

LITERARY COMMUNICATION AND ARTISTIC TRANSLATION:
YESTERDAY AND TODAY

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Abstract; *This article analyzes the fact that attention to artistic translation and the weight of translated literature is increasing year by year. G.Gulom, H.Olimjon, Abdulla Qahhor continue the traditions of Maqsud Sheikhzades and open new treasures of speech art. Wonderful artistic monuments of world literature sound in our language. Thanks to the artistic translation, the scope of literature has expanded tremendously. The translation goes hand in hand with the original literature.*

Keywords: *Literary translation, World literature,*

INTRODUCTION

The 21st century entered history as the century of scientific and technical revolution. If we remember that every 25 seconds a scientific discovery is made on Earth, it is possible to get a clear idea of the current rate of development of science. Science has progressed immeasurably, technology has grown tremendously. Russian writer Sergei Zalignin (Moscow) spoke at a conference of writers about the uniqueness of discovery in science and art.

The fate of the discovery of art is the opposite. In this case, the original creation, concreteness of the discovery never loses its luster, it always shines. As soon as a poem or novel is created, it is not the principle of its discovery, this work of art itself remains forever. Attention to artistic translation is increasing, and the weight of translated literature is also increasing every year. Uzbek poets and writers consider translation to be a constant natural companion and component of their creative activities, continuing the traditions of our famous writers Oybek, Gafur Ghulam, Hamid Olimjon, Abdulla Qahhor and Maqsud Shaykhzoda were creating a new - they are opening new treasures of word art. Wonderful artistic monuments of world literature sound in our language. Thanks to the artistic translation, the scope of literature has expanded tremendously. The translation goes hand in hand with the original literature.

The map of the geography of Uzbek translation is rich and colorful. Now, the term "translation" does not mean only the process of turning a book from a specific "foreign" language into Uzbek, but our literary translations reflect the multifaceted relations of Uzbek literature at the international level, often conveying spiritual riches. based on the principle of reciprocity. For example, L. N. Tolstoy's novel "War and Peace" has been translated into Uzbek, and Russian readers are also reading Alisher Navoi's "Khamsa" in their own language. Also, Abdulla Qadiri's novel "The Scorpion from the Altar" was translated into Azerbaijani, while Uzbeks read Samad Vurgun's epics in their own language. However, the given examples can demonstrate the policy of internal and external translation of Uzbek literature with foreign, western, eastern and sister literatures today.

Main part: The work of any writer and poet who wrote a pen in pursuit of a universal goal is not only the property of one nation, but also the wealth of all mankind. Therefore, all peoples can promote their literature and culture only if they establish an organic relationship with each other's spiritual wealth, i.e. literature and culture.

If we look at each national literature separately, translation appears as a factor that facilitates diversity. But, on the other hand, translation helps the spread of several leading prose, poetic or dramaturgical styles throughout the world and, accordingly, appears as a unifying factor from the standpoint of world literature. Thus, translation is a driving force for the development of world literature. However, at the same time, the development of original literature opposes this process: for now, we are witnessing the disintegration and independence of national literatures rather than their integration.

For example, it is known that the number of national literatures has increased in Asian and African countries, and a similar situation is happening in Europe: Czechoslovak literature was divided into Czech and Slovak literature. In countries with a traditional culture, such as Great Britain, the number of national literatures is increasing: there, too, a relatively strong centrifugal tendency is felt in the works of Scottish, Welsh and Cornish authors.

The Uzbek people, along with the great nations of the world civilization, the so-called cultural nation, are enjoying the works that reflect the noble dreams and desires of humanity, and they are also enriching the treasure of world culture by creating high-quality examples of artistic thinking that meet the demands and tastes of the world public. At this point, it is necessary to clarify some issues related to the work of literary translation. First of all, what is the goal of translating the literature of the brotherly nations into our language? Isn't it appropriate to pay more attention to the development of original Uzbek literature than to translate fragmentary works of literature? What is achieved by translation? What are the characteristics of translation? Why is great attention paid to translation in artistic creation?

Translation has educational, educational and intellectual importance. If we study the past, present and future life and historical living conditions of our people through original literature, we will get acquainted with the life of other peoples, their dreams, and the artistic vision of economic living conditions through the works of literary translation. Both: original literature and translated literature are equally important, they develop side by side, side by side, one cannot be preferred over the other.

It is difficult to find a "pure" national literature that develops only on the basis of its folklore and written traditions, without any "external" influence. It was mentioned above that foreign literature, primarily Russian literature, has a strong influence on Uzbek literature.

