

# English-Uzbek Translation Process in Modern Community

Saodat Sharipovna Zuparova  
Chirchik State Pedagogical University

**Abstract:** The art of translation is a difficult and at the same time an honorable job. To translate a work of art, one must be a poet-writer, and he must also have a second talent - the ability to translate. One of the most important conditions is that the translator is not only fluent in his native language, but also very fluent in the language of the work being translated, and quickly recognizes their subtleties. The translator must be a person with a wide range of general knowledge, rich life experience, and an advanced culture. The translator must know the life and living conditions of the people he is translating from.

**Keywords:** translation rules, simultaneous translation, scientific significance, language tool, meaning, terms, translation image.

## Introduction

The basic rules and principles of translation were first defined by the famous literary critic VG Belinsky and later improved by other translation scholars. The scientific basis of the theory of translation, the great scientific significance of the famous scientist-translator, academician I.Yu. Krachkovskiy, Professor E.E. Bertels, M. Morozov, A. Fedorov, N. In the works of Baskakov et al. Even among scholars who have generally accepted the theory of translation, there are some views on its content, nature, and direction. Various views on this subject are reflected in articles, scientific collections and textbooks. Professor A. Reformatsky said that "as long as there are different languages, translation is necessary and will remain necessary, so its role will continue to grow."

But Professor A. In this article, Reformatsky argued that translation theory is not a special science, but an object of study in linguistics. The scientist A. Fedorov, in his book "Introduction to the Theory of Translation", denied this view and came up with the scientific idea that the theory of translation is a special discipline studied in the field of linguistics.

In addition to the fact that the theory of translation is inextricably linked with literary criticism and linguistics, it is related to such linguistic disciplines as grammar, lexicology, speech culture, language history, stylistics, and forms the scientific methodological basis of translation theory. Thousands of years ago, our great scholars Ibn Ruid, Ahmad Fargani, Marwazi, al-Beruni and other such ancestors created worldfamous original works and were engaged in translation.

Nowadays largely due to globalization the large number authors works in various languages and on various topics are becoming available to the world. Therefore, the problem of fiction translation is very relevant at the moment. This problem has always occupied a special place in the problems of translation studies, since it includes many controversial features that need to be paid attention to.

In the work course, various scientific articles and publications were analyzed, on the basis of which it was possible to compile a certain classification of the main difficulties of translating fiction texts, as well as to give methods and ways of solving problems that arise during translation.

One of the main problems that can be encountered translating fiction texts is the choice: to convey the content verbatim or to make the meaning the main aspect, moving away from the accuracy of the original and using other methods to preserve the artistic features of the text. The meaning in translation is the most important text component, since the main task of the translator is to convey correctly the author's thoughts to readers, therefore, literal translation in fiction works, to put it mildly, is not appropriate. Another problem is the adaptation of wordplay, which is not always possible to convey accurately into Russian due to the peculiarities of the original language and culture. As an example, we can consider an excerpt from the novel "Good Omens" by Terry Pratchett and Neil Gaiman. The wordplay in this example is based on ambiguity. "He suspected that Crowley was from the Mafia, or the underworld, although he would have been surprised how right he nearly was." [4, p. 235] the word "underworld" has two meanings and can be translated into Russian like "преисподняя" and "преступный мир". The character of the book believes that the man in black is a native

of the mafia or the underworld. However, he is actually a demon from the underworld. There are many such examples, and the translator needs to pay special attention to stable expressions. The language is very changeable, new words and phrases appear, which are reflected in modern art works. The translator needs to study all the nuances, including slang, in order to most accurately convey the semantic, emotional and artistic content of the text. Much of the translation depends on the translator himself, his abilities and his own adaptation and the text perception. In final qualifying work, A.G. Yelkina examines this problem by comparing the translation of the Harry Potter series of books authored by J.K. Rowling by two translators - M. Spivak and I. Oransky. The author of the work leads to the conclusion that the translators had a different interpretation of the novel main character, which led to the different portrait characteristics creation of the same hero.

It is quite a difficult task to compile uniform recommendations to translators, since in a work of fiction each speech unit has a special character and, accordingly, a special approach to translation

A possible way to solve these problems, in my opinion, may be a more in-depth study by the translator of the culture peculiarities, the suitable dictionaries use regarding the aspect of the work writing date, historical events, the life of the author, etc., based on current dictionaries of synonyms and stable phrases and turns of speech.

