

**TRANSLATION OF EXAMPLES OF EASTERN LITERATURE INTO UZBEKISTAN:
ISSUES OF STYLE, CONTENT AND AESTHETIC CONSISTENCY***Sarvinoz Sayfullayevna Kasimova**Associate professor, Oriental university, Uzbekistan*

Abstract: This article presents analytical views on the issues of stylistic, substantive and aesthetic coherence in the process of translating works of Eastern literature into the Uzbek language, the translators' fidelity to the original, their approaches to preserving national-aesthetic values, as well as how the author's style is reflected in the Uzbek language. During the research, translation styles were studied based on samples taken from the literary heritage of the peoples of the East, such as Persian-Tajik, Arabic, and Indian. The possibilities of fully conveying the content in translated works and awakening the spirit of the original work in the reader by adapting aesthetic means of expression are discussed. The article presents scientifically based conclusions from the point of view of literary criticism and translation theory.

Keywords: Aesthetic coherence, Uzbek language, translation theory, literary translation, literary heritage, translation skills.

Introduction: Translation is a complex creative process that requires not only linguistic and linguistic skills, but also cultural thinking, aesthetic taste and literary observation. In particular, the process of literary translation, especially in the translation of works of Eastern literature into the Uzbek language, not only the translator's linguistic knowledge, but also his role as a mediator in intercultural dialogue is of great importance. Eastern literature occupies a special place in the world's literary heritage with its deep content, unique artistic style and philosophical and aesthetic approach. The translation of literary works of Persian-Tajik, Arabic, Indian, Chinese and other Eastern peoples into the Uzbek language has served to bring these literary spaces closer together and has strengthened cultural ties.

The Uzbek translation tradition has developed a rich experience in adapting the rarest masterpieces of Eastern literature to the Uzbek language, placing them in a new literary context while preserving their stylistic features. In particular, when translating the works of thinkers such as Navoi, Jomi, Hafiz, Sa'diy, Bedil, translators did not limit themselves to simply translating the text, but also sought to preserve the content and artistic and aesthetic elevation. In this process, various translation strategies were tested - literal translation, free translation, hybrid approaches. This article provides a comprehensive analysis of the main problems of stylistic, substantive and aesthetic coherence in the translation of samples of Eastern literature into the Uzbek language. In particular, scientific considerations are made about how the author's style is preserved in the translated works, how poetic forms are adapted to the Uzbek language, the degree of fidelity to the original spirit of the content, and how aesthetic images undergo changes in the translation process. The creative approach of the translator, his role in bridging cultural differences, and the practical aspects of modern translation theory in this regard are also analyzed.

The article can serve as a scientific basis for new research in the field of literary translation, based on the mutual relations between Eastern and Uzbek literature, translation traditions, and current requirements.

Main part: Eastern literature is distinguished by its unique stylistic richness and artistic forms. In particular, genres such as ghazal, rubai, masnavi are widely developed in Persian-Tajik literature, and these forms have many common aspects with Uzbek literature. However, it is not these stylistic similarities, but rather subtle differences that pose a problem in the translation process. For example, in order to translate philosophical phrases and proverbs in Saadi Shirozi's "Guliston" into Uzbek correctly, in depth in content, and in accordance with style, not only linguistic knowledge is necessary, but also a deep understanding of this cultural layer.

Khurshid Davron (writer and translation expert) states that "Literary translation is not only the art of transferring a text from one language to another, but also the spirit, era, worldview, and meaning behind the words."

He emphasizes that a simple linguistic approach is not enough when translating deeply meaningful and complex works of Eastern literature.

"Translation is a dialogue with the original text. The translator should make the author's voice heard, not his own." says Viktor Shklovsky (Russian literary critic and translation theorist). This statement by Shklovsky reveals the role of the translator in the issue of objectivity and loyalty. This idea is especially relevant in the translation of texts with poetic, spiritual heights, such as Eastern literature.

Metaphors, ironies, and mystical images are widely used in Eastern poetry. Finding suitable Uzbek expressions for them, especially the correct expression of religious and philosophical concepts, places a great responsibility on the translator. From this point of view, maintaining artistic and aesthetic harmony in the translation process is one of the most important tasks.