It is known that this great poet, unlike some other European masters of words, looked at the East with great respect. He was closely acquainted with the works of Firdawsi, Anwari, Saadi, Nizami, Rumi, Hafiz, Jami. He considered Hafiz as a teacher. His "Gharbu Sharq divan" was created in imitation of Hafiz's ghazals.

In the following years, the poet's royal tragedy "Faust" was translated into Uzbek. The novel "The Sorrows of Young Werther" was translated directly from German for the first

time. Goethe's work not only had a significant impact on the spiritual education of Uzbek readers, but also left a deep mark on the world of artistic thinking of Uzbek poets. The staging of the work was an important event in the development of the theater. All this is a whole literary-aesthetic process. "I have been learning from Pushkin all my life and will continue to learn," wrote the Azerbaijani poet Samad Vurgun. - His work has always been a great creative school for me. If the poet feels the inner closeness of his work to Pushkin's poetry, if his ideals and creative aspirations correspond to the ideals and creative aspirations of Pushkin's poetry, if he loves Pushkin with all his heart, this school can teach him a lot. Without such an inner connection, any learning loses its creative value and turns into a lifeless, blind imitation.

These words clearly reveal the inner closeness between the works of writers, the nature of literary influence and artistic translation, and their specific aspects. The opinions expressed by other prominent writers about translation on the example of their works also confirm the viability of this fact.

When we talk about literary relations, we mean literary relations between peoples, mutual influence and enrichment of national literatures, for example, the influence of Russian literature on Uzbek literature. But this, on the one hand, does not deny the influence of other literatures on Uzbek literature, because the influence of Azerbaijani, Tatar, Ukrainian, Kyrgyz and other national literatures is felt on our literature; on the other hand, like the literature of other nations, Uzbek literature has a certain influence on Russian literature. For example, it is self-evident that the creative experiences of great writers such as Aibek, Gafur Ghulam, Abdulla Qahhor were a school for many Russian writers. The same can be said about the works of other literary figures.

It is known that every writer translates the work of a writer who feels inner creative harmony, and every poet translates the work of a poet whom he "recognizes" and loves. Otherwise, the forced translation, first of all, will not be a work of art, and secondly, the translator-writer himself will not benefit from it creatively.

It is impossible not to enjoy it while translating the work of a writer who is close to your language, just as a fish cannot believe that it does not "use" water while it is in water. (Of course, in order to feel the effects of such an influence, the translator must be a creator himself, otherwise, even a person who has translated dozens of thick books into his own language will not feel any "effect" until he does, he will remain an ordinary translator). On the contrary, in order to feel the influence of a certain writer in his work, the "influenced" writer does not necessarily have to translate his works.

In other words, it is impossible not to be influenced while translating, but it is possible not to translate while being influenced. For example, Abdulla Kahhor, as a writer, thoroughly mastered all of Chekhov's creative work and deeply felt its influence in his work. However, it should be noted that there is a great deal in the fact that the creators themselves are directly involved in the translation: the reader benefits primarily from these translations - the creator feels the creator more sensitively than another person, understands it more correctly, and can understand one's thoughts more deeply. A bird understands the language of a bird. Moreover, the writers themselves are interested in such a translation, because they feel that they are engaged in creative work not only when they

write an original novel or short story, but also when they translate a novel or short story of their colleagues from the treasury of world literature or the literature of brotherly nations into their mother tongue. Finally, the creators may not be jealous of the time spent on translating the works of other literary figures, because they themselves are interested in the translation of their original creative products into world languages, and for this, writers who create in other national languages they also need to spend their time (perhaps their lives).

Conclusion: When it comes to literary communication and influence, it is obvious that the "influencer" writer translates the work of the "influencer" into his own language. In our opinion, it is possible to put forward two theses: "translation - for the people" and "translation - for the writers". Of course, literary translation is a great creative field and a school for creating control for national writers, so it should not be interpreted as some kind of narrow creative training of wordsmiths, "literary pastime". Translation is created not for a certain group of people or a part of the people, but for the whole people. If, conditionally, the translation is taken as an order, the orderer is the people, and the translator is a literary executor. However, in this process of translation, objectively, the skill of the translator increases, he reveals the "secrets" of the writer's artistic image, creatively assimilates them, enriches his language and style. Literary translation is one of the tested and miraculous means that closely connects the literatures of brotherly nations, brings the works created in foreign countries into our country, presents original examples of creativity to other nations.

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