

LITERARY TRANSLATION AND CULTURE

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***Abstract:** This article is about literary translation and culture. It analyzes translation experience, quality, level, practical significance of translations, impact on students, socio-aesthetic aspects, all-round influence on the language of translation (expanding the vocabulary, filling it with new concepts, terms, terms, increasing the power of expressive and emotional impact). it opens up new frontiers, significantly activates and accelerates socio-cultural processes.*

***Key words:** translation, equivalence, complex, confusing, theory, interpretation.*

Literary translation theory is a scientific-critical study of views, perspectives, observations, colorful experiences related to the wide-ranging live practice of translation, explains the rules and principles of translation, the boundaries, norms of the scholar.

In this sense, translation theory and translation studies (just like literary theory and literary criticism) are very close and complementary concepts. Just keep in mind that translation criticism also includes translation criticism, which, if appropriate, is the linguist of translation studies and at the same time its avant-garde. Translation criticism is a very good field. He studied translation experience, quality, level, practical significance of translations, impact on students, socio-aesthetic aspects, all-round influence on the language of translation (expanding the vocabulary, filling it with new concepts, terms, terms, increasing the power of expressive and emotional impact). it opens up new frontiers, significantly activates and accelerates socio-cultural processes. Criticism of literary translation goes hand in hand with translation as well as the originality and its environment. Conducts research on the way to the enrichment of theory, the vitality of the rules and principles of translation, increases its scientific value, strengthens conscious practice, tests various concepts. It leads to theoretical innovations, warns of the

rigidity of the theory, the over-complication of the theory as it goes on in the science of Western translation studies, and in some places the false scientificization of it beyond comprehension. Translation is as difficult as all creative processes. But this means that there is no need to confuse its rules and principles, and in some cases to make an elephant out of a fly. For example, the great American scientist, translator and linguist Yu. Nida speaks of equivalence in translation, she divides it into relative (formal) and dynamic equivalences. In relative equivalence, each word is always translated with the corresponding word, the parts of speech in the original language, the units of speech are preserved as they are in the translated language. All idioms are kalkan. Deviations from the original are explained. In dynamic equivalence, however, vocabulary and grammar are adapted, trying to make the text understandable to the reader. "The author would have written like this in the language of translation" (B.H. Komissarov. General theory of translation. The problem of translation into the enlightenment of foreign students. M. 1999. pp.53-54).

The closest equivalence in translation is achieved by Yu. Nida. Nida thinks it's important. Emphasizes the similarities and differences between the two languages. Now V.V. Komissarov compares with Alimov's definition of "equivalent yavlyaetsya ravnoznachnoe sootvetstvie, kak pravilo, nezavisyashchee ot konteksta" (V.V. Alimov. Theory of translation. M. 2005 g. P. 35). Definitions in many other theoretical books are just as complex and confusing. Theorists give the impression that they are competing to make the rules of translation as confusing and thus original as possible. They think that the more complex and unique terms are used, the more scientific the theory seems to be. It is as if they have forgotten that a theory is written not for theorists, but for practitioners, to clarify processes. American translator S. Mrs. Bassnett-McGuire writes, "The translator is first and foremost a reader, he is a reader who interprets the text." (B.N. Komissarov. The above book. P.59).

The reader who interprets the text belongs primarily to the critic. The translator, too, may at first glance seem to be merely a reader, an interpreter. But

his main feature is not his reading, but his translation and, more importantly, his creativity. We are all, first and foremost, students. But learning is just the beginning. The translator creates a new text in his native language.

When the sun rises in the morning and rises above the horizon, it is reflected in the invisible environment of the ocean. The reflection of the sun in the ocean is not the same as the sun itself. But we have learned that it is the same. The reflection of the sun glistens in the waves, forming crimson colors, and billions of tiny fish dance in its gleams. There will be similarities between the language of the original text, the language of the translated text, and the difference between the sun and its reflection in the ocean. Such differences and conformities are reflected in adaptations, adequacy, equivalence, and other transformations, transpositions, and interferences. It is the task of the theory to explain and interpret the theoretical rules with more practical colorful examples without complicating them, to achieve depth in the analysis.

Of course, the rules help to organize the work, set the order, provide guidance. Translators and authors and classifiers have known this very well since ancient times. Suffice it to recall the words of the ancient Chinese sage Confucius (Kun-szi): “Do not look at anything that is not a rule! Don't hear anything out of the ordinary! What is not the rule - do not say! Don't act without rules!” (Lunyuy, XII, I). He explained the rules of life and manners as follows: “As long as your parents are alive, serve them according to the rules. When they die, hand them over to the ground as a rule. Sacrifice them according to the rule. ” “If the government follows the rule, it's easy to govern the people,” he said. It is obvious that the rule, whether in life or in the field of science and creativity, has a regulatory, defining tasks, guiding them in their implementation.

We can confidently say that the theory of literary translation was formed in the harmonious relations of good neighborliness with the theory of literature, developed its own rules, principles, concepts. At the same time, translation theory has its own independent path, its basis, a very rich school of life experiences.

Therefore, it was able to establish itself as an independent branch of science and justified itself as a living science.

Translation studies, on the other hand, has been under the constant influence of closely related disciplines such as linguistics, historiography, philosophy, psychology, and literature. Since the 1960s, art history has been included in this "allied" discipline. Within the framework of translation criticism, a wide range of topics such as translation poetics and aesthetics also emerged.

Guidelines, norms, methods, skills of the rules of literary-artistic, scientific-technical, newspaper-magazine, oral-simultaneous, machine translation, arising from practice, began to take shape. This creative-scientific process of striving for excellence in work never stops.

The emergence of translation theory and the development of its universal rules had a drastic and beneficial effect on the practice of creative translation. Even compared to the middle of the twentieth century, the quality and level of translations have risen significantly. Illiteracy in translation, translation using subtitles, translation through intermediate languages has decreased significantly. It has been universally acknowledged that all aspects and subtleties of the language of originality and translation, the degree to which they are compatible and compatible with each other, and the comparatively perfect knowledge of their contradictory, complex aspects are among the earliest conditions of modern translation.

This is also lacking for the translation of literary works. To know the treasures of poetic expression of the original and translated languages, to act as an open-minded diver who knows and imagines his work in the semantic, syntactic, stylistic worlds of words and speech structures - in the world of linguistics - to create like a sensitive artist in the field of art the main feature of the profession of translation, how he knew his responsibilities, became the foundation of his culture, the cornerstone. The conformity of the translated text to the original text and its genre and poetic features, adequacy, mutual harmony of all special and general universal requirements, principles of equivalence and interpretation,

metamorphosis of words from one language to another, colorful pragmatic observations and conclusions have all found their scientific standards. Translation is a product of reality between two languages or languages. The role of linguistics in translation theory is invaluable. In the following decades, linguistic problems in theory have been many and repeated. From this it is clear that it is difficult to step confidently in translation without linguistics. At the same time, among the linguistic problems, an in-depth and consistent study of the poetic, aesthetic, psychological, philosophical, social problems of translation, a stronger focus on translation criticism is one of the important tasks of this attractive field. Translation studies will always be attractive and effective with such aspects.

The general theory of translation deals with translation universals, which form the basis for the study of all other theories in the field. It gives information about what the translation is and how it will be. The achievements of comparative linguistics are effectively used in translation. The purpose of comparative analysis in translation is to study the general rules of the translation process.

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