

## **Linguistic and Extralinguistic Problems of Translation**

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**Abstract:** This article provides information on the problems of linguistic and extralinguistic issues of translation. We have "learned" and got used to our language to such an extent that we don't even notice that it is a miracle. Language is a great discovery that humanity has achieved in the process of its development. Let's suppose that if an intelligent creature with a means of communication other than language was found in the world, he would have believed that the language is a great and powerful weapon at the disposal of mankind and praised the genius of mankind.

**Key words:** foreign literature, advanced sentimentalism, the Renaissance, literary translation, novels and works, later period, contemporary literature, possibilities and tools.

**Introduction:** What is the "miracle" of the language? Not only individual words, their combination, sentence structure, but also some acquired grammatical suffixes and speech sounds are phenomena in the language. Basically, if the language did not have generalization and abstraction features (if a separate sound and graphic tool was required to express each thing and event), people's understanding of each other would be extremely complicated.

The advent of writing gave rise to written literature, and written literature paved the way for the "documentation" and perpetuation of the masterpieces of human intellect...

When the great sons of the nation, the wise and elegant ones speak, we listen to them with our ears. When the poet G. Gulam's words are heard through recording devices, our people seem to be listening to this wise scholar again and again. The congratulatory voices of the Great Navoi have reached us through the monuments of written literature, which were left as an eternal living monument by this great man for the happiness and future of his generation. As the great master of our national theater, Olim Khojaev, created the image of Navoi on the stage, we have no doubt that we are really listening to the sweet voice of this genius of poetry.

All of this is, of course, the result of humanity's dreams and imagination of seeing things that cannot be seen, hearing things that cannot be heard, and doing things that cannot be done. After all, if he didn't have such a creative fantasy, would a person be a person?

Main part: Let's assume that sound recording devices were invented in the 15th century, and we, over time, were lucky enough to hear the lovely voices of the great Navoi. What would be clear then?

First of all, we could see that very deep changes took place in the language. We could hear with our own ears that there was a big and serious shift in all aspects of the language: in phonetics, vocabulary, methodology, meaning, morphology and syntax. In the 15th century, the physiological and orthoepic nature of the pronunciation in Uzbek, the so-called "Turkish language", was determined. Indeed, how did our ancestors speak five centuries ago? Isn't this an extremely interesting issue?

However, if this is the case, perhaps in order to understand our ancestors who lived five centuries ago, we should also "translate" their ancient languages into our modern language? No wonder. There is

such a big gap in the vocabulary of classical works, including Navoi's works, that in order to fully understand these works, it is necessary to "semi-translate" them, even if they are not fully translated.

The problem of "society and language" in linguistics arises from this specific feature of their development. In order to better visualize the nature of the changes occurring in the language, a comparison of the Uzbek language of the 15th and 20th centuries was discussed. Of course, the more time passes, the more noticeable the changes in the language become. However, is it not possible to notice the progress in the language in a relatively short period of time? For example, how was the Uzbek language 100 years ago compared to today? 50 years, what about 10 years ago?

None of the social events that occur in life remain without language. Land and water reform, agriculture, industrial development, cultural, scientific and technical revolution, the discovery of atomic energy, the era of space flights - each of these great events has left its own mark on our language. However, these changes mainly occurred in the vocabulary of the language. In general, the language is not among the social phenomena that change in a revolutionary way, and the change in its grammatical construction happens very slowly.

There are two trends in language development: external and internal factors. Just as there is no "pure" language in the world that does not receive words from outside, but develops only at the expense of its own internal resources, there is no composite, ancient "conglomerate language" made up of dictionaries of duplicate languages. In translation, it is very important to know the norms and laws of these external and internal factors of language development.

During our daily conversation, we don't even think about the fact that we are using words from other languages of the world in addition to purely Uzbek words. For example, we do not notice that the words *kurultoy*, *suitcase*, *admiral*, *master*, and *football* are not originally ours, but belong to Mongolian, Persian, German, French, and English languages. If a "geographical-linguistic map" is made based on the words that are currently used in the Uzbek language, which have now become its own, but which belong to other languages in terms of origin... It would be an interesting scene! In this case, we could imagine more clearly which and how many words of the world's languages "participate" in the dictionary of the Uzbek language, the connections of our language.

The translator's creativity is limited to the field of language. He enriches his national literature with new linguistic means not only by creating new means of expression (neologisms), but also by assimilating foreign expressions in his environment (exoticisms). The perception of foreign media and the creation of alternative innovations in the native language are not limited to lexicons, but also include stylistic categories (white poem, sonnet, verse; for Russian poetry: *ghazal*, *rubai*, *hole* etc.).

According to George Moonen, the amount of foreign words entering the mother tongue through translations and special literature introducing foreign lifestyles is determined as follows: 300 out of 190,000 words in K. Lévi-Strauss's book "The Frustrated Tropics" - 389 foreign words, some of which were already known to the French, so there was no need for special explanation in the text.

Uriel Weinreich's translation of 60,000 words in the book "Languages in Contact" contains only 27 foreign words. So, usually, when translating these special texts, about 0.5 percent of foreign words are found in them, which enriches the translator's native language.

Since the translator's creativity is limited to linguistic and stylistic (linguistic) changes, he shows dexterity in order to demonstrate his independence and creative ability, he discovers neologisms in unnecessary places, uses old words without reason. begins to change.

**As a result**, he tries to "improve" the text in order to attract the reader's attention, and he does not even know that he has gone beyond the scope of the author. Cases of abuse of creative opportunities in this way are also found among actors. A bad actor deviates from the dramatist's interpretation to show his ability and flirts from the stage in order to gain the audience's attention. The translator playing with the language also pretends to please the reader. However, "the translator's participation in the work is less noticeable, the better".

Of course, it is necessary to pave the way for linguistic creativity in order to translate the methodological elements that allow the hidden means of expression of national literature to be realized. When translating genres that have not developed in the literature of the country or have gone in a different direction, there is a very convenient opportunity to enrich our own poetry. Such differences can be found in the development of the two national literatures in each period.

**Conclusion:** Well, since there is no classicism in foreign literature, says Irzhi Levi, how to translate classicism's prose works into it? Similar difficulties occur when translating the sentimentalism developed at the end of the 18th century or the literature of the Renaissance. (For example, when translating works like Cervantes' novel "Don Quixote" into Uzbek, using the resources of the native language, it is necessary to create new stylistic constructions to reflect the stylistic quality of the original version). However, when translating literary works of a relatively later period and modern times, it is necessary to search for new methodological possibilities and tools from the language.

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