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## WAYS OF DEVELOPMENT OF COMMUNITY, IDENTITY, LITERARY RELATIONSHIPS IN US AND UZBEKISTAN CHILDREN'S LITERATURE

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### ABSTRACT

The article discusses the function of American and Uzbek literature in translation studies as well as its relevance to daily life. The scientific perspective particularly emphasises how translation enables intercultural contact. The basis for a work's popularisation and the emergence of imagination among peoples is the fact that works of many nations are translated several times and transmitted to the people. In translation studies, literary translation plays a crucial role. Each country can express its national ideology, customs, spirituality, educational system, and social life through a work of art. Therefore, it is essential for literary translation that it incorporate words and ideas that capture the essence of the country. Language is a tool that both unifies and divides the world's inhabitants.

### KEYWORDS

Translation, translation studies, literary translation, creative translation, national spirit, literary work, literary relations, social environment.

### INTRODUCTION

The literary process in the world is a complicated phenomenon. All literary genres are always interacting with one another and influencing one another in varying degrees. These days, it is challenging to locate entirely national literature that develops solely in accordance with its own laws and is unaffected by

outside influences. It is advised to exercise caution when examining the topic of literary influence in publications pertaining to literary studies. It is improper to turn the science of researching the topic of literary influence into a hobby that entails looking

for every possible exterior connections and parallels among the works of other authors [4, 128 p].

In today's society, the study of literary communication is crucial. Relationships in literature are reciprocal, not one-sided. The national literatures will be influenced and improved by one another. In this process, creative translation plays a crucial role. Literary translation is a fantastic creative subject and a training ground for local authors. The first translators of works of literature from other languages into Uzbek were mainly authors and poets. Cholpon, Abdulla Qadiri, G. Gulam, Oybek, M. Shaikhzada, Kh. Olimjon, and others were among them. Every poet and writer interprets the works of other writers that they enjoy. The translator must be a creator, a creator in his or her own right, or else even someone who has translated dozens of hefty volumes into their native tongue will only be a basic translator until they have any "impact" [4, 133 p].

Cultural and literary exchanges between the various peoples who inhabit the planet are not a recent occurrence. Their ancestors date back to antiquity. No nation, people, have ever been closed off from other nations, lived in their own manner, otherwise there would have been no growth, noted literary scholar F.K. Sulaymonova correctly [5, 3 p].

Even in Europe's favourable creative atmosphere, books were imported and exported (the languages of the peoples of Western Europe and Scandinavia, on the one hand, the languages of the peoples of Central and Eastern Europe, on the other hand, proximity, openness of borders). The writings of authors and poets have occasionally been published in adjacent nations for both ideological and economical motives in addition to their own countries. Particularly, it was in France that the well-known Italian poet Giambattista

Marini (1569-1625) first published his poem "Adonis." However, the "philosophical" writings of French authors were first printed in Holland. James Joyce and Henry Miller, two English authors, published "Ulysses" and "Tropics" in Paris as a result of the socio-moral climate in their home countries.

Language is the mechanism that both divides and connects the world's peoples. Translation is the primary means by which all of the earth's inhabitants and their representatives communicate with one another. Translation and translation both improve with the development of people-to-people and nation-to-nation political, economic, cultural, and social ties. The primary goal of translation work is to facilitate cross-cultural communication by introducing speakers of different languages to one another and organising their conversation through literature [6. 11 p].

The increase of cross-cultural, scientific, and commercial ties between peoples is served today by translation. The growth of national languages is accelerated by translation, which also broadens linguistic lexicon. The interaction between national literature and literary impact moves more quickly thanks to translation. It causes new national literary forms, universal concepts, and issues to arise.

The timeless writings of legendary wordsmiths have resonance in thousands of different languages thanks to translation. Shakespeare, Honore de Balzac, Alexander Pushkin, Leo Tolstoy, Johann Goethe, Homer, Sophocles, and E. Numerous more authors, including Guy de Maupassant, Alisher Navoi, and Ernest Hemingway, have also had their works translated into nearly every language in the world.

The interplay of national literatures and their influence on one another are growing daily as a result of artistic translation. "The process of one country's literature entering the globe of literature from other countries took place throughout the course of the following fifty years, somewhat encompassing all of human civilization. The scope, speed, and social content of this process are all evolving constantly"[2, 305-306 p].

The development of common words, terms, and phrases as well as the emergence of common social-political and literary-aesthetic laws in national cultures and national literature are all largely attributed to translation.

