

SOME FEATURES OF THE THEORY OF TRANSLATION OF TAJIK LITERATURE OF THE TWENTIETH CENTURY

Kuchkorov Khoshimjon Khasanzoda*

*Teacher,

Department of Uzbek Literary Studies,
Chirchik State Pedagogical Institute of Tashkent Region,
UZBEKISTAN

Email id: quchqorovhoshimjon@gmail.com

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ABSTRACT

This article discusses some features of the theory of translation of Tajik literature in the twentieth century, the position of literary translation, the relationship between the theory and practice of translation. Also, some features of literary translation, professional skills of translators, difficulties of professional translation were discussed. In this respect, literary translation is similar to the original literature, but it is also different. Original literature belongs to one nation, but literary translation belongs to two nations - both the nation of the author and the nation of the translator.

KEYWORDS: *Translation Theory, Literature, Literary Translation, Language, Translator, Text, Professional Translation Skills, Translation Studies.*

INTRODUCTION

The theory of translation is the science of linguistics, which considers translation as a creative activity in language, as an interlingual form of the original text and the text of the translation. The focus is on different translations, regardless of genre (artistic, scientific, technical, socio-political) and genre (written and oral).

In the years 1973-1975 the emergence of the works of A.D. Schweizer "Translation and Linguistics" (1973), V.N. Komissarov "Speech on translation (1973), Ya.I. Retsker, Theory of Translation and Translation Practice (1974), L.S. Barkhudarov's "Language and Translation" (1975) established the leading role of Soviet scientists in this new science.

These works provide theoretical evidence for many translation problems, offer several models that reflect different aspects of the translation process, define the subject and tasks of translation theory, but this analysis is very important in all cases, even in the case of translation. Without paying attention to the linguistic means used by the translator for the completeness of the translation, it is impossible to speak of a single artistic effect on the aesthetic equation, because the content cannot exist on its own. Without learning the language and style of the writer, it is impossible to say anything about the skills of a translator from the functional point of view without analyzing his searches and comparing them with the original text.

Of course, the analysis of literary translation also includes other non-linguistic, aesthetic and important and special aspects, which are very important for this genre. Therefore, publications devoted to literary translation distinguish two aspects: literary criticism and linguistics.

Literary theory of translation considers literary translation as a special literary activity, as a kind of original artistic creation. At the heart of the literary theory of translation is the question of the artistic and aesthetic relationship between the original text and the text of the translation, a complete reflection of the author's individual style, creative interpretation and individual style of the translator. In addition, the relationship of translation methods with the aesthetic point of view of the period studies the literary process, that is, considers the translation method as a reflection of a certain stage in the development of translation.

There are several definitions of translation. The founder of the linguistic theory of translation A.V. Fyodorov considers the translated text to be the subject of debate. "The task of translation theory is to control the laws of correspondence between the original text and the translation, to summarize the existing scientific conclusions on specific cases of translation and to assist in the practice of translation" (Fedorov A.V. *Osnovy obshche teorii perevoda*. p.21).

Thus, A.V. Fyodorov focuses on distinguishing and analyzing the compatibility between the elements of the two languages.

Representatives of the process of structural linguistics - I.I. Revzin and V.Yu. Rosensweig considers the process of translation itself, in which the transition from one system of signs to another takes place, the subject of discussion of the theory of translation (Revzin II, Rosenzweig V.Y. *Basics of general and machine translation*. - Moscow, 1967, p. 21) . This idea was supported by L.S. Barkhudarov also supports (Barkhudarov L.S. *Language and translation. Questions of general and private translation theory*. - Moscow, 1975, p.6).

A third group of scholars (A.D. Schweizer, V.N. Komissarov, Y.I. Retsker) considers both the process of translation and its results to be the subject of translation criticism. According to A.D. Schweitzer (1973, p. 14), the task of translation theory is to determine and establish the mechanism of the translation process, a set of factors that influence the translation to reach a decision, the logic of which draws conclusions and reveals systematic differences between languages in practice.

