

EDITING OF TRANSLATED WORKS

Tashmuxamedova Latofat Ismatovna

Candidate of philological sciences, professor temporary manager
University of Journalism and Mass Communications of Uzbekistan,

Tashkent, Uzbekistan

Latofat979@mail.ru

+998998526448

UDK 1751

Annotation: *According to current requirements, any work should be translated both beautifully and correctly - adequately. Only when translated in this way can the work become a perfect work of art. For this, the translator must comply with certain conditions. For example, the translator should respect the author of the work he is translating, not to decorate the translated work with unnecessary words, not to leave out words and phrases with a certain meaning, not to stick to the form, not to damage the content, not to dilute it, it is necessary! That is, it should revive the original with all its achievements and shortcomings in its own language, and fully reflect its inner warmth and artistic features. The closer the translation is to the original, the more successful the translation is. This requires professionalism from every translator. When talking about the specific characteristics of peoples, it is important to pay attention to one more issue, it is a folklore art that embodies the living conditions, lifestyle of each people and thousands of years of experience of their ancestors. Naturally, samples of folk oral creativity of one nation are also an interesting source of learning for other nations. Therefore, it is translated, studied, and mutual cultural relations are established. In the same process, especially in the translation of epics and folklore examples of the Uzbek people, verbatim translation i.e. word for word translation does not justify itself when translating situations where our customs and traditions specific to our nation, dialects are described. Especially if we take the proverbs into account, they are given with some changes in epics to set the tone.*

Keywords: *translation, editing, language, style, translator, expression, phraseology, proverbs.*

Introduction: Translation by itself strengthens the intercultural relations of other nations and their influence on each other. Due to translation works, one can not only enjoy the best works of world writers, but also serves for the development of languages, that is, it leads to the increase and improvement of vocabulary. Introduces the possibilities and diversity of the mother tongue. For example, in Babur's work "Baburnama", the word "died" is expressed in 27 different ways: shunqor bo'ldi, vafot etdi, o'ldi, shahodat sharbatini ichdi, juvonmarg bo'ldi, boqiy dunyoga rixlat qildi, dunyodan o'tdi, bu dunyoi foniyni tark etdi, jon qushi tan qafasini tark etdi, jonini jabborga topshirdi, ajal sharbatini ichdi....(became a monk, died, pass on, drank the juice of martyrdom, became young, moved the eternal world, passed away, left this mortal world, the bird of life left its cage, surrendered his/her soul to Jabbor, drank the juice of death...) This word probably does not have so many synonyms in any language of the world¹.

During translation and any translation process, the translator faces certain obstacles: obstacles related to language features, misunderstandings related to national values, misunderstandings related to expressions and proverbs.

In translation, problems that are only related to language and can be solved within the framework of language are linguistic, and apart from language problems, problems that break through the layers of language are non-linguistic. According to G'. Salamov's writing, translation is, of course, based on linguistic activity, but the elimination of pure language differences is only one step in the translation process. Translation is a creative process that requires the comparison or clash of two grammars (grammatical systems), two historically formed methodological systems, two historical-literary traditions, two poetic systems, two individual writers - the author and the translator².

Since people are divided into different nationalities and peoples and live in different socio-economic and political environments, specific concepts and habits appear in their minds, worldviews, attitudes. Naturally, these changes are also reflected in the language of those peoples. If the translator does not pay attention to such aspects, there may be mistakes in sensitive situations specific to the language. Finding an alternative version of a single word in a second language dictionary does not always correspond to the general meaning of the text. The main differences between the original and the translation appear primarily in the differences between the two languages. Some words can have a different meaning in one language and a

¹ Ochilev E, Khodjayeva N. Theory of translation. - T., 2020. 40 p.

² Salomov G'. An Introduction to Translation Theory. -T.: Literary and Art Publishing House named after Gafur Ghulam. p. 40-41.

different meaning in another language. For example, according to the translator Zuhridin Isomiddinov's writing, in Uzbeks, the word "jo'ra" (friend) is used for men, while in Turkman it means friend for women. Or the word "olchoq" in our translated language means a lowly, stupid person, while in Turkman it means a happy, cheerful person. Therefore, it is impossible to copy these words into Uzbek, believing that they are similar to each other³.

