

## CRITERIA FOR EXCELLENCE IN TRANSLATION

**Ablakulova Iroda Kamolidinovna\***

\*Teacher,

"Silk Road" International University of Tourism and Cultural Heritage,  
UZBEKISTAN

Email id: iroda.ablakulova@univ-silkroad.uz

**DOI: 10.5958/2279-0667.2022.00012.8**

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### ABSTRACT

*This article examines some of the issues and specific problems of translation theory and draws scientifically based conclusions about the organic means and translation skills between the translator and the author of the work. The main criteria for the quality and perfection of the translation are the solutions to its problems. The article also describes the emergence of the world of translation, the early stages of development and historical roots, as well as the emergence of Uzbek translation. There is also information about translators and scholars who have a place in the field of translation, as well as their translations.*

**KEYWORDS:** Translation, Stylistics, Translator, Author, Work Of Art, Linguistics, Method, Synchronous.

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### INTRODUCTION

After we gained independence, the issue of the level of provision of educational literature of higher educational institutions was addressed by the "Law on Education and, in connection with it, aimed at improving the quality of foreign language teaching" It was reflected in the decisions of the President of the Republic of Uzbekistan "On improvement measures".

Translation is one of the harmonious manifestations of science and art. This science is clearly manifested when the unique complexities of art and the problems related to it are studied separately. According to research, there are cases where one or another problem related to this activity is discussed at a certain level in the sources of translation science. However, almost all important problems related to this activity are not described in a general way.

Of course, this situation allows for a deep understanding of the essence of translation and the proper organization of research related to it. From this point of view, this work is relevant and useful not only for those working in the field of translation science or practice, but also for all those who are interested in these issues.

### LITERATURE REVIEW

Thousands of years ago, our great scientists Ibn Ruid, Ahmad Farghani, Marwazi, al-Biruni and other such ancestors were engaged in translation work as well as creating world-famous original works.

Beruni criticized those who distorted the original and translated it. He mentions this several times in his book "India".

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We all know that Munis, HaidarKhorazmi, Ogahi, Oibek, M. Shaikhzada, G. Ghulam, Mirtemir and other great poets were also skilled translators [1].

The art of translation is difficult, but at the same time, it is a proud and rewarding job. In order to translate a work of art, one must be a poet-writer, and in addition, one must have a second talent - the talent of translation. One of the most important conditions is that the translator, in addition to knowing his native language, should also know the language of the work being translated very well, and be able to quickly notice their nuances. A translator should have a wide range of general knowledge, rich life experience, and a person who possesses an advanced culture. The translator should know the life and household conditions of the people from which language he is translating.

Analyzing the sources on this issue, the collection "Das Problem des Übersetzens" (The Problem of Translation-Darmstadt, 1963, 1973) by Hans Joachim Störich, the book "Problemy perevoda" (Moscow, 1976) by T. R. Leviskaya and A. M. Fiterman (Moscow, 1976), Anton Popovich's book "Problemy khudozhestvennogo perevoda" (Moscow, 1980), Sider Florin's book "Mukiperevodcheskie" (Translation difficulties-Moscow, 1983), Gaybulla Salomov's book "Translation concerns" (Tashkent, 1983), Heidemarie Zalevsky's "Probleme des Simultandolmetschens" (Synchronous translation problems-Berlin, 1987) monograph and several other books, monographs, training manuals, articles and theses are among such sources [2].

Translation works are primarily comparative in nature. This comparison is evident in the comparison of languages, literatures, and cultures. That is why comparative-historical and descriptive methods were widely used in writing this work.

## **Research Methodology and Empirical Analysis**

Although the process of translation occupies a central place in linguistics, it can be said that it is related to semiotics - a science that studies the functions, processes and systems of signs. At the same time, content is transferred from one language to another in translation. This process is related to several extra linguistic criteria

G. In Salomon's words, "Actually, the discussion about science, fiction, art and translation should be started from the issue of literacy, general cultural level of the people, the state of press and publishing in the country. After all, literature, books, translations are created for the people who can read, understand and can afford to evaluate them properly". [3]

The degree to which the translation corresponds to the original depends on whether such differences are few or many. It is known that languages differ genetically and morphologically. For example, usually two inflectional or two agglutinative Interlingua translations, inflectional-agglutinative or agglutinative-inflectional Interlingua translations are naturally more accurate. Because the grammatical, lexical, and phonological units of such languages often correspond to each other. This advantage is especially evident in poetic translations.

