

**How to Cite:**

Xaitbaeva, N. K., Begmatova, N. A., Yuldasheva, F., & Khashimova, F. (2022). The evolution of the translation works from Uzbek into Russian language. *International Journal of Health Sciences*, 6(S3), 1341–1347. <https://doi.org/10.53730/ijhs.v6nS3.5560>

## **The evolution of the translation works from Uzbek into Russian language**

**Xaitbaeva N. Kh**

Senior lecturer National University of Uzbekistan

**Begmatova N. A**

Senior lecturer National University of Uzbekistan

**Yuldasheva F. T**

Senior lecturer National University of Uzbekistan

**Khashimova F. U**

Lecturer National University of Uzbekistan

**Abstract---**The research paper provides the history of the development of the Uzbek school of translation Uzbek into Russian language, which has its own specificity and originality. This peculiarity is characterized by the wide development already in the Middle Ages of translations from oriental languages, mainly from Arabic, the presence of bilingual dictionaries; started from the second half of the XIX century translations directly from Western languages, and finally, quite a wide development of translations of fiction and scientific literature from the Uzbek into Russian language. The role of these translations of Russian literature, or through the Russian language, world literature, was very influential on the development of Uzbek culture in general. In this cultural and literary interchange and interpenetration, the Russian language played the role of a bridge connecting the Uzbek reader with world culture and literature. The Uzbek school of translation of the last century, in fact, in its main composition and practice was based on translations works and novels from the Russian language.

**Keywords---**evolution translation school, translation activities writers, local translation literature, Russian language, Uzbek language.

## **Introduction**

Nowadays, comprehensive work is being carried out in Uzbekistan to promote reading. President Shavkat Mirziyoyev, repeatedly emphasizing the role of the art of words in the formation of a harmonious personality, noted the importance of literary translations as a means of enriching the cultural heritage of different peoples and the opportunity to acquaint the world with the best examples of classical and modern Uzbek literature. Literary translation plays a huge role in the development of the culture and literature of our country and in the internationalization of public consciousness. Translation is determining factor in multilingual communication and at the same time symbolizes openness to people and the development of democracy. Translators are constantly at the very centre of the communication process. As external vehicles for ideas and actions, they partly shape the world in which we live. Translation activity Uzbek works served the economic and political contacts of the newly formed society.

## **Methods of research**

Deeply aware of the importance of such work, Uzbek writers constantly get acquainted with the achievements of the literatures of the fraternal peoples, with the works of world classics, and all the most significant, ideologically and poetically valuable are translated from their native language into Russian. Translated literature has become an integral part of the national spiritual wealth of the Uzbek people, it actively and positively affects the mind and heart of readers. Among those who have made a great contribution to the formation and development of the translation cases in Uzbekistan are such figures of the translation fields as Gaybulla Salomov, Ibrohim Gafurov, Aibek, Gafur Gulyam, Abdulla Kakhkhar, Abdulla Aripov, Erkin Vakhidov, Odil Yokubov, Pirimkul Kodirov and many others.

The well-known scientist Gaybulla Salomov is rightfully considered to be the founder of Russian translation science. He managed to develop the theoretical foundations of translation studies in Uzbekistan. The most prominent representatives of the Uzbek translation school are Aibek, Gafur Gulyam, Abdulla Kakhkhar, Abdulla Aripov, Erkin Vakhidov and many others. Honored artist Ibrohim Gafurov translated into Uzbek the masterpieces of translation from a related language, translation into Russian, translation of a writer - a representative of another nation, writing in Russian - these are completely different things. Earlier, the novel was called "Kunda" in Uzbek, later the writer changed the title of the work to "Kiyomat" ("Doomsday"). After consulting with Odil Yokubov, Pirimkul Kodirov and other writers, I renamed the work when it came out as a separate book in "Kiyomat". This publication is also valuable because the afterword to it was written by Gaybulla Salomov, a famous scientist, one of the founders of the Uzbek translation school of the 20th century. In the afterword written in the form of an essay, the author compares both novels, shows the problems raised in them and the close, mutually reinforcing sides, deeply analyzes the artistic features of the two works, focusing on the details that served as prerequisites for the success of the works.

