

Abdulla Aripov's Individual Interpretation Of The Issue Of Translation And Translation In His Publicistic Work

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Abstract: This article analyzes and studies the opinions and practical suggestions expressed in the journalism of the Hero of Uzbekistan, People's Poet Abdulla Oripov about the literary process, in particular, translation problems.

Keywords: translation, originality, translator, meaning, skill, artistry, literalness, language, culture, literature, poetry. style

In his speech at the expanded meeting of the Republican Council for Spirituality and Enlightenment on December 22, 2023, the President of the Republic of Uzbekistan Sh. Mirziyoyev set out a number of tasks for the development of literature and art, in particular, Internet literature and translation. In particular, it was indicated that today in our country it is necessary to create an "Uzbek Culture" portal on the Internet, and to organize and ensure the continuous operation of platforms such as a literature, cinema, history, art, and folklore portal. In the last 2 years (2020-2022), about 150 books by our scientists and creators, samples of our folklore, have been published in many foreign countries, and at the same time, there are many works in the treasury of our literature that are worth showing to the world, therefore, in order to systematically organize work in this direction and establish strong cooperation with foreign publishers and translators, the heads of the Writers' Union and the Academy of Sciences, the Agency for Information and Mass Communications were tasked with developing a special program. At this conference, taking into account how laborious the art of translation is, an initiative was also put forward to establish an international award named after the great poet and translator Ogahiy to adequately encourage such hard work. [1.]

Indeed, the issue of translation and translation studies is gaining more scientific and practical importance than ever in today's globalized era, when international relations and literary contacts are reaching a new level. Therefore, one of the most urgent tasks is to continue the traditions related to translation, to further develop them in the conditions of today's modern digital technologies, and thereby widely promote Uzbek culture and art to the world.

A number of scientific studies have been carried out in world and Uzbek literary studies on translation, textbooks, manuals, monographs, and pamphlets have been created.[4] However, there are still problems related to translation that need to be solved. In particular, in today's fast-paced era, when information technologies are rapidly developing, "internet press", "internet literature" are being formed, and translation programs are being used in practice, new problems related to translation are on the agenda. Among the scientific and popular literature and research on translation, it is also scientifically and significantly important to study the opinions, suggestions, and recommendations of creators who have personally dealt with this issue, gained certain experience, and encountered various problems.

As we all know, the Hero of Uzbekistan, the Honored Poet of our people Abdulla Oripov is a great writer who made a significant contribution not only to poetry, drama, journalism, but also to the development of translation. His skillful translations of dozens of works by such great figures of world literature as Dante Alighieri, A.S. Pushkin, Lesya Ukrainka, Taras Shevchenko, Kaysin Kuliev, Makhaty Ganjavi, Yegishe Charents, Nozim Hikmat, Yenyo Khel'ton, Khalil Riza, Harivanshray Bachchan into the Uzbek language have played an important role in the development of cultural and literary ties between peoples. [3]

A. Oripov, in addition to translating works by representatives of the literature of various nations, also expressed his views and suggestions on translation-related problems and their solutions in his numerous literary and critical articles. We will talk about this below.

The issue of the authenticity of a translation is one of the most debated and controversial issues. A. Oripov, in his 1977 publicistic article titled "The Hundredth Meaning," cites the following anecdote to emphasize the importance of this: "One day in the market, someone hit Khoja Nasriddin on the shoulder with all his might.

Nasriddin looked back. Then the stranger, embarrassed, apologized: "Excuse me, I called you Toshmat." "It's okay, sometimes things like that happen," the master muttered. Nasriddin saw Toshmat in the evening, and without thinking for a long time, he went up to him and punched him with all his might. "What's the matter?" Toshmat was surprised. "Take your money, brother. A friend of yours gave it to me in the market," the master replied, and concluding from this anecdote: "I think that the task of a translator is also "Similar to Nasreddin's - in being able to convey the received blow with the same level of impact," [2] says the writer, and through this figurative expression, he was able to awaken in the reader a vivid imagination of the most delicate aspect of translation, namely how close and consistent it must be with the original.

"We have a saying, 'Whatever is in the pot, comes out in the ladle.' It is bad for a translator to put something in the pot that is not there, and it is a thousand times worse not to be able to put out what is in the pot. If the translation does not preserve the rhythm, tone, poetic lines, and style, it will completely lose its national image,"[2] says A. Oripov, thereby emphasizing the need for a translator to have a standard in his freedom and to strictly adhere to it. To prove this point, he gives an example of a funny situation that arose when the author, who translated the poem about Armenia, did not realize the subtlety of the figurative meaning of the poem "Bosh urib Yerevan darvadsiga" and translated it directly, literally, as "Boshim mil urdim Yerevan darvadsiga".[2]

The writer continues his thoughts: "How can one achieve the naturalness of poetic language in translation?" He asks, and he answers this question himself as follows: "It is impossible to give it in a literal translation. Replacing the possibilities of "another language" with the possibilities of "your own language" does not work either. Finding a third, more appropriate way is to look for an artistic alternative in the language being translated. This is the secret of creativity that is solved anew every time," [2] he says. In order to explain this idea more clearly and precisely, he recalls a story: "Bedilkhans gathered from time to time to read his poems. In such groups, one of the Bedilkhans managed to discover 99 meanings of one poem. Everyone unanimously recognized his victory. However, one night in a dream, Bedil himself appeared to him, thanked him, and told him the hundredth meaning of the poem." [2] That is, he emphasized that the quality and perfection of a translation depends on the translator's knowledge, level, and skill, as well as his ability to find and use words and phrases that convey the meaning expressed in the original text being translated from his native language.

A. Oripov's proposals to "view translation as one of the primary issues of creativity, to define specific measures for its improvement, to train young and talented translators, to expand their ranks, to prevent the publication of empty and short-lived translations, to establish an artistic council under the Writers' Union that would work impartially, select works worthy of translation, and control their quality"[3] have not lost their relevance even today.

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