

ABDULLA KAHHAR AS A SKILLFUL TRANSLATOR

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ABSTRACT

It is well known in the history of literature that the talents and abilities of the talented eloquent artists, such as Abdulla Kahhar, a national and literary figure, contributed greatly to the development of international relations of Uzbek literature. Even if we emphasize the translations of Abdulla Kahhar from world literature, he would be honored as a skilled translator in the history of our literature.

Keywords: translator, storyteller, skillful satiric, large prose, renowned playwright, national spirit, national life, skill, work, literature, creativity.

INTRODUCTION

Translation is more serious than we and you think. Just as a cook cooks a meal in the kitchen and gives a new figure to the sculptor, so the translator must work with enthusiasm. [1] Choi Sang Bae notes in his work "Translation: Strength and Fall".

The maturity of the national literature plays an important role in the selection of the cultural heritage of other peoples for the development of their society. "True national literature can only be created and formed only when it has an effective interaction with the literature of other nations." (I. R. Bexer). [2] "Therefore, each national literature in its development relates to the literature of other peoples, learns from their experience, enriches them in their own national traditions, and moves towards the stages of maturity."

The history of our literature in the first half of the twentieth century has influenced the development of Uzbek literature through the literary works of first-generation artists like Abdulla Kahha, the art of other peoples' cultures and traditions. If the Uzbek reader A. Pushkin, L. Tolstoy, A. Chekhov are known as the great wizards, Abdulla Kahhar and many of our translators are very important. [4]

Materials and methods

Currently, works by Abdulla Kahhar are Russian, Armenian, Belarusian, Georgian, Latvian, Lithuanian, Moldovan, Azerbaijan, Tatar, Tajik, Tuvin, Turkmen, Uighur, Ukrainian, Chechen, Karakalpak, Kyrgyz, Kazakh, Estonian. has been translated into many languages. Some of his stories have been published in Arabic, Bengali, Bulgarian, Vietnamese, English, Spanish, Mongolian, German, Polish, Romanian, French, and Persian. Abdulla Kahhar's candidacy and doctoral thesis have been written and written and published a number of major monographs, critical and biographical brochures.

These include: Abdulla Kahhar (1957) by Abdulla Kahhar (essay on life and creativity), Abdulla Kahhar(essay on life and creativity) (1960), M.Sultonova's "Some Questions of Abdulla Kahhar Style" (1967), "Writers' style" (1973), M.Kushdjanov, "The Mysteries of Mastery" by U.Normatov (1968), "Life and Sensation" by M.Kushjonov (1970), "Satire and

Humor in the Works of Abdulla Kahhar" (1973)), Abdulla Kahhar and Abdulla Kahhar Theater (1971), N. Kuchkarov's "Master of Fine Words" (1976), "The Illustration of the Spiritual World" by N. Kuchkarov (1976); S.Mirzaev's "People's Favorite Writers" (About the Life and Creativity of the Writer Abdulla Kahhar) (1977), "The Art of Translation" by M. Tursunkhojayeva (1977), by N. Shodiev "The Artist of the Spirit" (1977), "The Quarter of the Century" by K. Kahharova (Memories of the People's Writer of Uzbekistan Abdulla Kahhar) (1987), "Abdulla Q" by O.Sharafiddinovahhor "(pages about his life and creative activity) (1988); "Autobiography of our literature "(1973), "Abdulla Kahhar "(his life and work) (1987), "In Memory of Abdulla Kahhar's contemporaries "(1987), Russian .Barolina's "Abdulla Kahhar" (1957), L.Bat's " Unforgettable meetings, literary conversations "(Memories) (1972), M.Agatov's " About the authors of your books of literary compositions based on materials from critical and memoir literature " (1975)), " Eternal flame of a fire a" by V. Oscotsky (1977), and M. Bejzhanova's "The development of Gogol's satirical traditions in the work of Abdulla Kahhar" (1978).

I. Borolina recalled that when Abdulla Kahhar and Kibriyan began to translate "War and Peace" in the 50s, Tolstoy lived in the house of his friends on the Arbat Street in Moscow and tried to enter into the spirit of the heroes of the novel.

RESULTS AND DISCUSSION

Abdulla Kahhar fought hard and demanded from his colleagues that he would not become a middle ground in the translation of a popular story, novel, or story that had become a popular work in other people's literature. At the same time, he encouraged his writings to preserve originality in other languages as a criterion for translation.

Since the words of Abdulla Kahhar's essence are wholly unnecessary and superficial, it is natural for a translator to translate them into another language. One time, the story saw that the translation had almost doubled, and that the translator blamed the translator. The translator objected to the writer:

- You wrote a great story. But the translator wants to expand it even if it is crazy, to include it as a demon. In this case, he said he was too tight and there was not enough air.

However, without seeing it:

"All right, but it'll be mine." You don't have to "improve" what I've written. [5]

Or another example. The author protests when Abdulla Kahhar was trying to make the then-comedy ShahiSuzana written in Moscow at the time. The name seems to be a more publicist name than Kahhar. It may also lose the national color and the national spirit. As a result of Abdulla Kahhar's insistence, the work will be shown under the title "Shahisuzana". [6]

It is natural that artists from different nationalities benefit not only themselves but also the literature that they belong to.

Friendly relations between Abdulla Kahhar and Konstantin Simonov are exemplary and useful examples of literary cooperation. In the autumn of 1959, K. Simonov read the tagline translation of Abdulla Kahhar's "Sinchalak" story and began to translate after the story was approved.