After the revolution, M. Salie translated the full text of Baburnama, published the first book in 1948, and in 1958 provided a complete translation of the work. A. Almatinskaya translated from Uzbek into Russian the works of Uzbek writers, including Askad Mukhtar, Said Nazyr and others. However, it is worth noting that the semantic accuracy of the translations, it is not always possible to achieve the harmony of sound that is characteristic of Chulpan's poems in his native language. This loss is felt to some extent, but as the Latin proverb goes, "I did my best. Whoever can, let him do better." Thinking Palastrov about the art of translation, not only spoke about the achievements and shortcomings, but also sought and found ways to overcome the shortcomings in the art of literary translation. S. E.. In addition to dealing with translation theory, Palastrov was also a skilled translator. In 1935, he successfully translated and published Gafur Ghulam's poem "Wedding" in Russian under the name "Svadba". In the same year, Palastrov translated Parda Tursun's story "On the threshold" under the title "Na poroge", Gapratiy's "Noch v stepi" and "Jinasta va Temir" into Russian. In 1935, Parda Tursun's story "In Astana" was translated by Palastrov and published under the title "Na poroge". When analyzing the story, along with the remarkable aspects of the translation, there are also minor shortcomings. For example: - Give joy, my daughter, - said Kholqul aka. "Why not?" Said Nuri. Kholqul aka handed Nuri a blue envelope. "Here's a letter from Toshbuvi!" "Put it down," said Nuri happily, taking the letter. "Really from Toshbuvi?" Russian translation: - Davay podarok, dochka, - said Kholkul aka, protyagivaya blue envelope: vot pismo at Toshbuvi. - Polnote, - said Nuri happily, berya pismo. Truth at Toshbuvi?

The example given shows that Palastrov translated the text verbatim. That is why it is translated into Russian as "give joy" - "davai podarok", "shepherd" - "polnote". Vaholaikn, "give joy" - with the Russian phrase "s tebya prichitaetsya", the word "shepherd" with "ne mojet byt" or "da neujeli?" would be more appropriate when translated into Russian with sentences. Palastrov mistranslated some parts of the story as a result of a misunderstanding. For example: In the original: "Yes ... you want to put yourself in the market and dry up. In Russian translation: «Chto ty podnyala takoy bazar. Chtob ty zdoxla ». Here, the phrase "you want to put yourself in the market" is translated into Russian as "That you raised such a bazaar ". The phrase "Abdusattor bednyaka soglasilsya kormit Hayri i teper hodit v zaplatkakh" was mistranslated in the Uzbek text. The phrase "it rained" was used figuratively. It was necessary to find a Russian equivalent that could replace this sentence. The phrase "Ходит в заплатках" cannot replace the phrase "it's raining". Palastrov translated the phrase "the rich man's threshold is better than the poor's net" into the story as "luchshe porog baya, chem pustoy ugol bednyaka." In the Uzbek version, "the net of the poor" means "pochetnoe mesto bednyaka." The translator translated the sentence into Russian as "chem pustoy ugol bediyaka." Perhaps Palastrov translated this in reference to the poor Russian.

Comparative study of the translator shows that Palastrov tried to preserve the Uzbek realities, and in some places even made comments to make them understandable to the Russian reader. For example: "On the day of the wedding, the women forced him into the chimpanzee. But he whispered to Abdusattar, who came to him, like a wild cat. Russian translation: «V den svadb! jenshchiny

nasilno vveli ix v chimildik ». The translator translates the word "chimildiq" from the text into Russian and explains it clearly in the footnote. Although Palastrov translated the story into Russian by word-for-word translation, much of it was successful. The Uzbek version of the phrase "to blush, to blush" was translated by the translator as "to krasneya, to blednyaya". In 1940, the textbook "Uzbek language" was published. Palastrov was the author of this textbook. The book was intended for students of 6th-7th grades of Russian language schools. Each text of the textbook is provided with a dictionary. Based on the principles of translation theory and practice, Palastrov translated Uzbek fairy tales into Russian in a simple, fluent style. "Smart mouse", "Boy", "Eagle, clear and fox", "Golden watermelon", "Broken weaving", "Navoi and shepherd", "You don't like as Navoi target ", "Three brothers strongman" translations are among them. A number of translations of Uzbek folk tales have been translated into Russian. But more than 50 of these translations belong to Palastrov.

The fairy tales translated by Palastrov can be divided into three parts. Tales about animals, life-maishpy tales. Palastrov tries to preserve the Uzbek folk tales by translating them into Russian. For instance: "The eldest is twenty-one years old, the average is eighteen, and the youngest is six." Translation: «Starshemu tonguchu dvadtsat odin god, sredpemu Ortincha botiru vosemnadtsat let, a mladshemu - Kendja botiru shestnadtsat». It is clear from the examples given that the words Tungich, Urtancha, Kepja apikchu became the names of the three brothers botnr in the Russian translation. Similarly, the phrase "Ajdar Sultan lived alone" in the fairy tale was translated into Uzbek as "Jil tsar zmey - Ajdar-sultan". The word dragon itself means snake. but in the Russian translation the word "Dragon" became a noun. It should be noted that the translator Palastrov applies this method in many methods. Although Palastrov skillfully translated Uzbek folk tales into Russian, he also made a number of mistakes. The translator omitted some parts of the text during the translation process. This can be seen in the example of the "three brothers". In the Uzbek version of the fairy tale, the psychological details that reveal the image of the young hero more vividly are the same, but in the translation made by Palastrov, for some reason, they are omitted. Like the tales of other nations, the tales of the Uzbek people have always ended well, the truth, justice triumphs, the poor, the loved ones, in general, the positive heroes win.