It should be noted that when literary works from countries that interest us were translated into Uzbek, Uzbek artists were immediately drawn to them, especially when it came to English literature, which is regarded as a crucial component of the literature of Western European nations, and American literature. and soon several of them appeared on the book shelves as works by members of our community.

In contemporary Uzbek literature, translations of works by English and American authors have a significant presence, and their significance is growing.

Alisher Navoi, Zahiriddin Muhammad Babur, Muhammad Aminkhoja Muqumi, Zakirjon Furqat, Abdulla Qadiri, Oybek, Gafur Gulam, Zulfiya, P. Kadirov, and etc. It is evident from the fact that numerous works by well-known Uzbek authors, including E. Vahidov, A. Oripov, and T. Polatov, have been translated into a variety of foreign languages, including English, German, French, Czech, Romanian, Polish, Bulgarian, Hungarian, and Indian.

It should be noted that several translators and writers from other countries have a keen interest in the writings and lives of Uzbek authors. They began to deal with some writers' creative processes as well, going beyond simply translating some samples of Uzbek writers' works into their own tongue.

Foreign readers and literary specialists who are researching Askad Mukhtar's works wrote him mail. For instance, Asqad Mukhtar hosted New York University professor Harol'd Batisbay when he visited Uzbekistan to defend his thesis on the English translation of the novel "Sisters." H. Batisbay asked the Uzbek author a lot of questions in this regard. The "Central Asiatic" journal provided the answers to these queries.

According to A. Mukhtar's response, which was published in this magazine, "Sisters" was published three times in Uzbek and five times in Russian. The publication of the work is also said to have occurred in the languages of Hindi in India, Romanian in Bucharest, Chinese in Beijing, Ukrainian, Kazakh, Tajik, Turkmen, and Karakalpak. The work moved me as if I were living among its characters, as the Indian translator Sukhabir stated in one of the Bombay journals. "Birth" was published four times in Russian and three times in Uzbek. The book "Dav'r mening taqdirimda" (The period is in my destiny) was published three times in Russian and twice in Uzbek.

At the end of this "answer" a bibliography related to the work of the writer Asqad Mukhtar is attached, in which the names of scientific works and translations are given in English transliteration.

Based on this material, Mr. H. Batisbay wrote a lengthy English article about Asqad Mukhtar's life and career.

"Uzbekistan Speaks" is a compilation that was released in English in 1958. It includes a passage from the books "Navoi" by Oybek, "Shirin Keldi" by Aydin, "New Year's Eve" by R. Fayzi, and "The First Step" by S. Zunnunova, as well as the stories "Opening of a Blind Eye" by A. Qakhor.

Latin American nations are also becoming more and more interested in Uzbek science, culture, and literature on a daily basis. The book "Uzbekistan in the mirror" was released in 1956 by Rudolfo Gioldi's publishing business, "Editorial fundamentos," in Argentina's capital city of Buenos Aires.

The book is divided into two chapters that cover Uzbekistan's history and geography as well as the contributions that renowned Central Asian scholars like Khorezmi, Beruni, Ibn Sina, and Ulugbek made to the advancement of global science. In the book's part on literature and art, R. Gioldi discusses the works of M. Koshgari, A. Navoi, Mukumi, Furqat, Kh. Olimjon, Ghairati, K. Yashin, and Uygun with enthusiasm. The study of the Uzbek language, literature, and history has drawn more attention overseas, particularly over the next 25 years. For Uzbek language classes, many of manuals have been written. One of these publications, published in West Germany in 1980, is The Active Promoter of Our Literature in the United States of America, by Professor Dr. Ilza Laude Sirtautas, Dean of the Faculty of Languages and Cultures of Middle Eastern Countries.

The relationship between Uzbek and other world literatures, as well as how this relationship manifests itself in different artistic translations, has grown into a significant topic that offers enough of material for in-depth study more than just a scientific essay or literary table. The prose of Babur is in French, the book of

Abdullah Qadiri is in German, the comedy of Abdullah Qakhor is in Greek, etc. One of the pressing problems the science of translation is dealing with is geographic "Coordinates."

In the 1930s, literary ties between the United States and Uzbekistan were established. American authors produced dozens of pieces of prose and poetry in tiny genres as well as fragments from larger works in the books and journals mentioned. Gafur Gulam, along with a number of other well-known Uzbek authors and poets, made a significant contribution to fostering these ties.

The promotion of Uzbek and American literature in both countries, as well as writer and translator exchanges and visits between the two countries, all contributed to the improvement of literary ties. Langston Hughes (1902–1967), a black American poet and publicist, visited Uzbekistan in 1934 and cooperated creatively with Gafur Gulam and other Uzbek poets. Huez used oral speech, folklore, religious movements, and the blues into his work [3. 13 p].

