

THE DEVELOPMENTAL STAGES OF UZBEK AND KARAKALPAK LITERARY TRANSLATION

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Annotation: This article provides a scientific analysis of the formation and historical stages in the development of Uzbek and Karakalpak literary translation. Literary translation is considered an important means of strengthening cultural and spiritual relations between the literatures of the two peoples. The study examines the emergence and development of literary translations carried out between Uzbek and Karakalpak literatures, as well as their impact on the advancement of national literature. In addition, attention is given to translators who worked in different historical periods, their creative approaches, and their contribution to the formation and development of the translation school. The article also highlights the development trends of Uzbek and Karakalpak literary translation, its current state, and its future prospects based on scientific conclusions. The results of the research are significant for gaining a deeper understanding of the literary and cultural relations between the two nations, for further developing the traditions of literary translation, and for enriching scientific studies in the theory and practice of translation.

Keywords: Artistic translation, translation studies, Uzbek literature, Karakalpak literature, literary relations, translation theory, translation process, national literature, cultural cooperation, translation mastery.

Artistic translation is one of the most important means of strengthening cultural and spiritual relations among the literatures of the peoples of the world. It plays a significant role in bringing closer the literary heritage, cultural values, and aesthetic views of different nations. In particular, the process of literary translation among the literatures of fraternal Turkic peoples contributes to the enrichment of national literatures and the formation of new artistic traditions.

Uzbek and Karakalpak literatures have developed over a long historical period on the basis of mutual cultural relations. In this process, literary translation has occupied a special place. Translation activities between the two literatures have not only enabled works to be rendered into another language, but have also created opportunities for the exchange of literary experience, the enrichment of artistic thinking, and the emergence of new creative directions.

No nation can develop in isolation or within its own shell. Every people advances by mastering and developing the achievements and experiences of other nations. Just as the histories of the Karakalpak and Uzbek peoples are closely interconnected, the literary relations and mutual influences between these two fraternal nations also have a history spanning several centuries. Uzbek folk tales and epics have been widely loved and read by the Karakalpak people, just as Karakalpak folk epics have been highly appreciated among Uzbek readers. Literary relations between the two nations became especially stronger after the Second World War. Creative cooperation between Uzbek and Karakalpak writers gained practical significance, and translation activities from one language into another expanded considerably.

“There exists a means that plays an important role in the development of literary relations. This is literary translation. Indeed, it is impossible to imagine literary relations without mutual artistic translations. Translation brings literatures and writers closer to one another. It would not be an exaggeration to say that literary translation is the most convenient way of exchanging creative experience. In essence, translation serves as a means of introducing one nation’s

literature to another,” writes Doctor of Philological Sciences and Professor Karimboy Quramboyev. Mutual translation activities between Uzbek and Karakalpak literatures have been well established. The fact that prominent works of Uzbek literature have been translated into the Karakalpak language, while famous works of Karakalpak literature have been translated into Uzbek and repeatedly published in book form, demonstrates that this process continues in accordance with the demands of the time.

When discussing Uzbek and Karakalpak literature, special attention should also be paid to the translations of the works of Alisher Navoi. “The acquaintance of the Karakalpak people with Navoi’s literary heritage dates back to a period long before the October Revolution,” writes Professor Karimboy Quramboyev. Considering Berdakh’s statement, “I became literate through Navoi,” as well as Ajiniyaz’s composition of mukhammas poems under the influence of Navoi’s lyrics, it can be concluded that Navoi’s works had spread throughout the territory of present-day Karakalpakstan much earlier in manuscript form and had entered traditional schools and madrasahs in this manner.

Beginning from the 1930s, efforts were officially initiated to introduce the poet’s works to the Karakalpak public in their native language. According to information provided by Karakalpak scholars, between 1937 and 1940 Mirzag‘aliy Daribayev, Amet Shomuratov, Jolmurza Aymurzayev, and Nauriz Japaqov published several of the poet’s ghazals and excerpts from the epic poem *Farhod and Shirin* in the Karakalpak press. In 1968, the contemporary press reported that Navoi’s epic poem *Layli and Majnun* had been staged in Karakalpak theaters. In 1939, collections of ghazals from the poet’s *Chor Devon*, as well as certain chapters from *Farhod and Shirin* and *Layli and Majnun*, were published in book form. The 500th anniversary of Alisher Navoi was also celebrated in Karakalpakstan. On this occasion, the poet’s ghazals and excerpts from the epic *Hayrat ul-Abror* were published in translation by B. Qayipnazarov.