The oppressors, the swindlers will be punished. For example, at the end of the tale "Golden Watermelon" the same tyrant, swindler rich will be punished, will die. "After a while, his head, nose and lips became swollen. Unable to bear the pain, he threw himself into a large body of water and drowned. Again Palastrov changed some parts of the text on his own during the translation process. For example, the protagonists of the Uzbek version of the fairy tale tell a didactic story to prove their innocence. Kenja tells a story about a brave parrot. In the Palastrov translation, this episode has been modified. In the original version of the tale, both the minister and the king add poison to the fruit and show it to those who are imprisoned. In the translation, however, he gives it to two tussocks, who perish immediately. Perhaps Palastrov introduced tussocks instead of people to soften the episode a bit. He may have used another version of the two works. A similar change can be found in the translation of the fairy tale "Golden Watermelon". In the Uzbek version of the story, a farmer smashes a watermelon

on the ground: In Palastrov's translation, a watermelon is cut with a knife, not by hitting the ground: 13 Uzbek folk tales. «Nakonets bednyak udaril bolshim nojom so vsego razmaxu - i arbuz tresnul i raskololsya, a v nem vmeste krasnoy myakoti ... zolotne monetn» 16. In some places, the translator misinterpreted Uzbek words into Russian. For example: "The rich man immediately grabbed him; He brought it to him, tied it to his feet, and took care of him. " Tarjimasn: «Sxvativ ptitsu, bogach pones ee domoy, privyazal k noge gtsepku n stal lechpt». As can be seen from the example, the translator understood the word "board" in the "hat" and translated it into Russian. However, it would be appropriate to translate the word "board" as "doshechka." Palastrov abbreviated some places during the translation of Uzbek folk tales. A comparative analysis of the "Golden Watermelon" with the Russian translation shows this. This can be seen from the beginning of a number of fairy tales. Nowadays Uzbek folk tales have a unique beginning, which inevitably attracts and captivates both the reader and the reader.

For example, "Once upon a time, there was a poor farmer in the past. He had only bpr tanobgipa erp. The farmer worked here day and night. "17 A Russian version of the tale by Palastrov: "Jil kogda-to bednyak, bml u nego nebolshoy klochok zemli, na kotoroy on trudilsya den i noch" 18. Even when we compare the famous Uzbek folk tale with the Russian translation of Susambil, we see that Palastrov has abbreviated the original part of the work. "If there is, if there isn't, if there is hunger, if there is, there is a wolf, there is a fox, there is a crow, there is a sparrow. There was a rich man in the past. He has a donkey and a bull. "19 The text has been abbreviated into Russian. «Bilo to ili ne bilo, no v davnye vremena jili v odnoy strane ishak i vol» 20. 16 Uzbek folk tales. The translator has repeatedly failed to create in Russian the beginning, which is characteristic of Uzbek folk tales. When translating Uzbek folk tales, Palastrov not only translates some Uzbek sentences but also explains them to make them more understandable to the Russian reader. That is, it also adds sentences that are not in the text. This can be seen in the example of the fairy tale "Yalmogiz kampir". In the original version of the fairy tale, the child immediately recognizes the old woman.

Palastrov made serious mistakes in translating Uzbek folk tales into Russian. To illustrate our point, let us cite the example of Susambil. In the Uzbek version of the story: "Instead of water, he feeds on alfalfa with black raisins instead of juice and grass." Palastrov translates the text as follows: "Poila ishaka ne vodoy, a molokom, kormila ne senom, a sochnsh kleverom." Palastrov translated the Uzbek word "juice" as "moloko" into Russian, and omitted the phrase "black raisins." Also, Palastrov could not find Russian equivalents of proverbs, sayings, idioms and phraseologies, which are very common in Uzbek folk tales, and often translated them verbatim, and as a result greatly undermined the ideological content of the work. In some places, he dropped proverbs and sayings without translating them. Palastrov used the principle of "wordless translation" in translating fairy tales into Russian. As a result, national symbols in Uzbek folk tales have not been restored in the Russian version and have completely disappeared. Palastrov was not able to completely recreate in translation the main features of Uzbek folk tales that distinguish them from other folk tales.

## Results

Criticism plays an invaluable role in further improving the quality of translations. For example, creating a club could bring together the forces of critics and literary scholars and guide their work. The translation activity is unthinkable without bilingual dictionaries and reference books. And in this area we have a lot of work in the republic, as they say. We need a complete dictionary of synonyms for the Uzbek language; dictionary of native language antonyms; dictionary of translations of works. Many years of experience in translation in the republic shows that such a practice is very fruitful when someone who knows the language of the translated original participates in this work as a co-author with a translator. The translation should signal the era of the creation of the original: if we are dealing with an antique text, then the translation should also give the impression of an antique text; represent at least the main features of a particular literary movement to which the author belongs; reproduce the individual style of the original author.

