and skills related to language and culture. It is natural. But the main thing we should pay attention to is the training of qualified specialists-interpreters. Because the concept of culture changes as society develops. So the concept of language and culture is constantly updated. This, in turn, affects fiction as well as other fields. There is a literary work that is definitely in demand and need to be translated. Therefore, in order to ensure that our translation schools find a worthy place in the future, we need to support translators and create conditions for them to thoroughly acquire both theoretical and practical knowledge.

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