



SOME GENERAL AND SPECIAL CASES IN THE ART OF TRANSLATION

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Article history:	Abstract:
Received: 8 th January 2024 Accepted: 6 th March 2024	This article discusses linguistic problems of translation, written and oral translation, interlingual differences and translation (terms of kinship), linguistic and non-linguistic problems of translation, comparative grammar and comparative methodology, gender category in translation, types and types of translation, areas and genres are discussed. talk about lines
Keywords: translation studies, terminology, language problems, bilingualism, oral translation, national color.	

INTRODUCTION. Adoption of the Law "On Education" and the "National Program of Personnel Training" in our republic placed a great responsibility on higher educational institutions that prepare specialists who meet the requirements of the time. In the teaching of the science of "translation studies", it is necessary to apply its unique teaching methods, to choose the methodological directions of didactic design in the explanation of the topics that correspond to the requirements of the time, and thus to teach students to think freely. Implementation of the elements of lim technology is the demand of the times[1].

"Translation studies" is considered a major specialty among the disciplines, and the conditions that determine the quality of education related to the educational process are as follows: teaching at a high scientific-pedagogical level, reading problem lectures, conducting lessons in the form of questions and answers. or the use of brainstorming, interactive, presentation, pinboard methods of pedagogical technologies, putting in front of them problems that encourage and think about the listeners, demand, individual work with the listeners, engaging in free communication, scientific research[2].

LITERATURE REVIEW. Bilingualism in the history of translation. Bilingual writers and translators. The development of translation in the 12th to 17th centuries. Saifi Saroyi, Alisher Navoi, Mirzo Babur translation skills, translations of their works and translation of that time. Translation of religious literature XVII century Khorezm school of translation. Agahi translation activity. Tashkent translation school[3]. Almai's translation skill, translation of the Soviet period. Translation of the period before and after independence . Indirect and direct translations. Translations of Eastern masterpieces into Western languages and, conversely, copies of Western royal works translated into Uzbek. Re-translations. Translation of the 21st century . Translated works and

modern translators published in "World Literature", "Sharq tyzni", "Literature and Art of Uzbekistan" newspapers and magazines. Formation of translation studies as a science in Uzbekistan. G'. Contributions of Salomov., J. Sharipov., N. Komilov., K. Musayev., IG'ofurov to the development of the science of translation studies. The meaning of the word "translation". Synonyms of translation[4].

Linguistic problems of translation, translation and interpretation, interlinguistic differences and translation (kinship terms), linguistic and non-linguistic problems of translation, comparative grammar and comparative methodology, gender category in translation, types and types of translation, division by fields and genres Free , accurate, creative,[5] literal and sarcastic translations, specific features of the translation of phraseology: analysis of the translation of proverbs, proverbs and idioms, translation from distant and near languages, the concept of false equivalence in translation, translation and national color, national characteristics in translation reflection of words, functional styles in translation, layers of style, complexities of scientific translation, terminology and translation, types, genres and styles of artistic translation, translation of socio-political texts[6].

RESEARCH METHODOLOGY. In the art of translation, from the beginning of translation from one language to another until now, two trends prevail, and the debate between their supporters continues. The first trend is free translation[25]. The second trend is accurate and correct translation. In free translation, the translator changes the work he is translating at his own will, sometimes even adds new chapters, shortens or expands the plots. In such a translation, there are cases of changing the name of the work. Cases of free translation are frequent in the history of translation. In our opinion, the concepts of "free" and "creative" translation should be distinguished from each other. Creative translation means a scientifically accurate and



artistic alternative translation, that is, it means giving the spirit, meaning, and images of the work in full. The free translation trend has never been more dominant[7]. Ancient translators had great respect for the original work and the author who created it. They tried to translate the meaning and structure, plot and composition, characters and images of the original work[26]. Artistically translated works of high quality have reached us over time and centuries, keeping their value. One of the common features of translations before the 19th century is that most of the translators were poets and writers, and they also translated artistic, historical and philosophical works. It should also be noted that the authors of original historical works themselves were often poets or writers. Translators did not specialize in a specific field or certain genres as they do now[9]. The writer who translated the story also translated historical works and philosophical books. Until the 19th century, no publishing house or any organization in the territory of Uzbekistan planned and published translation works based on the needs and demands of the people[8].

Often translators themselves select works. On their own initiative, sometimes books were translated at the request of certain rulers, begs or priests. Translations were distributed in manuscript form, with some changes made by scribes as they copied them. Therefore, there is diversity in manuscript copies of translated works. In old translations, some scientific, medical, philosophical works, even dictionaries were given in verse[10].

We often meet this situation in the translation of historical works. Since there were no works on the theory of translation until the 19th century, there was no attempt to generalize the experiences of translation, to eliminate defects[11]. Don't write down information about the translators, even in some works their names are not mentioned. These create a number of difficulties in creating a history of translation and showing the creative activity of translators[12].

ANALYSIS AND RESULTS. Many of the translators lived in a difficult situation, as they say, "poor". Most translators are working class people. They have not found those who reward and support their hard work and hard work[13]. Hard-working translators always work diligently to leave a monument for the people and the culture of the people. Those who did some "patrons" commissioned translators to translate religious-legendary works in order to realize their goals. Many translators lived with the people and spent all their energy and talents to make their spiritual life meaningful[14].

