

THE ROLE OF JADID MOVEMENT IN THE DEVELOPMENT OF SCHOOLS OF TRANSLATION STUDIES

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Abstract. *This article discusses the importance of translation studies to date and the contribution of representatives of the Jadid movement in the development of schools of translation studies, and the examples of their translations reveal the range of skills of the leading representatives of the 20th century. It also discusses the importance of translated works for other indigenous peoples and the ways in which the field can be further developed.*

Keywords: *translation studies, jadid movement, individual-personal character, freedom of speech, optimism, sense of confusion, Jadid book collection, "Alchemist".*

РОЛЬ ДЖАДИДСКОГО ДВИЖЕНИЯ В РАЗВИТИИ ШКОЛ ПЕРЕВОДОВЕДЕНИЯ

Аннотация. *В данной статье рассматривается значение переводоведения на сегодняшний день и вклад представителей джадидского движения в развитие школ переводоведения, а на примерах их переводов раскрывается диапазон мастерства ведущих представителей XX века. В нем также обсуждается важность переведенных произведений для других коренных народов и пути дальнейшего развития этой области.*

Ключевые слова: *переводоведение, джадидское движение, индивидуально-личностный характер, свобода слова, оптимизм, чувство растерянности, сборник джадидских книг, «Алхимик».*

INTRODUCTION

It is known that translation studies, translation in general, is one of the most common fields today. Almost every nation uses translation to popularize its works of art. It is no secret that one can benefit not only from the spiritual side, but also from the material one. Even today, the ascetics of science, trying to bring to their people the necessary guides and good works in other languages, are still doing a great job. We call them translators or interpreters, and schools of translation and translation studies are also well developed today. As the originator and creator of everything, the people who contributed greatly to the development of the schools of Uzbek translation studies are undoubtedly representatives of the modernist movement. "Jadid" means "new" in Arabic. In the late nineteenth and early twentieth centuries, this socio-political and enlightenment movement acquired significant importance in the lives of the peoples of Turkestan, the Caucasus, and Tatarstan. It spread in Central Asia in the 90s of the XIX century. The representatives of this movement stood up for the struggle for the development and development of the Turkish language, the enrichment of literature in this language, the study of worldly knowledge. That is why there was an urgent need for translation in their work. Among them are Abdulhamid Cholpon, Abdullah Avloni, Hamza Hakimzada Niyazi, Munavvarkori Abdurashidhanov, Behbudi and others. In Cholpon's work alone we can see many translations of world masterpieces. "Two Riches and One King" by C. Goldoni, "The Spring of the Lamb" by

Lope de Vega, "Hamlet" by W. Shakespeare, "The Printers" by F. Schiller, "The Door" by B. Belotserkovsky, "The Court" by S. Levitina, A. A. He skillfully translated into Uzbek Fayko's "The Portfolio Man", V. Tretyakov's "Pull the Orange, China", and V. Ivanov's "Armored Train No. 14-69"2 on Cholpon. An important point in the translation of this work is that the translation of the work about the need to realize one's identity and strive for dreams, when the whole nation is in a state of indifference, should be translated into the Uzbek language. The main character of the translated work faces a lot of difficulties to achieve his goals, but such efforts always motivate and motivate him on his way to the goal. Why Cholpon? This question probably interests many readers. We know that in the works of Cholpon (prose/phrase) there is a special sense of optimism, confusion, a special touch of pain. It is the period when the representatives of the modern movement began their work that has been called the darkest period in the history of Uzbek literature. After all, freedom of speech was restricted during this period, and even the works of some artists were taken from store shelves or burned on the spot. The peculiarity of Paolo Caelo's *The Alchemist* is that this work reveals the individual character of man. That is, it is shown that every time he deviates from the path that leads to his goal, he has a desire to stay with the beauties of the world, and only the surrounding wisdom and hints lead him to the right path. Indeed, every time Santiago, the play's protagonist, overcomes such difficulties and renounces worldly pleasures (love, wealth), he is given something new in the form of wisdom.6 In the course of the work, we may even witness that he has created harmony with nature. In short, to write and translate works that evoke his nation, at a time when everyone in society is applauding the communist system and the Soviet government, is the ultimate expression of humanity.

METHOD AND METHODOLOGY

If we look at the work of Abdullah Avloni, who was creating at the same time as Cholpon, he wrote several stage works for the Turkestan Theater he founded, and translated most of them from other languages. In general, translation studies were introduced to the Uzbek people during the period of the Jadidist movement. Over time, the demand for translation increased. But its creative nature, the art of re-creation, did not change. Writers of the 20th century also worked effectively in the field of translation. As examples we can mention such artists as Gafur Gulam, Oybek, Abdullah Kahhor, Mirtemir, Maksud Shaikhzade, Askad Mukhtar, Abdullah Oripov, Erkin Vahidov. scholars who created schools of translation It should be noted that works by Abdullah Kahhor and Asil Rashidov, one of the brightest representatives of the Uzbek literature of the 20th century, were warmly welcomed by readers. Abdullah Kahhor himself translated several works into Uzbek, criticized the translated works and expressed his opinion about them. It is known that the roots of Abdullah Kahhor's skill are closely connected not only with the soil of our national literature, but also with the creative experience of representatives of classical Russian literature - Tolstoy, Turgenev, Gogol and, above all, Chekhov. In a word, Abdullah Kahhor has embraced the achievements of world literature as far as possible creatively and opened new pages in our national prose. The more you look at the words, feelings and characters depicted in these pages, the more you believe in man's potential to work miracles through words.

RESEARCH RESULTS AND DISCUSSION

Just as no bravery goes unrewarded, our modern scholars are always considered worthy of high standing by our people and government for their selfless service. As proof of this, one can take the example of 1.5 billion sums spent on the publication of the book collection "Jadidlar",

which is published for a wide readership. Alisher Sadullaev, head of the Agency for Youth Affairs, said that: for the preparation and publication of 23 000 (8 books in a set, a total of 184 000) copies of the book collection "Jadidlar" 1 billion 416 million 800 thousand was spent, the funds were allocated. The authors were paid 10 million sums for each book in the collection. On average, each set costs 61,600 sums (and each booklet costs 7,700 sums), even in their complaints they created a benefit. In short, their place in the development of our literature is incomparable.

CONCLUSION

Today, every young generation entering the field of translation involuntarily turns to modernist literature, to the translated works of modernists. Because in these works, not only the colorfulness of the Uzbek language is shown in various examples, but also the outstanding skill of the skilled translator, his eloquence, the ability to find an alternative word in its place make the work unique. as a winter. Indeed, the maturity of our lexicographers in every respect, their ability to convey linguistic interpretations serve today as the main experimental school for our young artists. It is no exaggeration to say that they are the sun shining in the sky of our spirituality. This sunlight is timeless and eternal.

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