There are three requirements for any translator. These are a good knowledge of the original language, one's mother tongue and the material of the work being translated. But if they asked me which of these three requirements is the most important, I would answer that it is a deep knowledge of one's native language. Because the language is more national thing than the heart and soul too⁴. That is why it is a mistake to start a serious translation without a deep understanding of its features and diversity.

The main part: As we mentioned above, one of the most important problems in translation is the translation of phraseology, proverbs, expressions, and idioms in different languages.

Bards can use the proverb in a different way than the version among the people, according to the requirements of poetry. However, when translating it, it is better to take the popular version which spread among the people as a basis.

For example, the proverb "O'zi yo'qning ko'zi yo'q - The absent is always in the wrong (He who has no self has no eyes)" is used in the epic as "Ko'zi yo'qning yuzi yo'q (He who has no eyes has no face)". The translators translated it as: "U kogo net glaza, u nego net litsa". As a result, the aphorism of the proverb has disappeared and the proverbial quality has been lost. It is known that among the Russian people there is a very appropriate version of this proverb: S glaz doloy - iz serdsa von⁵. Go'zal Egamberdiyeva

It is clear from this that another important issue facing the translation industry is the task of presenting the works written in the native language to the readers of other nations in accordance with the original. In particular, G'. Salomov said in an interview with translator Z. Isomiddinov, "Leave aside other intellectuals, even our philologists and sometimes our writers themselves consider translation to be quite a chore related to knowing two languages". Something is scratching my heart: he does not care that we were not able to introduce

³ Ochilev E, Khodjayeva N. Theory of translation. - T., 2020. p. 56-60.

⁴ Z. Isomiddinov. Names of Kamina //Literature and art of Uzbekistan, 2012, issue 26.

⁵ Egamberdiyeva. G. Translation is a responsibility. // Eastern Star, 2002, issue 1.

Alisher Navoi to the world⁶. In fact, many people have conflicting opinions on this matter. Some people say that we should present our works in their original form, and some intellectuals also think that every nation can translate the works according to its spiritual needs. Reverse translation, i.e. translation of native language works into other languages, is a very positive process not only to introduce our cultural heritage to the whole world, but also to perfectly translate the national color of the works of our writers or poets and the realities of the work. But in this process, one should not forget the other side of the coin, that the translator has good knowledge about the features and peculiarities of the language being translated, which will give a good result. In addition, even if the experience and skills in language and translation are high, a high scientific potential is also needed to translate classic literature, in particular, the works of Alisher Navoi into another language. After all, there is a need for certain comments when presenting Navoi to Uzbek readers.

The impact of the difference between the translator's worldview and the editor's thinking on the content of the work: Works written in one language, especially works of literal, speak of the national mentality. For example, the unique character of the Uzbek people was beautifully expressed in the story of “The Uzbeks” by Shukur Kholmiraev, and in all the works and writings of Rasul Hamzatov, it seems that the children of Dagestan are smiling.

In general, translation requires a lot of potential, as well as responsibility and attention. In this way, the main condition is, first of all, a good understanding of language features and national color, intelligence is required. If translators and editors pay attention to these aspects and provide readers with translated works that match the original, this will not only enrich the science of book studies, but also enrich the language.

Writer, translator, editor and their spiritual-emotional harmony in the manifestation of original art, psychology of the hero: All translators, young and old, should be well aware that translation is not copying the text one after the other. Translation likes and demands honest creation and honest work. As the poet Tohir Qahhor said, a translator must have a small share of both writing and poetry, otherwise, he will not become a good translator⁷. In fact, in translation, especially in literary translation, in order to understand from the heart concepts such as the mental state of the writer or poet, the processes he feels, inspiration and creativity, the translator must have a high talent. After all, this is also important for literature.

⁶ G‘aybulloh as-Salom, Zuhridin Isomiddinov. Re-creation and counter-translation // Literature and art of Uzbekistan, April 21, 1989.

⁷ Amir Fayzullo. Translated works in "World Literature"// Eastern Star, 2013, issue 3.

As the translator stands as an intermediary between the writer and the reader, he has a great responsibility and a duty not to betray the spiritual world of both parties. The editor is not exempt from the same responsibility.