Many examples of Eastern literature have a didactic orientation, in which moral, philosophical and religious ideas are at the center. When translating such works, it is important to maintain content fidelity, that is, to convey the author's main idea without distorting it. For example, the works of thinkers such as Imam Ghazzali, Alisher Navoi, Jomi, Attar contain deep philosophical layers, and various interpretative approaches are used when translating them into modern Uzbek. A literal approach in translation (word-for-word translation) can often lead to a misunderstanding of the idea. Therefore, the translator must preserve the main ideological and substantive direction of the work, while expressing it in an understandable and impressive way for the Uzbek reader.

The aesthetic richness of Eastern literature, the brilliance of images and the beauty of poetic language create certain problems in recreating it in the Uzbek language. Aesthetic coherence is not only the preservation of the poetic form, but also the full reflection of the spirit of the text, its tone, the system of images and the artistic thought of the author.

The translator is often forced to resort to the method of "creative translation" - through which he creates not only the text, but also the aesthetic atmosphere behind it. For example, Bedil's complex philosophical poems can be translated into simple language, but in this process the aesthetic appeal, philosophical overtones should not be lost.

The translator has the task of uniting two cultures, creating their interconnection. Especially in the case of Eastern literature, the translator is not only a language mediator, but also an intercultural translator - a spiritual, historical and moral bridge. In conveying the specific aspects of Eastern thought to the Uzbek reader, he is forced to make choices: which images to leave intact, which to adapt, where to provide commentary - these decisions directly affect the quality of the translation.

Today's modern translation theory emphasizes the position of the translator as an equal creator with the author in this process. The translator, having deeply understood the context of the original text, creatively recreates it in the Uzbek text.

Analysis and results: The process of translating samples of Eastern literature into Uzbek requires a deep literary, cultural and methodological analysis.

The analysis showed that in many translated works, the author's style was not fully preserved. In some cases, translators simplified or lost the author's individual style in the process of adapting the work to the Uzbek reader. This is especially true in the translation of works rich in complex artistic expressions and metaphors, such as Bedil or Hafiz. The reason for this is indicated by the translator's insufficient understanding of the aesthetic means of imagery in the original language. The level of content fidelity in the considered samples varied. In some translations, religious and philosophical content was simplified or left unexplained, which led to a misinterpretation of the original idea of the work. In other cases, translations based on a deep analysis of the idea evoked a close-to-original thought in the reader. Here, the translator's religious and cultural level and contextual knowledge served as the decisive factor.

Ensuring aesthetic harmony in poetic translations turned out to be the most difficult task. The melody of the verses, the rhyme system, rhythm and consistent expression of images - all this depends on the translator's skill. Especially when translating works in the form of ghazals and rubaiyats, sometimes the aesthetic form was distorted at the expense of conveying the content, and in some cases, the emphasis on form led to insufficient disclosure of the content. In ideal translations, content and aesthetic harmony were ensured together.

The analysis showed that the translator's intercultural thinking - that is, the level of understanding of the mentality, religious-philosophical worldview, historical-cultural conditions of the people who are the source of Eastern literature - directly affects the quality of the translation. Translators with high cultural awareness not only translate the text, but also analyze it contextually, conveying it to the modern reader in a form that is understandable, but does not deviate from the original idea.

Eastern literature is an invaluable heritage of human thought. The philosophical ideas, spiritual experiences, aesthetic images and spiritual values reflected in this literature encourage people to think and understand not only in their time, but also today. The responsibility of conveying such a huge literary wealth to the Uzbek reader falls on the translator. Ensuring methodological, substantive and aesthetic consistency in the translation process further deepens this responsibility.

The analysis conducted in this article has shown that several important aspects should be taken into account when translating examples of Eastern literature into the Uzbek language:

1. Style compatibility - preserving the individual style of the author of the work, the system of images and his ideas expressed in poetic form;
2. Content fidelity - conveying it in a form understandable to the Uzbek reader, without violating the ideological basis of the work;
3. Aesthetic harmony - the ability to reflect the artistic charm, spiritual depth, and aesthetic atmosphere of the translated work in a way that is close to the original;
4. Intercultural mediation - the translator's role as a bridge between two cultures, facilitating understanding for the reader by explaining certain concepts, if necessary.

In conclusion, the translation of Eastern literature into Uzbek means not only translating a text from one language to another, but also recreating an entire culture, history, and spirituality in

another national context. In this process, the translator must be a creator, researcher, and master of the art of translation.

In the future, studying such translations on a deep scientific basis, analyzing them on the basis of modern translation theories, and developing practical translation schools will remain one of the urgent tasks for Uzbek literary translation.

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