

On the Process of Translating Original Works of Central Asian Writers into Russian and Reorganization of Literary and Artistic Organizations in Central Asia

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ABSTRACT

Poets and translators who lived in Uzbekistan for a very short time got acquainted (closely) with its people, way of life, customs, history, culture and literature and especially felt the elegance and grandeur of the Uzbek classics.

KEYWORDS: *creative collaboration, translation practice, literary consulting, equality, new consciousness, translation experience, shortcomings*

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Great Russian Soviet writers lived and worked in our republic during the Great Patriotic War, making significant contributions to Uzbek Soviet literature. The epics and lyrical gazals of Alisher Navoi, collected in "Khamsa," poems by Mukimi, Hamza Khakimzod Niyazi, Gafur Gulam, Hamid Olimdjan, Oybek's novels, and Abdullah Kahkhor's stories were all translated and published as a result of this creative collaboration.

Uzbek classics and masterpieces of Uzbek Soviet literature were first translated in the 1930s.

We discover that between 1917 and 1930, mostly political speeches, as well as the ideas of writers and scientists on republican culture, were translated. Translations of Uzbek Soviet literature (poetry and prose) have a distinct personality. These poems were written at a pivotal point in Uzbek culture and societal development. In 1930, pieces of Uzbek poetry and prose were translated into Russian. These

are Gulam's earliest poems, which were published in the periodical Soviet Literature of Central Asian Peoples (translated by Amalia-Khanum).

It's worth noting that the journal's lead article emphasized the need of expanding the practice of translating works of art from Uzbek to Russian in order to advance translation theory principles. The journal focuses on the republic's general literary and aesthetic development. S. Ayni, Tukumbaev, and Viflensky presented on the issues (tasks) of art translation at the Central Asian Bureau of the CAB's first enlarged plenum. Viflensky demanded that Tashkent's newly established linguistic faculty create a separate section for translators.

Surprisingly, this magazine retains its worth after more than 40 years. Together with the republican press, the journal stressed a crucial topic, such as accelerating the translation into Russian of the best works of Uzbek literature written before and during

the Soviet era. Since its establishment, the government has put a great importance on the interchange of cultural and spiritual resources between peoples. Visits to the republics by a number of writing teams, as well as a Moscow exhibition showcasing decades of art and literature from the brotherly republics, are examples. The widespread promotion of the successes of young writers who were just getting started in the "movement" drew a lot of attention. Uzbekistan published "Soviet Literature," "Attack," "Uzbek Literature," TPSW (Tashkent Proletarian Society of Writers, 1933), and "Literature of Uzbekistan" collections of Central Asian magazines in the late 1920s and early 1930s. On the pages of these publications and in the daily press, news in the field of literature and literary translation was published, with a particular focus on the translation of Uzbek literature into Russian and the languages of fraternal peoples.

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Thus, on the pages of the aforementioned magazines and in the daily press, the magazines "Soviet Literature of the Peoples of Central Asia," "Literary Uzbekistan," and "Literature and Art of Uzbekistan" paid close attention to the work on literary translation from Russian into the languages of the peoples of the USSR into Russian. Titov-Omsky, B. Bessonov, Yu. Krukovsky, V. Veter, A. Diva, M. Abbasov, Amalia-Khonim, L. Sotserdotova, S. Palastrov and I. Andreeva, L. Voitsekovich, N. Bryullova - Laskolskaya, B. Petrov and A. N. Mukhareva, as well as many. Many of them worked in fiction and

political mass periodicals, and they also worked as translators and designers of lyrical and prosaic material. The theme of the revolutionary movement in the East, the theme of socialist construction in Central Asia, economic equality, the struggle for a new existence, for a new awareness dominated Soviet writing in the early 1930s. Y. Krukovsky, P. Skosirov, A. Lavrent'ev, N. Abakumov, I. Andreeva, V. Titovsky, M. Tartakovsky, V. Lipko, M. Rodionov, B. Bessonov, A. Ademis, and other Russian poets addressed Uzbekistan directly.

In addition, Russian writers studied Uzbek history and poetry, relying on the great aesthetic secrets of such outstanding classics as Sakkoki, Atoi, Bobir, Navoi, Lutfi, and Munis Khorezmi in their poetry.

This is how Skosirov, A. Ademis, and B. Lapen's translations appeared. The work of translation is harmed by literal translation. To be honest, he acted as a go-between for the original author, an Uzbek poet, and the Russian poet-translator at the time. The majority of the poetic translations available at the time were literary or unprocessed. M. Interlinear translations include Abbasov, Amalia-Khonim, Temirkhonova, A. Chekushkin, and L. Sotserdotova. It goes without saying that these translations are not without severe errors, especially when seen objectively. What is the best way to communicate these drawbacks? Russian translations of local poets' works published in publications at the time were widely panned. "Having experience in translation, we are talking about the process of translating the original works of Central Asian Soviet writers into Russian, which suggests that there are severe problems in this area," he said of the translation of Gulam's poems. This pertains not only to the number of transfers, but also to how low they are.

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