If we turn to world experience, we can see that they paid great attention to the art of editing, especially the Russian classics of the 19th century. Geniuses of Russian literature highly valued the opinions of their editors. For example, in a letter written to his friend Pletnyov, Pushkin demanded that they read the manuscript of Yevgeny Onegin together with Zhukovsky, Gnedych, and Delvig and criticize them face-to-face for any flaws. Nikolay Gogol, when he found out about Pushkin's death, could not find a place to put himself, and exclaimed: "Now, to whose judgment will I submit my written works!", When I write each of my works, he stands in front of my eyes. Now, what is my writing, what is the meaning of my life? that he was in great pain⁸. It is also clear that in order to create good works, there is always a need for like-minded and rich worldview critical editors and their work. Similarly, in translation, when a work is selected for translation, it is important to have closeness, similarities, and harmony not only in the thoughts and feelings of the translator and the writer, but also in their personality.

When it comes to Russian literature and writers, the main translations of Uzbek translators who grew up under the influence of realistic literature are Russian classics and translations from the Russian language. In general, among the Uzbek intellectuals, Erkin A'zam graduated from Chekhov's school, Murod Muhammaddo'st graduated from Gogol's school. Gogol's Portrait has not been translated into Uzbek, even if Murod Muhammaddo'st translates this work, his spirit is close and his writing skills are strong. A good experience and rich in translation. In fact, writing is an easier process than translating.

Usually, in literary translation, not words, but images are translated. For example, if we take Master and Margarita in Kadir Mirmuhamedov's translation of Michael Bulgakov's Master and Margarita, there is no similarity in words, but there is an image, the content is the same. *Correspondence and exchange of ideas with artists of other nations in literary processes and translation have always served for the development of literature and national language.* Language is a living, eternally changing device, so it is impossible to create a perfect translation without living relations with the people and intellectuals of a particular nation⁹. In fact, constant, forever contacts of writers-poets and their exchange of ideas are important not only for the solution

⁸ Mahmud Sa'diy. The power of thought. // "EDUCATION-MEDIA". Tashkent. 2019. 21 pages.

⁹ Salomov.G. "The Art of Translation" // Literary and Art Publishing House named after Gafur Ghulam. 1980, page 7.

of literary problems, but also for the development of translation. Updates in language and literature all emerge and rise in these relationships.

Literary editing process in translated texts. First of all, in literary features of the work, in the highlighting the psychology and portrait of the hero, in their truthful coverage in translated works, it is a very important factor that the translator correctly interprets, interpretation and implementation the idea of the writer and nationalizes and adapts it to the readers of the language being translated. That's when the audience who gets acquainted with the translated work takes the writer's skill, the whole charm of the work, and the hero as a close confidant. No matter how fictional the hero is, they believe he exists, they aspire to be just like that and share his sufferings. When it comes to creating the image of a hero, for example, Ibrahim G'afurov, drawing a portrait of one of Dostoyevsky's heroes in Uzbek style, describes him as having the brim of his hat tilted to one side, or he says that his eyes are alive. Exactly, alive!

Or, he turns to look at the person as if caressing him. He says that the damage has disappeared like a hawk, and he has a smile on his face. The birds were singing in a group, there was confusion in the happy face, there was a shadow of infinite anguish on his face, Dostoevsky said that he was interested, and you will be surprised. You think that our language is so beautiful...¹⁰ In fact, the translation of literary works not only brings other writers closer to the reader, but also provides an opportunity to get to know our mother tongue in depth.

Sometimes creators express the psyche of the hero of the work with his actions, sometimes they introduce the character to the reader as a result of internal dialogues, monologues, self-talk. With the help of their lines with the help of words, the reader imagines the good, bad, cunning, favorite heroes of the work. However, there are writers whose knowledge can influence the worldview of the reader through the mental state of the characters. In general, psychologists claim that there is no such thing as a bad concept in modern psychology. But the reader who has read the works of the genius Dostoevsky, who realized this many years ago, will not hate any of his characters. Each of them has sympathy. Because that's how the writer describes them. He gives internal dialogues in such a way that the reader understands the wrong actions of each character. He does not blame them. It is the skill of the translator that he was able to introduce the characters to the Uzbek readers in the same way.