If we compare the literary translation of the 19th century with the modern translations, we see that there is a huge difference. This difference is noticeable [27], firstly, in terms of style and method, and secondly, the great changes that took place in the Uzbek literary language after the 19th century also affected the art of translation. The Uzbek language, enriched with new words, terms and phrases, made it possible to translate any scientifically deep and artistically perfect works. There were two different trends in translation practice before the 19th century. The first direction is to translate the works in a complicated way, that is, with long sentences, Arabic and Persian words that are difficult for people to understand, fancy phrases, and the second is short and clear. It is to translate in sentences, in the lively language of the people, in a simple style[15]. Usually, in translated poetry, the weight and rhyme scheme are preserved exactly as they were in the original. One of the main features of the history of Uzbek translation is that many major and fundamental works from Arabic and Persian languages have been completely, accurately and correctly translated. Our hard-working translators, who made a living by honest work, introduced the Uzbek people to the works included in the treasure of world literature and made their proper contribution to strengthening the cultural and literary relations between the peoples. Translations up to the 19th century had some peculiarities[28].

It is known that in the old days the names of the books were written in Arabic. This was a tradition among Muslim nations. For example, the philosophical and moral works of the Persian-Tajik poet Nasir Khisrav (1004-1088/89) were called "Jomeul-hikmatayn" (The sum of two wisdoms), "Vajhi din" (Religious proofs). The famous works of the great Azerbaijani poet Nizami Ganjavi (1121-1203) were called "Khamasa" (Five) and "Makhzanul-asror" (Treasure of Secrets). The names of the great poet Navoi's literary, historical and scientific works are also in Arabic. For example: "Khamasa" (Five), "Hayratul-Abror" (Awe of the Good), "Mezonul-Awzon" (Measure of Weights), "Mahbubul-Qulub" (Beloved by Hearts), "Hazayi-nul-Maani" (Treasure of Meanings), "Saba'i Sayyor" (Seven Planets or Seven Wanderers) and others. We see the same situation in the 19th century. For example,[16] Ogahi gave Arabic names to some of his works, such as "Tawizul-ashiqin" (Amulets of Lovers), "Firdavsul-Iqbal" (Iqbal's Garden). In the translation into Uzbek, the names of the books have not been changed, and the original Arabic form has been preserved. For example, historical and philosophical books: "Ravzatus-Safo", "Tazkiratul-



Avliya" and so on. In addition, the names of the works are given either with the construction of the Tajik isofa or in the form of a determiner-definite. For example, "Tarjimai "Saloti Mas'udi", "Tarjimai history "Shamsulmaarif", "Tarjimai "Nafahotul-uns" or "Tarihi "Sayful-akhbar" translation", "Ajo-yibul-osor" translation", "Mirotul-koinot" " translation"; literary works: translation of "Makhzanul-asrar" (the work of Nizami), translation of "Mahbulqulub" (the work of Mumtaz), "Tarjimai "Badoeul-vaqoe"i Wasify", translation of "Alf layla va layla" and so on. Works with Persian titles are sometimes left alone[17].

For example, "Haft Paykar" translation (Nizami's work, Ogahi's translation), "Haft Kishvar" translation (Amir Khusrov's work, Mullah Bobojan Sanai's translation), "Chil Hadith" translation, etc. We have mentioned the cases where the names of the translation books are sometimes completely changed and given a new name[18]. For example, Navoi translated Jami's work "Nafahotul-uns", added new chapters to it and named it "Nasayimul-muhabbat". For each translated work, the translator often wrote a preface, in which the traditional praise was written (usually they included verses from the "Quran"), followed by the name of the work being translated, the author, it is stated why the work is being translated and on whose behalf or initiative it is being translated[19]. Often, the translator dedicates his book to his mentor, and then translates the author's "introduction", sometimes abbreviated. Sometimes translators give an introduction, depending on the genre of the work, either in prose or verse. For example, when Navoi translated "Chil hadith", he wrote the beginning of the word with verse. While translating Mirkhond's work "Ravzatus-safo", Munis also wrote the beginning of the words, and ended part of it with verse and part with prose[20].

Sometimes the translator does not write a preface to this century, but at the end of the book he writes a "khotima" in which he gives brief information about his name, the name of the scribe, and the years of writing. At the beginning, some important facts about the biography of the translator can be found. Translators complain about their hard lot in the introduction[21]. For example, let's look at the beginning of the words written by Raji in the translation of the work "Ravzatus-safa": "I am a real badastgir, that is, Muhammad Yusuf mulaqqab bil-Raji bin Qazi Khojamberdi Khorezmi, I came in one afta, outside the circle of attention and Ishtihar After stating that he lost his career, the world is in a bad state due to the attack of the Hawadis, and his work is in trouble

and suffering...,[29] he asks them to forgive him if he made a mistake[22].

In the prefaces of some translated works, hymns are written in the name of the khans and their ministers, especially there are overly flattering praises and hymns about Khorezm Khan Muhammad Rahim Khan[23]. At the end of the translated works, sometimes a brief history of the translation of the same work and in what year it was overthrown is described in verse. For example, Ogahi, who translated Jami's work "Yusuf and Zulaikha", writes at the end of the book: This rare copy is farkhanda anjom, Mubarak saat ichra found anjom, yil hijridin erdi bekamu bish, One thousand two hundred and eighty five. The prefaces of the translators gave them a great opportunity to express their attitude towards the work they were translating, and in this way to promote the creativity of the author of the work[24].

CONCLUSION/RECOMMENDATIONS.

The conclusion is that translation is a type of literary work that consists in re-creating a text in one language in another language. Translation is the most important form of international communication. Depending on the nature of the original and restored text, it is divided into artistic translation, scientific translation and other types. Depending on the way the original is represented, it can have the form of tafsir, translation, and commentary. Translation arose in ancient times due to the need for communication between people of different tribes. This type of spoken language, called Tilmokhlik, is still preserved today.

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