In 1934, Langston Hughes' poetry was translated into Uzbek and released as a stand-alone booklet. It is possible to see the following circumstance in the translation of L. Khyuz's poems:

I would liken you

To a night without stars

Were it not for your eyes,

I would liken you

To a sleep without dreams

Were it not for your songs.



Translation:

Men seni sevgan bo'lar edim

Yulduzsiz bir kechada

Lekin sening ko'zlaring uchun emas.

Men seni sevgan bo'lar edim

Yulduzsiz bir tunda

Lekin sening qo'shig'ing uchun emas.

Sanjar Siddiq was a seasoned and accomplished translator, it is well recognised. The aforementioned illustration demonstrates how even skilled and sensitive translators can make mistakes when sentence structure isn't properly considered. The most intriguing aspect is that, with the exception of the fifth line, every word and line in the original and its Uzbek translation are exact matches. Even the original first and second triplets' grammatical parallelism between them was changed by the translator. The poem's content has entirely changed after it was translated from its original Russian. This was hampered by the Russian translation's conflation of the original verbs "to like" and "to liken."

The 1930 completion of the Turkestan-Siberian railway was the subject of G. Gulam's poetry "On the Turksib Roads," which was translated into Russian the same year. Later Russian translators (M. Rodionov, T. Rabinovich, and V. Derzhavin) frequently referenced to this poem. In 1934, the Uzbek poet's poem was also translated into English. Langston Hughes translated the book [7. 126 p].

The broad use of diverse aspects, including negation, to communicate the original content of the work to the

audience is one of the poet and translator's artistic breakthroughs.

Original:

Bu yo'llar

ko'p qadim yo'llar..

Bu yo'llar tarixda birinchi daf'a

Tarixda enf porloq -

O'laroq bir sahifa

qoldirib bir botir:

Faqat ezguvchi emas,

Bir fotih

o'lkalar buzuvchi,

ellar qirguvchi emas

o'ch olguvchi emas...

Shukuh-la

Hayqirib kechmishdir.

L.Hughes' translation:

Very old

Immemorially old

Is this road.

A new hero has passed through its sand,

Not a Tsar,

Not a spiller of blood,

Not a killer of arts,

But a builder

Who liberates countries and hearts.

Who liberates nations and hearts is not a phrase found in G. Gulam's writing. However, the translator deepens the meaning of the word "hero" by adding the phrase "liberates countries and souls" in the translation text.

One can consider L. Hughes' translation of the ensuing poems to be one of his greatest accomplishments.

Original:

Bu yo'llar, qadim yo'llar

Ustuga bu bizdan obida,

abadiy xotiraki, bundan

to'xtamay bir nafas,

Qon-Qatron hidimas,

Ozodlik shamoli esajak.

Таржимада:

May the winds not of blood, but of freedom sing,

Of our happy spirits that soar.

May the legends alone to our memory bring

All our gloomy days of old,

May it tenderly touch each sensitive string.

As you can see, the translator here employs a novel technique by repeating the modal verb "May" three

times to emphasise the words' significance and meaning (freedom – ozodlik, blood - qon).

L. Hughes' skillful use of internal and external rhymes is another accomplishment. There are numerous instances of this. The example from above can serve as evidence for our contention.

Despite significant translation flaws, the collaborative efforts of the American poet and translator L. Hughe and the Uzbek poet Gafur Gulam were not without merit. This collaboration paved the way for ongoing engagement between American and Uzbek writers.

"In G. Gulam's prose, images of children take up a significant amount of space. They serve as symbolic representations of the new society to some extent. "Shum Bola," (Naughty boy) one of the children's stories, is the most well-known (1936). It tells the story of a boy's exploits. He is comparable to Tom Sawyer from Mark Twain "David Montgomery remarks.

David Montgomery made multiple trips to Uzbekistan. After ten months in Tashkent, he researched the lives and literary careers of Uzbek poets G. Gulom and Kh. Olimjon, among others. In the USA, a twenty-volume dictionary with a focus on international literature is currently available. He contributed to this outstanding work as one of the writers of articles about Uzbek poets. Such a publication's realisation is a significant development in American scientific and cultural life. This incident indicates that there have been significant changes in our nations' relationships. Also interesting is the articles' tone when they were published. The encyclopedia's volume VIII contains an article devoted to the works of Uzbek poet and literary critic G. Gulom. "AKADEMIC INTERNATIONAL PRESS" was the publisher of this dictionary book.