Among literary critics, there are conclusions that when describing the main character of the novel, he describes himself. Similarly, Tolstoy described Anna Karenina as "I am myself". If we conclude from this,

¹⁰ Usmanov. E. My translation book. // Literature and Art of Uzbekistan, 2007, issue 48.

the writers transfer their truths and divine feelings to the characters of the work, when the translator interprets it, he realizes it in his heart and turns it into meaning by adding to his sufferings. And after that, the editor will also continue to edit, paying close attention to its subtleties.

Accuracy is the main criterion of any translation. Equivalence and its types become clear only when there is clarity. Equivalences with accuracy are intertwined with each other in extremely delicate connections. In Anna Karenina, Levin thinks about Anna, taking her close to him. In these thoughts, one sentence passes: *женщину, которую нельзя было иначе назвать, как потерянную....* - *женщину, которую нельзя было иначе назвать, как потерянную....* (a woman who could only be called lost...).

It is a hard-hitting sentence. How many options can be made? Mirzakalon Ismaili thoughtfully stops to translate the word "потерянную" as "lost". Anna divorced her husband and lost her way. Soon she realizes that Vronsky's love is also fake, she loses her heart and goes astray again. In society, others do things that they do not think they should do, because they are misguided...

In this respect, the existing translation is good. But if you think about it, L. N. Tolstoy does not mean that. To say that he has gone astray is to condemn, to blame. Tolstoy would never accuse his beloved hero like that. Never! So what? With this word, Tolstoy wants to say that Anna lost her consciousness in these painful situations and became insane. She is, in fact, a woman who has lost her way and has not found the right path. Constant heavy thoughts and the fact that her dreams did not come true brought her to this situation. If we do not demand clarity here, we will have to continue digesting what is lost. Here, it is interesting to search for alternative equivalents of Tolstoy's Russian word, to find a suitable definition. Translation is a creation in its purest sense with such phenomena¹¹.

First of all, the translator should be enlightened. It is also necessary to be able to choose what kind of work to translate. In the first place, the translator should turn to the works that will increase the literary enlightenment and worldview of the nation, which can be studied by our writers and poets, and which will also increase their literary thinking.

In translation, it is also possible to observe the situation of repeated translation of one work. The following factors may cause the retranslation of the work:

- the linguistic outdatedness of the original translation;
- that it has not been translated artistically at the required level;
- translated through an intermediary language;

¹¹ G'afurov.I. Is not accuracy necessary in translation? // Literature and art of Uzbekistan, 2010, issue 8. 45 2833-5414 /© 2024 The Authors. Published by Academic Journal INC. This is an open access article under the CC BY-

- the presence of a desire to compete in creativity.

For example, "Shakespeare's Tragedies", which was previously translated from Russian into Uzbek, was translated directly from English into Uzbek by Jamal Kamal, and it was this translation that gained fame among our people. Or Byron's "Don Juan" was translated from English by Abdullah Sher, and by Sulayman Rahman from Russian. Shavkat Rahman first translated the poems of the fiery Spanish poet García Lorca from Russian. Then he learned Spanish and translated it into Uzbek directly from the original¹².

But it is enough to present the mediocre works to the reader with a beautiful translation. But great talents are excluded. Let's say that Jaloliddin Rumi is repeatedly translated into Uzbek by many translators, which is a natural and useful process. The reason is that Rumi is a great talent, to translate him you need to be at that age. He is a poet who is born once in a thousand years, and one does not wait a thousand years for such a poet to be born. It is natural that it is translated and used by the people, but the translators cannot cover the truths covered by Rumi, the level of his thinking and artistry is different, that is why there will be repeated attempts.

With the power of words, not only characters are described, but also their emotions and psyche are reflected. As the writer lovingly describes each of his minor characters without missing the point, the translation should also be perfect accordingly. If there are flaws in the translation, the editor must analyze these aspects in the editing.

