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ABSTRACT: This article provides information about the role of literary translation in literary studies and translation studies, its formation as an independent science, and its relations and connections with other disciplines. Also, the concepts of equivalence and adequacy in literary translation, the portrait of a literary translator, and the relationship to the problem of untranslatability in translation are reflected.

KEY WORDS: literary translation, equivalence, adequate translation, skilled translator, translation problem.

INTRODUCTION

In the process of spiritual and intellectual maturity, reading works of art is extremely important, because reading art books serves to increase human consciousness and thinking, and to expand one's worldview. "It is impossible to achieve progress and high spirituality without books. Neither a person nor a nation has a future who does not read books. In addition, in 2015, 7 books about Harry Potter written by Joan Rowling, considered to be the gold standard of world children's literature for young readers, were translated directly from English into Uzbek. This fantasy adventure novel has not fallen from the top of the list of best-selling books for many years. Along with this, large-scale works are being carried out on the translation of Uzbek classical and modern works into world languages. In 2019, the Writers' Union of Uzbekistan held a republican conference on the topic "Issues of translation and artistic translation of the works of Navoi and Babur into foreign languages". This shows that the demand for literary translators is increasing and literary translation is more relevant than ever. The President of the Republic of Uzbekistan Shavkat Mirziyoyev, in his address to the participants of the international conference on "Urgent issues of studying and promoting Uzbek classic and modern literature at the international level", emphasized the importance of translation in our cultural life and said: "World literature in our country It should be noted that thousands and thousands of priceless works have been translated and found a place in the hearts of readers, and a unique creative school of literary translation and translation studies has been formed. It is of great importance to study and promote Uzbek classical and modern literature at the international level, to analyze (them), draw the necessary scientific and practical conclusions, and determine our future tasks."

LITERATURE METHODOLOGY

Despite the fact that translation activity has a rich history of many centuries, translation studies as an independent science was formed in the 1930s and the scientific foundations of translation theory were established. Many scientists have conducted research on translation studies, especially literary translation (J. Catford, P. Newmark, S. Bassnett, L. Venuti, G. Gachechiladze, A. Schweitzer, R. Minyar-Beloruhev, V. Komissarov, G. Salomov, Q. Musayev, Sh. Sirojiddinov, G. Odilova, etc.) and in order to solve the problems in translation studies, they tried to study it consistently and systematically. A. Popovich, an expert in the field of literary translation, says that the theory of literary translation is based on four disciplines in a narrow sense - comparative linguistics, comparative stylistics, the theory of literary comparativistics and the theory of literature. Despite the fact that

literary translation has its own theory and practice, its problems constitute a large area of research for comparativists. It is known that the main task of literary translation is to help the development of intercultural and interliterary communication. The active participation of these disciplines in the process of artistic translation creates a quality translation product.

Main part: According to some western scholars, there is a close connection between translation studies and semiotics. The translation scientist T. Hox said that the first thing to consider in the process of translation is that translation is the central element of linguistic activity, and for this reason, it would be more correct to connect it to semiotics. The connection of literary translation with a number of disciplines definitely affects the translation product. A common problem in practice is to confuse the concepts of adequacy and equivalence in translation. According to A.D. Schweitzer, adequacy is related to the course of the interlingual communicative act, that is, it determines the suitability of the translation process to the communicative conditions. Sh.Sirojiddinov, G.Odilova say that an adequate translation is a high level of equivalence, in which the genre-stylistic requirements of the original, all linguistic and non-linguistic (extralinguistic) factors are taken into account, and the feeling and spirit of the original is preserved to the maximum extent.

Every adequate translation is necessarily equivalent, but not every equivalent translation is adequate. According to V. Komissarov, any language sign usually embodies three types of relations, i.e. semantic, syntactic and pragmatic relations. The first one reflects the relationship between the language sign and the object it represents, the second one connects the language sign with other signs related to this system, and the third one defines the relationship between the language sign and the persons who use it in the process of communication. Thus, the language sign is distinguished by its semantic (denotative), syntactic and pragmatic meanings. According to Q. Musayev, pragmatic factors are considered a structural element of equivalence, and their re-creation creates a complete communicative compatibility of the translation with the original. As a result, the translation acquires an alternative stylistic feature, and the reader who reads it is affected by the level of impression the original owner gets from reading the work.