Which has a reputation for being one of the most difficult types of translation, even more stringent requirements are imposed. He must reproduce not only the content and not just some features of the plan of expression, but strive to reproduce rhythmic and metric features, preserve the number and principle of alternation of feet. In addition, a poetry translator from Uzbek to Russian language must reproduce the peculiarities of rhyme. Translation work in Uzbekistan in recent decades has significantly strengthened, new talented translators have emerged who have the skills to translate works directly from the language in which the original was written, without an intermediary language. And this, in turn, poses different kinds of important problems for science that await their researchers.

## Conclusion

The results of our research prove that a great deal of work has been done in the republic to enrich the arsenal of Uzbek culture with translated publications into Russian. Consequently, speaking about literary translation, we mean only written translation, and in the vast majority of cases we are talking about translations from Uzbek language for the translator into his native language. This is quite understandable and easy to explain: you need to be a native speaker in order to create works of art on it, especially since not every native speaker is capable of this. The Uzbek people deeply honor their favorite artists, the words of H. Alimjan, Aibek, A. Kahkhar, Zulfiya, A. Mukhtar and other talented representatives of Uzbek literature, which truthfully and vividly reflected the social aspects in full. These masters of poetic comprehension and reflection of our extremely interesting and multifaceted life have made a huge contribution to the invaluable translation work of introducing the general reader to the masterpieces of world culture.

## References

1. Muminovna, Urmonova Nigorakhon. "Translation problems of uzbek classical works." *Bulletin of Science and Education*, 24-4 (78), (2020).

2. Zhuraeva, N.V. and et al. "Systematization of word combinations in the Uzbek language." *Science and the world* 2.6, (2020): 65-68.
3. Adams, Laura L. "Modernity, postcolonialism, and theatrical form in Uzbekistan." *Slavic Review* 64.2 (2005): 333-354.
4. Sabokhat, Normurodova. "Literary translation and its features in Uzbek prose relating to the twentieth century." *Eurasian scientific journal*, 5 (2016).
5. Buranova L. U. "Literary translation and its features in Uzbek prose relating to the twentieth century." *Bulletin of modern science* 3-1, (2017): 94-96.
6. Fierman William. "The shifting Russian and Uzbek language balance in pre-World War II Uzbekistan." (1982): 125-150.
7. Saparov Aktam Dzhuraevich (2020). The origins and formation of the translation of works of Uzbek folklore into Russian. *Bulletin of Science and Education*, (9-3 (87)), 42-44.
8. Qahhar Tahir and William Dirks. "Uzbek Literature." *World Literature Today* 70.3 (1996): 611-618.
9. Mirzaeva Z. "Representations of Europeans in Twentieth-Century Uzbek literature". *Journal of the Institute for Foreign Language Studies*, 2012, № 2, Korea
10. Normurodova Sabokhat (2016). Literary translation and its features in Uzbek prose relating to the twentieth century. *Eurasian scientific journal*, (5), 500-502.
11. Urmonova Nigorakhon Muminovna (2020). Translation problems of Uzbek classical works. *Bulletin of Science and Education*, (24-4 (78)), 27-29.
12. Agakhi M.R. with uzb. N. Grebneva. - Tashkent: Publishing house of the Central Committee of the Communist Party of Uzbekistan, 1984 .- 122 p.
13. Faizullaeva R. National flavor and literary translation. - M., 2000 .- 54 p.
14. Fedorov A. V. Foundations of the general theory of translation. - "High school" M. - 1983. - 304 p.
15. Khachaturian N. Realia and translatability. Translation skills. - 1972 .—42 p.
16. Sheikhzade, Maksud. Mirza Ulukbek (historical tragedy). Per. with uzb. N. Grebneva. - Tashkent: Publishing house of fiction them. Gafur Gulyam, 1967.
17. Niyazi H. H. Long live the Soviets! / Per. N. Grebneva. - Tashkent: Publishing house lit. and art to them. Garur Gulyama, 1979 .-- 44 p.
18. Uvaysi. Lyrics / Per. with uzb. N. Grebneva. - Tashkent: Publishing house lit. and art, 1984 . 144 p.
19. The work of an interpreter. Tashkent: Fan, 1979.
20. Stubborn Kasym: Merry Poems / Per. with uzb. N. Grebneva. - M .: Detgiz, 1959 .- 63 p.
21. Turdy. Selected works / Per. N. Grebneva. - Tashkent: Publishing house of the Academy of Sciences of the Uzbek SSR, 1951. - 47 p.  
<http://www.ziyonet.uz/uzl/library/dsl/60>