As the analysis result and research of the problem, the following conclusions can be drawn: the primary task of the translator is to convey the meaning that the author himself has invested in the work. When translating, it is important to understand how the author feels his work and sees his characters, and try to convey this most accurately. The translator needs to pay special attention to stable expressions, speech turns, wordplay, phraseological units, trying to find the equivalent as accurately as possible and preserve the meaning embedded by the writer.

It is known from history that the Ma'mun Academy -the School of Oriental Translation in Dor ul-Hikma. Arabic, Persian, Indian, Jewish, Turkish, and Greek scholars worked together, and their translation work was supervised by scholars from Central Asia. Thanks to the efforts of this school of Oriental translation, samples of ancient culture were translated into Arabic and reached us through the famous Fergana translations throughout the East.

Our compatriot, who knew several languages, the great Beruni translated several books from Hindi into Arabic. His goal was to call his people to science, culture, enlightenment, to acquaint the bird with the masterpieces of the peoples. Munis, Haydar Khorezmi, Ogahi, Oybek, Shaykhzoda, G. Gulom, Mirtemir and other great poets were poets and translators. In the Uzbek Explanatory Dictionary, the word "translation" is defined as "a text translated from one language to another." In this definition, the word "translation" is considered to be "the result of a certain process." If we consider this as the first meaning of the word "translation," Of course, there are physiological and psychological aspects to this process, but we are interested not only in these aspects, but also in the linguistic, linguistic side. In other words, we refer to the "process" of translation in a purely linguistic sense, a text. from one language to another in the sense of transformation, transformation.

We have described the translation process as the transformation of a text in one language into a text in another language. This means that there will definitely be two texts in the translation process. One of them is the original, the first text and is created independently of the second text. The second text is formed on the basis of the first text through certain methodological and linguistic operations. If the first text is said to be the original text or the original copy, the second text is called the translated text or translation. The language in which the original text is spoken or written is called the original text language. The language in which the translated text is created is called the language of translation.

In determining the nature of a translation, it is important to answer the following question: On what basis do we find the translated text to be equivalent, equivalent, or alternative to the original text? Can we say that "I am studying at university" is a translation of the above English sentence?

It is well known that in the process of translation, a text in one language cannot be replaced by any text in another language. The translation process is not voluntary, but follows certain rules. If these rules are not followed, there will be no attempt to talk about translation.

Material and methods: A certain invariant must be preserved when replacing the text in the original text with the text in the target language; the degree of preservation of this invariant determines the degree of similarity

or adequacy of the translated text to the original text. The following should be considered when solving this problem. Each character has two sides: form and content (meaning). Because language is a unique system of signs, language units have two sides: both form and meaning. The following fact plays a decisive role in this regard for translation: different languages have linguistic units that are formally different, but semantically the same. Translation refers to the process of translating a speech work in one language into a speech work in another language; in this process the meaning of the speech work must be preserved unchanged.

Translation means the creative mastery of the artistic beauty of another language for its people, demonstrating the power and might of the new language and turning the work into an artistic phenomenon of that language. Language is a means of expressing how a particular nation feels about its existence, reflecting the specifics of that world based on the nation's perspective, depending on the geographical location, history, religion and traditions of the country concerned. Through language, any association of people expresses their intention, desire, and will. Six world languages are recognized as leaders in the practice of international relations. One of them is undoubtedly English, which is the mother tongue for four hundred million people. In addition, about three hundred million people use this language as a means of interethnic communication. Another half a billion people in the world use English as a second or third language in their work and life.

Working as a translator, mastering the language at a professional level, is an almost unexplored, unique and delicate enough issue.

Translation is one of the most popular creative professions in the world. Very little is written (spoken) about translators in the media. Therefore, it is common for everyone to have different, often misconceptions, about this profession.

The image of the translation is varied, from the text of the advertisement to the terms used by doctors, from the philosophical considerations of the scholar to the discussion of the objection to the international match of field hockey, and from one such endless subject to another. This requires a professional translator to have knowledge not only of the language but also of the spoken word. Translation is a very complex job. Despite the emergence of automatic translation systems based on artificial intelligence technologies, translation has always been and remains a creative work. If a person is aware of the minimum minimum of necessary information about the translation, the translation can facilitate the solution of the task at hand, because this minimum allows the translator to fully understand the task, correctly determine his real ability to translate. To do this, it is necessary to master the skills and techniques formed in professional translators. The style, manner, form, and style of narration of the material are also important. Thanks to the work of skilled translators, our ancestors enjoyed the works of the world's greatest poets and writers, and now we enjoy them together with our children. Without knowledge of a particular specialty and years of accumulated experience, a person with no knowledge of a language can never be a good translator, even if he knows a foreign language well.

