

SOME REMARKS ON THE TRANSLATION OF UZBEKI ARTISTIC WORKS INTO GERMAN LANGUAGE

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ANNOTATION: Translation is a high artistic creation. Creativity sometimes requires more research and effort than the original author. As you know, translation is done directly or indirectly. Until now, the works of representatives of Russian literature were translated directly, and the works of English, German, and French writers were translated indirectly (intermediate language) through the Russian language. The translation of Abdulla Qahhor's work "Pomegranate" is typical of such translations, and we would like to give an analysis of the translation of the work below.

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Translation – this is a high artistic creation. Even in the process of creation, it sometimes requires more research and effort compared to the original author's work. Translation is a linguistic, literary-aesthetic phenomenon, an art of words. The translator, on the other hand, is a creator. The need for communication between nations has greatly expanded translation activities. "The fact that translation is possible from languages as diverse as the world's peoples speak, but their thinking laws are the same," writes the translation scholar G. Salomov. Translation is a multifaceted, serious, and complex phenomenon. The main feature of a translator is to recreate it in another language using different means. The creative process is the art of words, which is evident to everyone [3,25].

It is known that translation can be direct or indirect. Translations made to date, for example, the works of Russian literature by Uzbek writers, are direct, while the works of English, German, and French writers are indirect (through an intermediary language) translated into Russian. In recent years, direct translations from foreign languages have also emerged. Some of our writers have even embarked on learning foreign languages for the purpose of translation [3,45].

Translation is the most challenging field of literary creativity, requiring a high level of erudition. Translation imposes equivalence (similarity), and the translated work must conform to the content of the original. This phenomenon has always been one of the main problems of translation theory and practice. The main product and quality of the translator's activity are also related to this. For the translation of a text or speech, there are generally two common cases that apply to translation from one language to another: 1. First, understanding the work designed for translation, identifying its genre, and analyzing it is necessary. This process is carried out in the target language. 2. It is necessary to find suitable expression means in the language into which the work is being translated. These include literary words, phrases, grammatical forms [3,65].

It is known that translation plays an active role in establishing and developing friendly relations and cooperation among peoples in our country. Translation is not only a means of communication but also a powerful tool for expanding its specific linguistic and terminological range. Especially in the present era, when intercultural, multidirectional, mutual, and comprehensive relations are intensifying, it is difficult to imagine the progress of many national cultures without translation [3,20].

Translation is considered the spiritual connection between nations. Because it conveys the cultural wealth, long-standing traditions, and values of one people to another, even without

mixing customs, religious beliefs, and differences in worldview. In the era when intercultural and literary relations are intensifying between the West and the East, translation plays a crucial role. One example: the translation of Eastern literary works into European languages has a long history. The interest of European peoples in Eastern culture began in the 9th century. During this time, European countries were far ahead of Eastern countries in terms of culture and economy. Therefore, many seekers of knowledge from Europe went to cities like Damascus, Cairo, and Bukhara, learned the Arabic language, and mastered the basics of science and art in madrasas [9,103].

In our Republic, translations from English, German, and French literature are finding their echo in separate research. Literary translation is an integral part of literature, and it plays an important role in the development of literary and artistic relations between peoples. In the 1980s, direct translation works from European literature were started. Shakespeare's tragedies from English were published in the translation of J. Kamol, Henrik Hain's novel "Germany" in the translation of Abdulla Sher, and the poems of German poets in the translation of Sadriddin Salimov were published and delivered to a wide readership [9,24].

Tur, jo'xoringga qara! Uni ko'r, mushuk tegdi. Xotin turayotib baralla yig'lab yubordi [9,201].

«Steh auf, sammle die Körner ein, schau, die Katze hat sie schon angeschnuppert [10,201].»

"Stand up, gather the grains, look, the cat has already sniffed them [10,201]."

"Look at the squirrel! In the caption, the German translation 'sammle die Körner ein' was provided by the translator, undoubtedly implying to gather the grains, i.e., 'sammle die Körner ein' means collect the grains." "In our view, even if the author were to say, 'Steh auf, schau die Körner, die Katze hat sie schon angeschnuppert,' it would still be appropriate. Because the German word 'schauen' corresponds correctly to the 6th meaning of the word 'qaramoq' in the Uzbek explanatory dictionary. That is, in our opinion, when the author uses 'qara' in this sentence, he doesn't mean just to look, but rather to lift the fallen bride, gather the fallen grain, or pick up the fallen wool, etc., which implies actions like gathering, picking up, and cleaning. Therefore, providing the translation with the word 'schauen' would also be suitable in this context."