This significant cultural event demonstrates a shift in how Uzbek literature is viewed in American literature. The proponents of this movement make an effort to depict Uzbek writers' lives and creative processes as impartially as they can to American and international readers (this dictionary is meant for specialists and admirers of literature from all over the world). These articles demonstrate that reorganisation has started in R&D as well. Such impartial, honourable activities are crucial if we want the American people to understand the reality of Uzbek nation.

The publication "World Literature" has an unparalleled impact on the translation and dissemination of American authors' works into Uzbek. Numerous American authors and poets have had their works published in the magazine since 1997. "Chasing Tomorrow" by Sidney Sheldon, "A Coffin from Hong Kong" by J.H. Chase, "Grinning Gorilla" and "Foot-loose doll" by Stanley Gardner, "Nightwork" and "Rich man and Poor man" by Irwin Shaw, "Rothchilds – The great Banking dynasty" by G.R. Lottman, "One flew over the Cuckoo's Nest" by Ken Kesey, "The Banker" by Leslie Waller, and "Detour Road" by J. Phillips are major examples

Uzbek culture has old historical origins. Its current development is comparable to that of the world's most developed societies. As a result, research into it is receiving more and more attention.

The study of Uzbek language literature and their history overseas has drawn more interest during the past 25 years.

One such work is "Chrestomathy of Contemporary Uzbek Literature," written by American scholar Ilza Laude-Sirtautas and published in Germany.

The book includes Uzbek folklore samples, passages from modern Uzbek writers' works, in-depth analyses of each of these materials, and pages from an Uzbek-English dictionary.

Professor Ilza is a renowned expert on Turkish culture and a seasoned educator who has spent 30 years researching Turkish peoples, particularly Uzbek literature, language, folklore, and history.

Even more fascinating is the chapter of the book titled "About Childhood Years of Uzbek Writers." It includes the biographies of artists including S. Zunnunova, H. Gulom, and A. Qakhor. There are also some quotes from "Shum bola."

Ms. Ilza Sirtautas, an admirer of Uzbek literature, has recently translated a number of Uzbek poets' works. He translated several poems by Abdulhamid Cholpon, A. Oripov, and M. Ali, including "Someone laughs, and I am the one who cries", into English.

The translation of selected works of Uzbek literature began in 1997 at the University of Washington, under the leadership of Ilza Sirtautas.

One may be certain that Uzbek literature, both in the classical and modern senses, is rich with respected and intriguing works by looking at examples of Uzbek literature that have been translated into English. One of the most pressing issues will always be its widespread marketing, not only in English but also in other foreign languages. Additionally, all translations pale in comparison to the original texts. According to J. Sharipov, a translator should be aware of the people's colour and traits when retranslating.

Nowadays translators have emerged in our nation alongside seasoned ones like A. Iminov and J. Kamal,

who directly translate Uzbek literature into English and English literature into Uzbek. To the growth of the translation work, Azam Obidov, Fakhridin Nizomov, Shoahmad Mutalov, and Alisher Otaboev all participate.

The book "American Stories" was released in Uzbek in 2011 by the US Embassy there. Seven short stories from the collection "America's Best Stories of 2007" published by Houston Mifflin Harcourt in the United States are included in this book. Joseph Einstein, Beverly Jensen, Roy Kesey, Stelar Kim, Erin Kyle, Richard Russo, and Keith Walbert are the stories' authors. Azam Obidov, Fakhridin Nizomov, and Shoahmad Mutalov translated the books into Uzbek.

Molly Stevenson, Public Relations Advisor at the US Embassy, states in the book's prologue, "Literature and reading have an enormous capacity to foster mutual understanding, explore faraway regions, express fresh ideas, and encourage connection." - Uzbeks are familiar with and avid readers of American great authors like Ernest Hemingway, Theodore Dreiser, and Mark Twain. In Uzbekistan, there weren't many possibilities to study contemporary American literature, nevertheless. In order to close this gap, the US Embassy in Uzbekistan is happy to finance the translation and publication of a collection of modern American stories.

To readers in Uzbekistan and admirers of American literature, this book was a deserving gift.

The function of artistic translation in the relationships between various national literatures is unmatched, as the foregoing succinct analysis shows. Weekly newspapers, magazines, publishing houses, and today's mass media all contribute significantly to the

dissemination of literary classics from one country to another. Events like gatherings of representatives from diverse literary genres, in-person discussions, and celebrations of national languages and literature in one country and another help to strengthen literary ties across nations.

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