A professional translator knows not only the foreign language but also the ability to speak and write correctly in the native language, he not only has the vocabulary, he knows how to use this richness correctly and skillfully, can interpret the speech of a certain person in the target language. After all, in many cases, the living language of foreigners is translated into the language of books, not into non-literary Uzbek. It should also be borne in mind that in order for a translator to translate a text fluently, he must have a clear enough idea of what is going on, and have a deep knowledge of the subject being told, albeit not in depth. Therefore, there must be general perfection, knowledge, a wide level - the qualities formed in the nature of a good translator. A person's knowledge of his or her specialty will be a factor in his or her ability to translate relevant texts if he or she is trained as a translator and has sufficient experience.

## **Result and Discussion**

The profession of translation has long been recognized as one of the most prestigious and necessary professions. The first translators appeared in ancient Egypt and have been among the most influential people since that long time. In ancient Greece, which had close ties with the countries of the East, those who knew a foreign language were special those in position. If they are not the peoples of the world many books of the Bible that are considered cultural treasures would probably not have existed. It is known that most of the Torah has survived only in the Greek translation. Today, international relations are so dynamic that the number of documents to be translated (volume of originals) is increasing day by day. In recent years, the volume of both oral and written translation has increased significantly. The number of translators has increased. The growing

number of people who want to learn a foreign language and linguistics shows that the demand for the profession of translator is still relevant. In the process of translation, he not only translates, but also creates an atmosphere of understanding and partnership between people. The interpreter not only serves as a mediator between people who speak different languages, but also helps to form common ground between people of different cultures whose views on business or political affairs differ sharply from each other, for example.

According to the type of activity, translators are divided into oral and written interpreters. Types of translation are very different fields, with two different professions in Eastern European languages, for example, in English, an interpreter is an interpreter and a translator is a translator. Translators belonging to the first group are divided into simultaneous and sequential translators, respectively. The translators of the second group are divided into translators of technical and fiction literature.

The main problem of translation is that the translator is required to fully understand and comprehend the text. In the absence of such a requirement, the translation would consist mainly of mechanically replacing words belonging to a particular language with words used in another language, and this work would have already been done by the computer. Even if the sentence is short, it can be translated differently.

In order to find an adequate content of the term, which is often not found in the Uzbek language, it is necessary to work for several hours. It is very difficult to complete the work on some phrases of a foreign language or the equivalent of literary texts. Translation – internal is a creative work that encompasses many criteria, such as feeling, personal life experience, understanding the meaning behind the text, and so on.

First of all, it is far from fair that anyone who knows how to write can be a writer, it is far from the truth that anyone who knows two languages can be a translator. In order to convey information from a particular language to people through another language, one must first clearly understand that information and secondly be able to articulate one's own understanding. There is no doubt that neither that skill nor that skill is automatically formed along with language knowledge. Not everyone has the same ability to express information fluently.

By passing abstract models of translation, it should be noted first of all that the process of translation is still as enigmatic as the process of formation of speech in the human mind. But it is clear that the work to be done in translation practice consists of two stages.

One is to understand the text of the original written in a foreign language, and the other is to describe the text in the language of translation. While the first stage is concerned only with the analytical ability of the human brain, it is incorrect to assume that the second stage relies on the synthesis of the information obtained. In fact, it is difficult to imagine the activity of the brain related to the reception of information and human creation, without analysis and synthesis at each of the stages under consideration. The dialectical unity of these effective means of human cognition is also manifested in the perception of the text written in a foreign language and its expression in the language of translation.