The influence of the difference between the translator's worldview and the editor's thinking on the content of the work. When it comes to the impact of professional editing on the translator's skills, it is necessary to highlight two aspects. First of all, good editing can cause translators to be lazy and create translators who are content with just translating words from one language to their mother tongue. Secondly, even if he is a good translator, not comparing, editing, analyzing, and criticizing his translations will not solve the problems in translation. Especially if we look at the translated materials published in newspapers and magazines today, resident authors are very few. While the editors support the creators who are just starting out in translation, by smoothing out the mistakes and flaws in their writings, adjusting the inappropriately used words and present them with a little trimming for the understanding of the Uzbek readers, in the process, their work is left in the background, as well as, young translators appear a sense of pride in the translation materials that are being published one after another, besides, they learn to edit translations in an incomplete state.

¹² Ochilev E, Khodjayeva N. Theory of translation. - T., 2020. p. 121-126.

In addition, as we mentioned above, newspapers and magazines are taking the place of schools in Uzbek translation, so of course, editors also require good intelligence. Moreover, there will be a need for competent editors who will critically review the translations of highly experienced translators.

Editing is of great importance in providing students with high-quality examples of creativity. But there is another thing, which is the editor's identity. It is clear that if the translator's interpretation of his views and feelings comes to the surface while translating the thoughts and feelings expressed by the writer, the reader will be much less satisfied with the original content. But if the editor tries to adapt the translation to his own style, the thoughts the writer wants to express will acquire a completely different content and essence. That is why both the translator and the editor must approach the author's pen and words responsibly without betraying them. In addition, another issue here is that if the work is translated directly, that is, from a version translated from some language into Russian, it is very difficult to introduce the real personality of the writer to the reader.

Taking these aspects into account, there are also those who study the language in order to read the work in their native language in its original version. However, one should not forget that one cannot understand the literature of that language even by knowing the language alone. More precisely, literary interpretation cannot understand the image and characters in the work attractively. This is why translation is needed.

It is necessary for an interesting reading and to be impressed by the conclusion.

In professional editing, it is necessary to pay attention to the method used by the translator in the translation. In scientific books on the theory of translation, the following translation methods are given: - perfect (adequate); creative; free; satirical; verbatim; clear; transformation; sole; flexible.

During the editing process, the editor should also pay attention to how much the translator deviates from the writing style or preserves the author's original style.

One of the most important aspects is the lack of development of translation criticism. I believe that this is the responsibility of the editors. For them, a great scientific potential, knowledge of languages is required. As we have repeated many times, some confusions can be found even in the works of experienced translators, and if there is knowledge to the level of analyzing them, the problems in the editing of translated works will gradually find their solution.

Conclusion: *Summarizing the above points and concluding, whether a work has been translated or not, experts see a flaw in it, it is necessary to openly and prove it in the press. Even in this case, if there is a need for scholars and literary critics who can evaluate the work not based on the reputation of the translator, but based on the authenticity of the work, it is necessary to form readers. Only then can we talk about the development of translation. As long as many qualities and intelligence are required from a translator for a*

good translation, it is true that it takes time for a translator to develop and gain experience. And time is rapidly developing. Therefore, criticizing young translators that they should not translate because they have many shortcomings only prevents them from experience.

When it comes to progress, it's important to make another suggestion. Collaborative translation using the type of transliteration given in translation theory books (i.e., word-for-word, sentence-by-sentence transcribing for a translator who does not know the original language) can be effective in providing a perfect and adequate translation.

REFERENCES:

1. Ochilev E, Khodjayeva N. *Theory of translation*. - T., 2020. 40 p., 56-60 p.
2. Salomov G'. *An Introduction to Translation Theory*. -T.: Literary and Art Publishing House named after Gafur Ghulam. p. 40-41.
3. Z. Isomiddinov. *Names of Kamina //Literature and art of Uzbekistan*, 2012, issue 26.
4. Egamberdiyeva. G. *Translation is a responsibility*. // *Eastern Star*, 2002, issue 1.
5. G'aybulloh as-Salom, Zuhridin Isomiddinov. *Re-creation and counter-translation*. // *Literature and art of Uzbekistan*, April 21, 1989.
6. Amir Fayzullo. *Translated works in "World Literature"*// *Eastern Star*, 2013, issue 3.
7. Mahmud Sa'diy. *The power of thought*. // *"EDUCATION-MEDIA"*. Tashkent. 2019. 21 pages.
8. Salomov.G'. *"The Art of Translation"* // *Literary and Art Publishing House named after Gafur Ghulam*. 1980, page 7.