The next stage in introducing the Karakalpak readership to the heritage of Alisher Navoi dates back to the 1960s and 1970s. During this period, a new generation of translators emerged. The epic poem *Sab‘ai Sayyor* was published in translation by M. Matnazarov. In 1977, Daulen Aytmuratov translated a collection of Navoi’s ghazals into the Karakalpak language. In 1991, the translator expanded this collection with new translations and republished it. The collection included nearly one hundred and thirty ghazals by Navoi, samples of his wise sayings, as well as translated chapters from the epics *Hayrat ul-Abror* and *Layli and Majnun*. The book *Selected Works* became one of the most comprehensive collections of Navoi’s works ever published in the Karakalpak language. In 1991, on the occasion of the poet’s anniversary, another translated collection entitled *The Flower of Eternity (Baqo Guli)* was published by one of the publishing houses in Tashkent. The collection consisted of Navoi’s ghazals translated into several languages of the world. The Karakalpak translations of ten ghazals included in the book belonged to the renowned poet Sharapatdin Ayapov.

During this period, Uzbek translators also showed great interest in works written in the Karakalpak language and skillfully translated them into Uzbek. In particular, many novels, short stories, and narratives by the People’s Writer of Uzbekistan and Karakalpakstan, Hero of Uzbekistan To‘lepbegan Qayipbeganov were translated into Uzbek and published. According to information provided by Nabijon Boqiy, the writer’s novella *The Secretary*, translated by F. Nasriddinov and Shoislom Shomammedov, was published in 1959 by the “O‘zadabiynashr” publishing house in Tashkent. The book was republished in 1979 by the “Yosh Gvardiya” publishing house.

T. Qayipberganov's trilogy *The Karakalpak Epic* was first published in Uzbek in 1968. In the same year, the separately published work *The Legend of Mamanbiy* was awarded the Hamza State Prize. The trilogy was republished in 1982 by the G'afur G'ulom Publishing House of Literature and Art under the editorship of Nabijon Boqiy. The writer's novel *The Last Attack* was translated into Uzbek by Haydarali Niyozov and Norboy Xudoyberganov and published in 1970 by the "Yosh Gvardiya" publishing house. The novella *Thanks to the Teacher!*, published in 1963, was translated into Uzbek by D. Fayzirahmanov. Among the translators of T. Qayipberganov's works, the one who most accurately understood and conveyed the author's spirit was Abdulla Qahhor. Abdulla Qahhor translated T. Qayipberganov's novella *A Cold Drop* into Uzbek. These works continue to provide great aesthetic pleasure to Uzbek readers.

In addition, several poems and epics by Ibroyim Yusupov have also been translated into Uzbek. The poet's works were translated into Uzbek by such prominent literary figures as Abdulla Oripov, Muhammad Ali, Zulfiya, Halima Xudoyberdieva, Ma'ruf Jalil, Jumaniyoz Jabborov, Xusniddin Sharipov, Rauf Parfi, and Hamid G'ulom. A collection of Ibroyim Yusupov's poems translated into Uzbek was published in Tashkent in 1972 under the title "*Cho'l To'rg'ayi*" ("The Desert Lark"). Regarding this poetry collection, the distinguished Uzbek poetess Zulfiya wrote the following:

"*Cho'l To'rg'ayi* is a new gift from the pen of the passionate and renowned writer of the brotherly Karakalpak people to the Uzbek readership. In this book as well, the poet's heart is openly revealed to the reader. Through it, we read the heart of an entire nation, and we feel the living image of our glorious ancestress Tomyris standing beside us. These are new poems that you are about to read."

Following the publication of the famous poet's poetry books "*Cho'l To'rg'ayi*" and "*Rahmat Senga Zamonim*" ("Thank You, My Era"), new poems by Ibroyim Yusupov were also translated and published in Tashkent in 1988 as a poetry collection entitled "*Qoratol*." This collection included the epics "*Poseidon's Wrath*" and "*The Nightingale's Nest*." The epic "*Poseidon's Wrath*" was translated into Uzbek by Ma'ruf Jalil, while "*The Nightingale's Nest*" was translated by Omon Matjon.

In conclusion, Uzbek and Karakalpak literary translation plays a significant role in strengthening cultural and literary relations between the two peoples. The translation of Ibroyim Yusupov's poetic works continues to this day. We believe that this noble work will be further carried on by new generations of translators in the future. It is hoped that, over time, the minor shortcomings found in current translations will be eliminated and the poetic collections will become even more refined and complete.

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