The first stage, called perception of the original text, is a very complex sensorythinking process based on the various manifestations and forms of the sensory organs and the brain's work of analysis and synthesis. At this stage, the translator seeks to fully understand the text of the original, and when it comes to an artistic or journalistic text, to "feel" the work, to understand its aesthetic value, and the level of impact on the reader or listener. It should also be remembered that the interpreter must be an intelligent receptor (mediator). He must not only grasp the essence of the text to be translated, but also read its expressive and emotional impact. This problem, although adequate translation depends in many respects not only on the correct understanding of the work, but also on the way it is perceived emotionally, evaluating its content, has not yet had a scientific basis in translation theory. As long as the person who embodies his unique individuality emerges as a receptor - the textual reception is not absolutely equal in different individuals. The reserve of knowledge and experience, the ability to think and feel, upbringing and information, literary taste and passion, the level of mastery of the mother tongue, the impact of a particular social environment and community interests, the peculiarities of worldview and personality formation are not exactly the same even in twins. However, due to the fact that these descriptions are in many respects different in different people, this level of conformity increases in representatives of a particular social group, there is a real similarity in mastery, for example, in perceiving the content of a work of art.

In the twentieth century, it became customary to use subtitles, draft translations, for artistic translation. The need for translation, the lack of knowledge of the national sister languages, meant the use of such a type of translation, the satisfaction of ideological and other needs.

Translation of meanings. This is also called tafsir in Oriental translation. Translation is such a creative field that different versions of the translation of a particular work can occur in different periods, in different authors. This is legal. Therefore, it is appropriate to consider each translation as a product of its time and the aesthetic views that prevailed in it. Versions in translation - show and prove that the path to perfection is endless. Just as every author is individual, every translator has individual creative human qualities and facets.

Simultaneous interpretation. Translating a speech or live speech process into one language, repeating it in another language, is called interpreting. Interpreting is synchronous, that is, translating each completed part of speech one after the other and translating the speech according to the text when it is finished. It requires a great deal of knowledge, culture, intelligence, and the ability to quickly grasp an idea and find a word that expresses it clearly. This requires the speaker to immediately repeat the meaning of the sentences in another language. The demand for simultaneous translation is enormous and its responsibility is the same.

Simultaneous translation requires perfect knowledge of two or more languages, perfect adherence to lexical and pronunciation norms, quick comprehension, political, sociological, philosophical, economic concepts and a good understanding of the stable existence of language, proverbs.

He has a very rich experience of translating through the history and practice of translation, that is, through a second or third language. Interpretations performed by means of language follow all the norms, criteria and rules of the theory and practice of this art. This, too, requires precision, conformity, conformity, the preservation of high artistic, scientific features, and the creation of a text of equal power in all respects. Of course, some subtleties and nuances of expressiveness of the original language may be lost when doing it through the medium language

## Conclusion

The importance of grammatical analysis of sentences in understanding and correctly translating a text in a foreign language. It is not enough to know English grammar and have a certain amount of vocabulary to translate accurately and quickly from English to Uzbek. When translating a sentence, translating by finding the words found in the dictionary in an orderly manner does not give good results. This is because the way words in each language are related and used together is based on the specific rules of each language. Therefore, in understanding and translating a text in another language, knowledge of the order and rules of word placement in this language is more important than knowledge of vocabulary and grammar.

Thus, before translating an English text, it is necessary to have the required amount of vocabulary, especially to understand various field terms and to know the basics of English grammar. Only by knowing the rules of translation of sentences in a foreign language it is possible to master the language and translate scientific, technical and literary literature independently. Syntactic analysis of a sentence, ie finding the primary and secondary parts of a sentence and their interrelationships need to be determined. This is especially useful when you don't understand how words relate to each other.

Experience has shown that sentence analysis is a necessary basis for understanding this text. But it should be remembered that the analysis of a sentence in a foreign language is different from the analysis in the native language. Because the content of a sentence in the native language is understood in the process of reading it. In a foreign language, the understanding and translation of the content of a sentence is done first by paying attention to the order of placement, their connection, prepositions, articles, suffixes.

All word groups often start with auxiliary words, i.e. prepositions, articles. In addition, grouping words helps to understand which words are important in a sentence, which words are of secondary importance. Dividing sentences into groups by content requires knowledge of auxiliary words. The next step in the grammatical analysis of a sentence is to find the main parts of the sentence, i.e., possessive and participle. First you need to find the cut. Because the cut forms the main content of the sentence and helps to identify other parts of speech. Thus, grammatical analysis of sentences is a necessary way to correctly understand and translate a text in a foreign language.