Kahhar's contemporaries remember K. Simonov many years back in the house of Abdulla. K. Simonov carefully listens to every sentence and word of Abdulla Kahhar's story, paying close

attention to the author's opinion, not only deepening into the meaning of each sentence, but also revealing what he is trying to convey, the author's own humor. tried to take ab and make it clear. Thanks to good translation into Russian, "Sinchalak" has been translated into many foreign languages. The medium was translated into German by the translator E. Brumler. Naturally, the achievements and shortcomings of K. Simonov are reflected in the German translation. [7]

CONCLUSION

The works of Abdulla Kahhar can be considered an art encyclopedia of the Uzbek national lifestyle. Abdulla Kahhar is a characteristic of the Uzbek way of life. It is clear that an interpreter who does not know Uzbek life and way of life cannot express this in the translation. As a result, the originality of the work is lost. Therefore, before translating a piece of national literature, it is advisable to study the life of that people.

In the works of Abdulla Kahhar there are frequent cases of artistic processing of traditional expressions. As a result, the meaning of phraseology is refreshed, the expression changes, and it becomes attractive. At the same time, new expressions of intimacy and publicity are emerging, close to the unity of the people. When we compare Uzbek, Russian, and German expressions, we find the natural sounds in all three languages.

Here are some examples. "Even if you are a daughter of Platon, sell it in grams." ("Sinchalak", page 30) "Даже мудрецам советуют покупать слова пудами, а продавать золотинками" (Птичка-невеличка, 42), "Auch dem Weizen rat man die Wort epfund weise eunkaufen, aber grammweise zu verkaufen" (Skräter Saida, 41). "True, very right: let us put one of those people in your place, even if you don't need a needle." "Вот и мне кажется, что нечего лезть с шилом туда, где может и иголка справиться!" (Птичка-невеличка, 58). "... Dab man die Ahlenicht dort aussetzen call, Wo die Nadelgenugt!" (Secräter Saida, 65) Phraseological units such as "Daughter of Plato," "tons of speech, grammar sale," Both languages are as original as they are.

In both translations, word-for-word translators have frequently and successfully applied. In the story, Mehri comes to Saida and talks with her about her relationship with Zulfikarov:

"I don't even know how I became a second wife," Mehri said with a grin. Saida looked at her smooth and shining hair, with a dull, full face, aware of her condition, and instinctively: "The dog licked the pot that was left open," he said (p. 71). [9]

The passage of the word "dog" in this passage may not be noticed by the reader. Mehri indifferently calls Zulfikarov a dog. Saida replies: "The dog licked the pot."

The phrase is also translated verbatim into Russian and German. But there is a great spiritual load, image and depth.

The fact that over the years the translators have wished to introduce foreign readers to the work of Abdulla Kahhar, his works have not lost their relevance at all times. A young translator, OybekOstonov, has struggled with the difficulties of translating German poet Haines Erhard's book "Another Poem ..." Then he collected the tales of Oriental wisdom and turned it into German under the title "Stories of the Great Silk Road", which attracted the attention of German students. This motivation gave him the courage to translate twenty stories of Abdulla Kahhar into German. As a result, Der Granatapfel saw the world. In translation studies, it is argued that

translating from one language to another does not always yield positive results. [10] Indeed, translation is not just a matter of language, it is necessary to feel it, to live in it, to understand the world in your own language.

Abdulla Kahhar's "ShahiSuzana" comedy has been translated into English, Spanish, German, Polish, French, Greek and Vietnamese. The works of Abdulla Kahhar "Hikmat Baba" in Norwegian, "Anor" in Stockholm, "Dahshat" in Czech, "Literature teacher" in Polish. The story "Sinchalak" was published in R. Trenkov's translation in Bulgarian with the name "Ptichka-mnichka", in translation by Thu Xi Ong in Vietnamese, in EdemtraudBroimmer's translation in German, and in Romanian under the name "Saida".

German writers and critics have commented on Abdulla Kahhar's works in newspapers and magazines, in scientific brochures, in public books, and highly appreciated the qualities of his writings. In the collection "Diyeliteraturen der Foilker der Zovyetunion" (Leipzig, 1967), the author of the book is Gerhard Dudek's commentary on the Uzbek writer: found true in his writings. Abdulla Kahhar's work is versatile: he is a satirical satirist, a large prose professor, a famous playwright, and an excellent translator of Russian and world literature. Writing Abdulla Kahhar's compelling but important topic to readers is a favorite story in many countries: "Kazakh Mukhtar Avezov, Uzbek Abdulla Kahhar, Turkmen Berdi Kerboboyev and Kyrgyz Chingiz Aitmatov are internationally recognized. artists that are respected by many nations," in a collection called Diye multinationals Character der Literatur (Berlin, 1969). [11]

"Abdulla Kahhar, who is well-known as a talented writer, has a clear and deep understanding of the function of literature. His frequent references to this genre are the small differences in the genre's response to epic genres. Keeping track of the fast-paced life of the story, lining up and expressing the emerging news budgets is characteristic of the story. Another reason Abdulla Kahhar's appeal to the story should be explained by the principle of the writer's tendency to compact. But the desire for compactness does not mean that the artistic expression is poor. The tendency to actuality and specificity does not prevent the standard of living and development of society from being the main issue, but rather, as a means of demonstrating mastery". [12]

For literary translation, reproduction of original style is one of the most pressing problems. Translation style combines styles, co-author and translator style, and writer style through translation. Translation requires a great deal of responsibility because the work that is translated from a folk language to another language, whether it is a poem or a poem, does not go well with the reader or translator. It treats the author himself with some disinterest, not his translation. The translator has several requirements: he / she must be well-versed in the author's style, epistemology and literary tradition. The translation, which does not meet the above requirements, is blunt, sensual and inanimate, and it can be a combination of words and forms.

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