"All types of translation - verbal, scientific, artistic - are united by the technical, psychological and other problems related to understanding the text being translated and providing information in another language" [4], shouts I. Levi. Due to the clash of two languages and two cultural ways of thinking during the translation process, it is often not easy to correctly translate the original

text. That's why in some cases, adding comments and annotations to the translation has a scientific basis.

In translation studies, there are many cases where the translation is compared to the original work. It's not for nothing, of course. Because most of the problems related to the translation are also found in the original work. For example, cases of adding comments and annotations to the text are also common in original works. Also, the problems of editing, analysis, and criticism related to the original work also apply to the translation

It should be noted that there is a big difference between the editor of artistic, scientific, etc. works and the editor of translated literature related to these fields. Because the editor of a certain translated literature should know not only the relevant field, but also the relevant languages. In addition, he must be thoroughly familiar with the science of translation. Otherwise, it can greatly reduce the prestige of translated literature. As a result, both the translator and the author are morally damaged. It is inevitable that such damage will reach thousands and even millions of students. Unfortunately, in the end, the main culprit may be the hardworking and honest translator.

The value of any translation is revealed through its analysis, i.e. study and verification. "In order to make a true conclusion about the authenticity of the corresponding translation, it is necessary to first determine which text served the translator as the original" [5]. Translation analysis should be approached from the same point of view. Because it is possible that a certain translation was made not through the original language, but through an intermediate language. If there are several translations of the relevant text in the intermediate language, a conclusion should be drawn as to how close the selected text is to the original. In general, it is desirable that the translation was made directly from the original.

Taking a critical approach to the issue, it is natural to set special requirements for the translator's artistic style and unique art of translation.

G. Salomov mentions the following as some of the problems that have not been seriously studied in the practice of literary translation: [6]. Does translating in a language understandable to the reader give the right to change the language and style of the author and the work in the translation?

2. On the contrary, does it indicate the need to reflect the features of the author's language and style, and to translate the work in hijija?

3. For some reason, even if the principles of artistic translation are strict, if several people turn over the same work, several different translations will be created that differ significantly from each other. Is it possible to allow this diversity in translation?" [7].

The above questions are actually defined as the criteria for measuring the translator's skills and abilities and the categories that raise the quality of the translation to the perfect level.

Only by understanding the true nature of translation can solutions to all these problems be found. In order to understand the true nature of translation, it is appropriate to find out what other problems this activity has.

"Among the translation problems discussed in translation theory today - translation invariance, the problem of translation, translation unity, semantic and methodological problems of

translation, translation practice, etc. - we cannot find the problem of understanding in translation" [8], writes A Kryukov. He also suggests an approach to the study of this problem on the basis of philosophical hermeneutics (the doctrine of the art of understanding the text).

The level of knowledge and skill of the translator depends on how well he is aware of the science of translation. Otherwise, he can approach his work as he knows how. From this point of view, the current situation of translation science is one of the urgent problems of translation. However, many translators themselves have admitted that the work done in the field of translation is not sufficient. A. Fyodorov writes about this: "Yes, the situation at the moment is not simple either in the general theory of translation or in the theory of literary translation. The question arises: to what extent do these species correspond to each other or, on the contrary, do they not correspond-contradictory ? The answer to this question will certainly be given in the future, and it may not even be in the very near future."

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## **RESULTS**

As a result of the analysis of the above translation problems, we tried to name the main criteria of its perfection.

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We described the process of translation above as the transformation and change of a text in one language into a text in another language. So, in the process of translation, two texts ("speech works" according to A.I. Smirnitsky) will definitely exist. One of these is the initial text and is created independently of the second text. The second text is created on the basis of the first text by performing certain methodological and linguistic operations. The first text is called the original text or the original copy, while the second text is called the translated text or the translation.

The evaluation criterion in literary translation is interpretation. The process of re-creating it takes place in three stages [9].

1. How the translator receives (understands) the original.
2. The idea of the work, the purpose of the author and how he interprets his unique style.
3. Being able to find an alternative tool, event and method for reviving a sample of word art in one's native language.

## **SUMMARY**

In conclusion, the speed of translation, whether it is written or spoken, requires that it acquires a positive content from the point of view of its quality. Increasing the speed of translation has its own practical challenges. This is not the main indicator of poor vocabulary or weak grammatical knowledge. Perhaps the translator needs to know more than that. After all, being able to translate is a whole science. If we can think in the language of translation, then we can understand the specific subtleties of translation. The main criteria of translation excellence are its methodical and artistic-stylistic structure and parallel implementation of these processes in a sequence. Synchronous translation assigns the translator the responsibility of preserving the original state of the text, regardless of the type and state of translation performed without preparation and with preparation.

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