Translation, as a result of this process and activity, is aimed at a certain receptor, that is, a typical representative of the language culture. The act of translation pragmatically focuses on two directions. Firstly, if the translation is a complete reproduction of the original text, secondly, it is pragmatically aimed at the receiver. The degree of similarity between the original text and the translation depends on the degree of freedom the translator has in the process of adapting information from the source text, says Ye.Ogneva. The higher the translator's degree of freedom, the more the translated text will be far from the original text, and the content and form of the original text will be less reflected in the translation, as well as cause the reader to have a wrong idea about the original text. . It is known that the expression of historicity and nationality, phraseological units, special words, figurative and emotional words in translation can cause a number of difficulties for the translator. However, according to some scientists, some words and phrases are not translated in the translation.

According to the philosophy of philosopher and linguist W. Humboldt, "any translation seems like an attempt to solve an impossible task. After all, it is inevitable that every translator will fall into one of two traps by clinging too tightly to his originality or to the uniqueness of his people at the expense of the taste and language of his people. It is not only difficult to achieve something between them, but also impossible." In his opinion, sooner or later every translator will encounter a will that is impossible to translate, and this phenomenon is explained by the fact that each language is unique. Following V. Humboldt, a number of linguists such as F. Schleiermacher, E. Sepir, T. Whorf, and U.

Winter supported his theory. The pessimistic views of these scientists are reflected in the literature they wrote. If F. Schleiermacher emphasizes the impossibility of achieving ideal equivalence between languages, the American linguist and anthropologist E. Sapir writes that "due to the uniqueness of the sign system of each language, it is impossible not to lose the original meaning in the process of translation." T. Whorf stated that the impossibility of translation is not only a technical but also a philosophical problem. U. Winter compares the translator to a sculptor trying to copy and emphasizes that his work can never be the same as the original. V. Benyamin, on the other hand, admits that translation should be carried out in any case, even when it is deemed impossible, and does not lose its relevance. P. Ricker shows the advantage of using the concepts of "staying faithful to the original text or not" instead of "being translated and not being translated". He noted that "even if the translation is theoretically impossible, it can be translated in practice, but in return, suspicions will arise that the translation is not faithful to the original."

According to J. Katz, a text expressed in one language can be expressed in another language using language tools. There is no translation of a word that cannot be expressed through the means of any language. It is clear from this that an artistic translator should find an opportunity to convey the original meaning to the reader even in any complex will. In the process of translation, the translator should perform the role of both writer, poet and co-author. This complex process requires the translator to have great knowledge and skills, creative research and a deep understanding of the content of the text, as well as to preserve the creative style of the author of the work of art.

Regarding the importance of the translator preserving the author's style, G. Salomov says: "Style is the general tone and color of an artistic work, a method of image analysis, an artist's attitude to reality, a principle. At the final stage of the artistic process, these appear in the work as a feature that reflects the main aspects of the form as a whole. It is impossible to blindly turn the style into a linguistic characteristic of the work, separating it from the author's general creative expression. Image and style are closely related. Their interdependence and interdependence is based on the writer's artistic reflection of reality."

As for the personality of the literary translator, when we read a literary work, we imagine it from the point of view of the literary translator. The place in the hearts of the readers of the works of art depends on the breadth of worldview, high level and skill of the artistic translator, because the artistic translator acts as an intermediary, a bridge between the author and the reader.

CONCLUSION

One of the most important principles of artistic translation is that in translation, each sentence should be approached not separately, but as a part of the whole, and it should be considered together with other parts. For this reason, the translator should not interpret only the exact meaning of each sentence, but "work on the creation of an artistic image, the general mood, atmosphere, and description of the characters. It is important to choose the right words, syntactic structures and other elements. Solving literary translation problems is important for several reasons. First of all, it helps to preserve the cultural and literary heritage of different peoples and present their works to a global audience. In doing so, translators face many difficulties, such as preserving the tone and style of the original text, adapting it to the cultural context of the target language, remaining faithful to the original text and ensuring equivalence, and maintaining the integrity of the literary work. Solving these problems ensures the strength of intercultural communication and promotes linguistic and cultural diversity.

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