## References:

1. Bozorova, B. S., & Zuparova, S. S. (2022). EFFECT OF PHYTOHARMONES ON PLANT GROWTH. *EUROPEAN JOURNAL OF MODERN MEDICINE AND PRACTICE*, 2(3), 31-34.
2. Zuparova, S. S. (2021). Using Didactic Games in Teaching Foreign Languages. *Academic research in educational sciences*, 2(3), 909-913.
3. Orazova, F. O., & Krivosheyeva, G. N. (2022). PRINCIPLES OF TEACHING GRAMMAR. *Academic research in educational sciences*, 3(5), 1464-1468.
4. Orazova, F. O. (2021). ANALYSIS OF BORROWING WORDS FROM OTHER LANGUAGES. *Экономика и социум*, (11-2 (90)), 846-848.
5. Ruzmetova, M. A. (2022). BENEFITS OF ROLE-PLAY ACTIVITIES IN TEACHING FOREIGN LANGUAGES. *Academic research in educational sciences*, 3(2), 203-207.
6. Ruzmetova, M. A., & Ergashev, D. D. (2021). METHODS OF USING COMMUNICATIVE GAMES IN ENGLISH LESSONS. *Экономика и социум*, (9 (88)), 958-961.
7. Djurayeva, Y., Orazova, F., & Kayumova, G. (2020). Applying independent education in foreign language classes and its problems. *European Journal of Research and Reflection in Educational Sciences*, 8(10), 195-199.
8. Djurayeva, Y., Orazova, F., & Kayumova, G. (2020). Applying independent education in foreign language classes and its problems. *European Journal of Research and Reflection in Educational Sciences*, 8(10), 195-199.
9. Ernazarova, G. O., Mukaddamovna, K. Z., Valievna, Q. I., & Bolatbekovich, K. A. (2022). The need to study pedagogical professional thinking. *Eurasian Journal of Learning and Academic Teaching*, 5, 95-98.
10. Ibrohimov, F. A., & Kabirova, Z. M. (2021). Inklyuziv ta'lim va yangicha pedagogik yondashuvlar. *Academic research in educational sciences*, 2(CSPI conference 1), 567-571.
11. Кабирова, З. М. (2022). АХБОРОТ-ТАЪЛИМ МУҲИТИНИ ШАКЛЛАНТИРИШГА ЙЎНАЛТИРИЛГАН АРАЛАШ ТАЪЛИМ ТЕХНОЛОГИЯЛАРИДАН ФОЙДАЛАНИШ. *INTEGRATION OF SCIENCE, EDUCATION AND PRACTICE. SCIENTIFIC-METHODICAL JOURNAL*, 3(10), 20-23.
12. Каримов, Б. З. (2020). Рақамли далиллар категориясининг илмий-назарий масалалари. *Илмий мақола–Т.: TDYU Yuridik fanlar axborotnomasi–Вестник юридических наук–Review of Law Sciences*, 5, 168.
13. Mamanovych, A. L., & Sharofiddin o'g'li, B. S. (2022). ENVIRONMENTAL BEHAVIOR CHANGE AND STUDENTS'ENVIRONMENTAL ATTITUDE. *ResearchJet Journal of Analysis and Inventions*, 3(12), 140-144.
14. Mamanovich, A. L. (2022). PEDAGOGICAL PROPERTIES OF ENVIRONMENTAL EDUCATION AND EDUCATION IN EDUCATIONAL INSTITUTIONS. *Open Access Repository*, 8(12), 624-627.
15. Кадырова, З. З. (2021). Некоторые комментарии к интерпретации и противопоставлению аспектов терминов перефразирование и перифраз. *Теоретическая и прикладная наука*, 1(6), 486-489.
16. Qodirova, Z. Z. (2019). Perifraza obrazli hidroq mahsulilari. *Ilm sarchashmalari*, 1(1), 54-57.
17. Bazarova, E., & Kadirova, Z. (2020). Practical knowledge of the stone names in linguistics. *Scientific Bulletin of Namangan State University*, 2(1), 178-181.
18. Kadirova, Z. Z. (2022). Lithosonyms used in the works of Alisher Navoi. *NeuroQuantology*, 10(10), 1907-1913.
19. Kadirova, Z. Z. (2022). The role of the names of precious stones in the formation of anthroponyms in the Uzbek language. *International Scientific Journal Theoretical & Applied Science*, 1(1), 182-187.