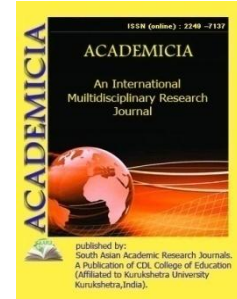


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DEVELOPMENT OF UZBEKISTAN TRANSLATION SCHOOL FROM UZBEK TO RUSSIAN LANGUAGE IN THE BEGINNING OF XXTH CENTURY (ON THE BASIS OF UZBEK WRITERS' WORKS)

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ABSTRACT

Translation – one of the most pristine human occupations. Its roots go back to those distant times when the proto-language began to disintegrate into separate languages and the need arose for those who knew several languages who were able to act as intermediaries in the communication process with representatives of various linguistic communities. Nevertheless, for a number of reasons, in particular due to its interdisciplinary nature, the translation formed into an independent science only at the beginning of the XXth century.

KEYWORDS: *Translation, Literary Work, Arts Of Literary Translation, Uzbek Literature, Culture, Poets, Stories*

INTRODUCTION

The idea that it is necessary "to lay the fundamental foundations, if not science, then at least a practical guide to one of the most difficult and demanding arts - the art of literary translation" [1] was expressed at the very beginning of the last century, and in response to this, in the twentieth century, fundamental research on translation studies were conducted by prominent Russian, Western-European and other scientists from the former fraternal republics, which have now become Newly Independent States. The array of the works of scientists and practitioners is devoted to the main problem - the adequacy of the translation to the original literary text. The Uzbek translation school, based on the achievements of Russian and world translation practice, has created a number of reference samples of the Russian literature translation into the Uzbek

language. Today, in all its poetic brilliance and polyphonic sound, the Uzbek reader is presented with the novel by Alexander Sergeevich Pushkin "Eugene Onegin" translated by Aibek. The heroes of Lev Nikolaevich Tolstoy are rushing about in this strange and unexpected world, thinking and speaking in Uzbek, thanks to the novel "War and Peace", professionally adjusted and talented recreated in the Uzbek language by Abdulla Kahhar. Together with the great Dante, Uzbek reader "walkalong" the circles of Hell of the "Divine Comedy", compassing the heroes and grieving about their tragic fate, and all is because the artistic world of the "Comedy" of the great Italian, was fully recreated in Uzbek translation by the National poet of Uzbekistan Abdulla Aripov. At the same time, meridian works of Uzbek literature found their place on the bookshelves of a Russian reader as a result of hard work, talent and sincere love for Uzbek literature of many famous Russian writers and translators. Enough to mention the translations into Russian of the works of Abdullah Kahhar, gazelles and "Xamsa" by Alisher Navoi, the lyric poetry of Hamid Alimzhan and Mirtemir, the novels of Abdulla Kadiri and Aibek. Almost every translation of the Uzbek classics into Russian became not only an event in the literary life of that time, expanding the cultural horizons of Russian-speaking readers, but a lot of examples of this undoubtedly poured into and rightfully "settled down" in the multilingual literary process of the 20th century. "Tales of the Past" by A. Kahhar, "Bygone Days" by A. Kadiri, "Navoi" by Aibek, short poems and poems by Hamid Alimdzhan are known to the reading public in Russia as well as "Peter the First" by A. Tolstoy, "The Brothers Karamazov" by F. Dostoevsky and the stories of A.P. Chekhov, poetry of Konstantin Simonov, as well as works of many others.

However, it should be noted that, for a number of reasons, the modern Uzbek literature appears less and less in Russian translations, and therefore the publication in the magazine "Zvezda Vostoka" ("Star of the East"), and then in the "thick" Russian magazine "DruzhbaNarodov" ("Friendship of nations") of the stories of the famous Uzbek writer Salamat Vafo, aroused particular interest among readers [2]. The stories were translated into Russian by the talented poet and translator Zoya Aleksandrovna Tumanova. The translator was faced with a difficult task: not only to correctly display the informative content of the original literary work in Russian, for this knowledge of the language and acquaintance with the realities of national mode of life is enough, but to clearly determine how and to what extent in the translated literary work "Separate elements of the reflected reality, according to D. Likhachev, are combined with each other ... in a certain system, artistic unity"[3]. In other words, for translator, before taking up the pen, it is important to deeply study the author's intention and his\her vision of the world through the system of linguistic artistic-visual means used by the Uzbek writer in her stories. After all, only after this the artistic world of the written piece can appear before the translator as a whole, as a kind of complete and independent system. And in order to preserve that "flavor" of the original, the translator should try to recreate the artistic function of verbal forms in other language, ethno-linguistic features of the expression of thought and the individual author's use of the original linguistic means. And only after this can there arise what Ninel Vasilievna Vladimirova called the ability to "breathe" the stylistic atmosphere of the translated author"[4].

Let's make a reservation right away, the translation of SalomatVafo's stories into Russian by Zoya AleksandrovnaTumanova was done professionally and extremely conscientiously. But, in our opinion, it is still necessary to note that sometimes the translation loses not only the "flavor" and "stylistic atmosphere" of the original, but also, to some extent, obscures the intention of the author of the original. Let us take, for example, the very first paragraph of the story, a paragraph

that serves as a kind of spring of action, since in several lines the Uzbek writer was able to succinctly and concisely express the entire conflict basis of the work. Let's turn to the text and compare the original and the translation [5]:

Interlinear translation: They say that once they woke up, people saw in the edge of the border a suddenly appeared from somewhere. It was called "Mount Bhutan", that is, a mountain transferred from other places.