In the Uzbek language, the word "qaramoq" corresponds to the 6th meaning in the explanatory dictionary, which is as follows:

6. to be busy with work, education, or upbringing of someone or something; to engage; to attend to; to look after; to take care of; to nurture. To look after cattle. To look after the horses. To bring up a child. - Look, you are driving two cars by yourself. A.Qahhor, Years. Now, take care of your work, my child...S.Siyoev, Yorug'lik.

In the German language, the word "schauen" corresponds to the 6th meaning in the explanatory dictionary, which is as follows:

6. to look at someone/something (from time to time) and take care of someone/something: In the holidays, our neighbor looks after our flowers; Could you please check on the children to see if they need anything else? Translation: to look at someone/something (Southern Austria); to look at someone/something (CH-Switzerland) from time to time; to take care of someone/something (11); to be concerned about someone/something: in the evening, our neighbor looks at our flowers; to take care of the children, they may need something else.

So, both "**qaramoq**" in Uzbek and "**schauen**" in German can be understood as looking after or taking care of someone or something in certain contexts.

In the Uzbek language, "Jo'xori" is defined as follows in the explanatory dictionary:

Jo'xori[5,124] - The general name for a group of annual herbaceous plants (including the nightshade and black nightshade) and their fruits. To gather jo'xori. To dry jo'xori. - My son, come, gather jo'xori and eat them with yogurt. SH.Rashidov, G'oliblar.

According to this definition, "jo'xori" refers to a family of annual herbaceous plants, including nightshades and black nightshades. This text emphasizes the botanical nature of "jo'xori" and its relationship to the fruits of these plants. It is important to note that "jo'xori" is a specific term used in Uzbek to describe this particular group of plants and their fruits.

o'xori[5,124] - A type of cereal that grows very tall and has large, yellow grains (juda baland bo'yli va yirik, sarg'ish donalari bo'lgan don turi). 2. the grains of this plant (especially as food) – bu o'simlikning doni (ozuqa sifatida iste'mol qilinadi). Here, we can notice an interesting point related to the translation. In the German translation of the text, the word "jo'xori" is translated as "Mais," which means "corn" or "maize" in English. We believe that the translator may have used the term "Maiskörner" (corn kernels) instead of "Jo'xori" to make the translation more precise. In our opinion, if the translator had used the term "Sorghumhirsen" (sorghum grains) instead of "Maiskörner," the translation would have been even more accurate, as this word directly corresponds to the Uzbek word "jo'xori" in terms of the type of plant referred to in the text, which is a specific type of grain plant.

In Uzbek: Go'ja [5,365] - O'g'ir (keli)da tuyib oqlangan jo'xori (oq jo'xori)dan tayyorlangan suyuq ovqat. Xotinlar uch-to'rt joyga davra bo'lib o'tirishib, go'ja ichishardi. S.Zunnunova, Olov. Qulmurod qozondagi go'ja oshiga ikki kosa qatiq qo'shdi. S.Ayniy, Qullar.

English Translation: Go'ja [5,365] - A cold dish prepared from dried and ground sorghum (white sorghum). Wives used to make and serve go'ja in three to four places. S.Zunnunova, Olov. Qulmurod added sour milk to the go'ja dish in his bowl at Qulmurod's. S.Ayniy, Qullar.

Based on the provided definitions, we can understand "go'ja" as a cold dish made from dried and ground sorghum, particularly white sorghum. It was customarily prepared and served by wives in several locations. Additionally, the example mentions someone named Qulmurod adding sour milk to their bowl of go'ja.

In the English translation, we've retained the Uzbek word "go'ja" and provided explanations in parentheses to clarify its meaning. This should help convey the concept accurately to English readers while preserving the cultural context.

In summary, translation is one of the most challenging aspects of creative writing, as it requires a deep understanding and mastery of the source language to convey equivalence in meaning. Translation demands fidelity to the original while ensuring that the translated text aligns with the cultural and contextual nuances of the target language.

Abdulla Qaxxor's translation of "Anor" in his New York Times bestselling novel serves as an example of the importance of maintaining fidelity to the original meaning. It highlights that any national or cultural words should retain their equivalents in translation, accompanied by explanations or context if needed. This approach ensures that the translation remains more comprehensible and engaging to readers while preserving the cultural significance of the text.

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