An artistic translation is a kind of artistic creation, an interpretation of the unity of form and content of a work of art from one language to another, revealing the aesthetic influence of the original work on another language. Literary translation has a high status in the development of civilization, and the development of civilization also contributes to its development, that is, translation and historical conditions are intertwined. Hence, translation in general and literary translation in particular have a long history. Literary translation differs from other types of art, first of all, by means of expression, if the means of expression of music - melody, architecture and sculpture - form and design, painting - shades of color, then artistic translation is expressed through language. In this respect, literary translation is similar to the original literature, but it is also different. Original literature belongs to one nation, but literary translation belongs to two nations - both the nation of the author and the nation of the translator. The laws of the development of literary translation are studied in its theory and critique of literary translation. Literary translation has been the subject of extensive research since the mid-20th century. As a

result, the science of translation emerged, which is known as "translation studies", "translatology", "translation theory" and so on.

It is difficult to determine the history of the origin of literary translation. Apparently, literary translation came into being at the same time as the literature of two multilingual peoples.

For example, according to one of the Tajik astrologers and translators, Fazli Abu Sahl (d. 815), Alexander the Great was very interested in the translation: the one who found pleasure in copying "set everyone on fire." among the translated books was the Avesta. During the Sasanian period, the Avesta was translated and interpreted into Middle Persian (Pahlavi), which was called Zand. This can be considered the first translation in the history of Persian-Tajik literature. The Arab scholar Ibn Nadim (d. 1000) discussed the state of translation up to the 10th century in several chapters of his *Al-Fahrist*. Ibn Nadim mentions dozens of translators of those times, each of whom knew three or four languages well and was a factor in science.

One of the most famous translators of that period was Ruzbeh Dodweh, who after the conversion to Islam he called himself Abdullah ibn Muqaffa. He translated almost all Pahlavi works into Arabic and made a valuable contribution to the publication of literary works of the Iranian people. The names and texts of several Pahlavi works, the originals of which have been lost, have survived to the present day thanks to Ibn Muqaffa's translations.

It is known that the literature of any nation, including the Tajik literature, can not develop without a connection with the literature of distant peoples. Myriad threads of literary relations from ancient times have strongly connected our literature with the literature of the peoples of neighboring countries. One of the strong threads of this relationship is translation. For example, the *Panchataptra* has been repeatedly translated into Persian and other languages.

In the Persian-Tajik literature, along with the translation of works from Eastern languages, there were gradually translations from European languages, which were mainly historical books. At the beginning of the 18th century, translation from Persian into other languages and from European languages into Persian flourished. It was at the beginning of the 19th century in Central Asia that translations of works by many European writers were published. However, most of these translations were done in Iran. On December 28, 1851, an institution called "Darulfunun" was established in Tehran, the staff of which was also engaged in the issue of literary translation. The institution published 162 books in a short period of time, most of which were literary translations. At the same time in Persian "Robinson Crusoe" by D. Deyobo, "Zhgal Blaz" by A. Lesage, Bernarden de San Pierre's "Hindu Hut", F.Fenelon' "Telemac", Moliere's plays, "The Count of Monte Cristo", and Alexandre Dumas's "Three Musketeers," a few stories by L.N. Tolstoy, I.A. Krylov's parables and others were translated. The Tajik intelligentsia has benefited from these translations.