Z. Tumanova's translation: Waking up early in the morning, in the morning haze, you can see a mountain in the distance behind the duval. It is called "Mount Bhutan", or otherwise - a mountain transferred from other places.

Original: When people woke up, they found a mountain in the village. It has been called the "Bhutanese mountain," meaning "the mountain from which it has moved."

We will not dwell on the fact that the Russian version became, if it may be said so, somewhat loose due to the introduced words that were absent in the Uzbek version: утренняядымка, вдальизадувалом, можнобылоувидеть. This liberty of translation would not be so striking if from the very first lines of translation, as a result of this liberty, the semantic component of Vafo's story would not be distorted.

The writer focuses the reader's attention on the suddenness and complete unpredictability of the appearance of a mountain on the edge of the aul. The author needs this in order to emphasize the similarity, a kind of parallel alienation and almost the same "unwrittenness" in the "local landscape" of his heroine and the mountain covered with mystical aura: « I didn't come from another place like Menhamoshatoqqa » (**And I, just like this mountain, came here from other places, - says the heroine**). If "just like this mountain", then both the Bhutan-mountain carried by the angels, and the lyrical heroine who arrived of her own free will, the phenomena in these places are accidental, temporary. The reader of the original perceives the beginning of the story in this way, which cannot be said about the Russian reader.

The Uzbek writer is laconic, she uses the expressive means of her native language extremely economically, this is the case about which it was said "words are cramped - thoughts are spacious". Not verbosity of Salomat Vafoseems like it invites the reader to go beyond the "semantic limits" of words, phrases, sentences. The brevity and capacity of the verbal constructions in the story makes the reader himself speculate, or rather "follow" the movement of the writer's thought and inner vision, sometimes called the reader's instinct, to try to "understand" what the writer thought about but didn't put a word into it. It is known, however, that sometimes a pause is more meaningful than a lengthy verbal tirade. In two very short phrases, at the very beginning of the story, the author creates two almost tragic images: a mountain transferred from somewhere by angels, which will disappear from these places on the Day of Judgment, and a woman who will leave these places forever after a terrible sentence, the truth of the earth: « Сенбуернингодамиэмас ... ». («**You are not from these places...**»). These words will be uttered by the most dear and only person whom the heroine of the story almost deified. The words, cruel in their categoricalness and hopelessness, seemed to slam the gates to the world of happiness and love in front of the woman, concentrated for her in one person - Kokhin. If the mountain continues to rise on the edge of the aul in anticipation of a divine judgment, then for the heroine of the story, after these words, the Day of Judgment has

already come. The person for whom she here uttered terrible words, their meaning: "This is not your world, and there is no way for you there." The excommunication from Paradise took place, almost tantamount to Dante's: "give up hope ...". This author's idea and writing style of SalomatVafo, speaking succinctly and laconically, completely disappeared in Russian translation. Moreover, the interpretation of the beginning of the story, which was not clarified in the translation into Russian, led to the fact that the translator ends the work of SalomatVafo also with a heavy and very verbose tirade "about":

"Oh my world ...

Oh my spiritual mentor Sheikh Sa'non. I am in two worlds yesterday and today ... Priceless desert, sands, sadly crawling, reeds swaying. The sun, rising higher and higher, begins to burn the desert, the voice of the Kochin, filled with longing, is heard and then silenced ... But four angels, lifting by its four ends, like a bed, carry Mount Bhutan after me. " (journal punctuation retained) [6]

The original ends like this: "When I came out of the Bujyurt (Kohinaitmok), a voice came from my throat: **When I left this (as Kokhin put it) "not my world" a groan escaped my throat: "O great teacher and my idol, Sheikh Sanan, I, just like the mountain, Bhutan, forever lost in the space between two worlds)**

The meaning of this last long-suffering phrase of the heroine will be understandable only to those who are familiar with the legend of the great Sheikh Sanan, who, for the sake of love for a beautiful Christian woman, was ready to renounce the faith. But the legend ends quite unexpectedly: the Lord appears to the girl in a dream, she falls in love with him and leaves this world, Sheikh Sanan, who was madly in love with her, as it turned out, was fulfilling a divine ordinance. And, nevertheless, having escorted the girl to heaven, he sadly says: "Blessed are those who complete the journey and unite with the Beloved ... And the bitter fate of those whose destiny is to lead others to the Goal ..."

The heroine of Vafo's story is in love with a young man, but unrequitedly. She is ready for any humiliation, like the legendary sheikh for the sake of a Christian girl. Family, child, morality, her whole old world - are thrown on the sacrificial altar of love. But Kokhin, as she calls this man, rejects the love of the heroine. But if in the legend, after the girl's ascension to heaven, the sheikh comes to his senses and continues to faithfully serve God, then in the story the heroine, rejected by her beloved man, does not stop loving him. A legend is always a lesson, and therefore its end, as a rule, is clear and unambiguous. SalomatVafo's story is polyphonic, and it ends not with a dot, but with ellipsis. She leaves the world alien to her, leaving in it her heart, her beloved, but the world to which she is forced to return is also alien to her. There is no beloved. This duality is expressed by the author in the final lines of the story very subtly and tragically: forever lost in the space between two worlds.

And it immediately becomes clear that the rather heavy phrases introduced into the translation text and absent in the original do not serve to reveal the writer's artistic intention, but, on the contrary, to some extent obscure the semantic component of the episode and the story as a whole, thereby distorting the artistic world of the literary work ...

And, nevertheless, the stories "sounded in Russian" by the talented Uzbek writer SalomatVafo, in my opinion not yet appreciated by either Uzbek or Russian critics, were a significant event in the literary life of Uzbekistan.

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