In 1909 A. Shakuri prepared a reading book for the second grade called "Jome-ul-hikayat" in which for the first time the translation of some stories of L. Tolstoy ("Altar and Glass", "Raven and Fox", etc.). Then in 1912 in the other. "Bukhara Sharif" has translated several more stories by L. Tolstoy published: "Elijah", "God or Satan?", "God sees the truth, but does not quickly discover", "Does man really need arable land?" and so on. The work of translation, including literary translation, gained momentum, especially after the revolution. First literary translations were published in the Tajik State Publishing House (founded in 1925). From 1926 to 1936, the

publishing house published 10 titles of translated works of art, including works by L. Tolstoy (the story "Polikushk", translated by A. Bektash, 1935), I. C. Turgenev (story "Mumu" translated by Faridun, 1936), A. P. Chekhov ("Stories", translated by J. Ikromi, 1936) and others. After that, artistic translation began to develop. Sadriddin Ayni with the translation of the novel by F. Duchenne "The Moon" contributed to the development of literary translation. Translations of S. Ulugzoda (Voinich's "The Bee"; second published under the name "Gurmagas" in 1982; R. Jalil, M. Qanoat (poetry of V. Mayakovsky), F. Muhammadiev (works of Ch. Aitmatov) and others have become bright pages in our literature. A group of writers such as Sobir, whose main occupation was literary translation, also translated works of Tajik poets and writers into Russian, the languages of the peoples of the former Soviet Union and abroad.

Many Western and Russian scholars and writers have commented on the theory of translation. B. G. Belinskiy, I. S. Turgenev, N. G. Chernishovskiy, H. A. Dobrolyubov made a great contribution to the development of the theory of translation.

The study of the history, theory and practice of literary translation in Tajikistan began mainly during the Soviet era. Sadriddin Aini's contribution in this regard is very big. Literary critics M. Shukurov, H. Shodikulov, 3. Mullojanova (and other translators H. Ahrori, R. Hashim, E. Mullokanov and others have written many articles on various issues of literary translation.

In the former Soviet Union, much attention was paid to the translation and publication of works by writers of the country and foreign writers, which, according to UNESCO in 1977, took first place in terms of the number of translated works (6937 copies).

Thus, translating or translating foreign works from one language to another requires skill, linguistics, skills and worldview. Translation is a very important responsibility. The translator must first have a thorough knowledge of the original language and also a good knowledge of the target language. A translator who does not know the original language knows how the legality of the language is preserved in his translations. One of the other duties of a translator is to avoid translating word-for-word (word-for-word) translation, which reduces both the meaning of the original text and the language of expression. Translators who translate word for word, they also bring destruction to the language.

In our opinion, the intellectual power of the translator should be on a par with the intellectual strength of the owner of the work. The translator must also have approximately the same level of knowledge and awareness of both languages. While such features are not found in translators, their translation work gradually interferes with the language.

Translation originated as a separate activity in ancient times, long before the advent of the script, when the first contacts were established between multilingual tribes. There is no accurate information on the development of this sector in ancient times.

The emergence of professional translators, the growing importance of translation activities can be attributed to the emergence of the first states in the ancient East and the establishment of various relations (in trade, politics, etc.) between them.

The profession of translation has always been of great importance, and today it has grown even more, because humanity has always needed communication, and communication between different nations is impossible without translation.

People's views on this profession are individual. People who have translated at least once value the profession and the work of a translator, and some equate it with knowledge of the language, meaning that if a person knows the language, he can also translate, which is a big mistake. Not everyone who can speak other languages can translate.

Like any field, translation has its own ethics. The most important principle in translation ethics is that the translator must keep all information obtained during the translation confidential, and not give any material obtained to him / her during the translation without the written permission of the owner of the material.

The translation profession, like any other profession, has its own requirements. One of its main requirements is a high level of knowledge of the language from which it is translated or translated into it. In addition, the translator must know the structure of the target languages, otherwise it will be difficult to compose sentences in the languages used. The translator must be able to quickly understand what is being said and express it in another language, and at the same time the meaning of the original statement must not be lost in the translation.

The profession of translator requires an extremely high level of linguistic skills. In many cases a single word can either improve the relationship between the parties or vice versa. Therefore, the translator must be careful in choosing the right and appropriate words when translating. At a high level, it is important to understand all the nuances of both languages of translation, to master the experience of translation with all the rules.

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