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Introduction to Uzbek Literary Translation: Analysis, Interpretation and Discourse

Mirzaeva Zulkhumor Inomovna

DSc in Philology, Associate Professor, Tashkent State Uzbek Language and Literature University, named after Alisher Navai, Tashkent, Uzbekistan

Corresponding Author: Mirzaeva Zulkhumor Inomovna, E-mail: zmirzaeva1313@gmail.com

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ABSTRACT

In some academic and literary circles, there is a tendency to regard translation as an unserious or unimportant pursuit, compared to other spheres of scholarship, and the lack of literary translation acts as a cultural "iron curtain" around a country such as Uzbekistan. But in fact, literary translation is specific phenomenon which plays an important role in the spiritual and cultural development of the nation. Through literary translations, readers will be informed of certain nation's culture, traditions, and most importantly, recognizes the representative of that country. Moreover, heterogeneous functions of literary translation, in the sense of ideological framework, lead to an essential importance in the social, political and cultural context, and translation was utilized for different purposes by different agents in the literary process in Uzbek literary discourse. In the following article I will study the problems of transporting culture, specific items in the translations done from Uzbek into English and I will give my own suggestions on conveying extra linguistic context in Uzbek translations which could be useful for the specialists, native speakers, translators working in this field. Besides, current article supplies readers with the details on "free translations" which played an important factor in encouraging soviet politics. The translation strategies and principles provided by the world translation theorists used for the research are also explained through the examples.

Introduction

Literature is a reflection of a certain nation's culture. Writers and poets represent specific features of their people's life such as natural conditions, geographical location, historical development, social as well as political structure, the tendency of social thought, science, and art in their works. Literary translations are as bridge between countries and nations usually transforms of certain nation's culture, traditions, and most importantly, recognizes the representative of that country¹, helps nations become closer and get to know each other better (Florin 1993:123). Moreover, heterogeneous functions of literary translation, in the sense of ideological framework, lead to an essential importance in the social, political and cultural context, and translation was utilized for different purposes by different agents in the literary process in the Soviet Empire. Thus, literary translations play an important role: 1) in the recognition of the nation in the social and political context; 2) in the development of the people from spiritual and cultural point; 3) in learning the world from different point of colors and points.

One of the most difficult problems in literary translation is specific cultural items, which could include objects, historical references, customs and habits, in other words all the specific things of certain people. In the theory of translation word and expressions for culture-specific material elements represented in a certain nation's literary text calls *Realia*. Translating of *realia* in short stories has always been a problematic issue because it involves figurative meanings of texts, idioms, similes,

culture-specific items and other either linguistics or cultural units that make the task of a translator challenging. Besides, translating culturally marked words from one language into another also demand from translator skillfulness, knowledge, experience. Yet the translators as well as readerships' cultural backgrounds always play a major role in the translation process.

Through the translations which have done from the world literature, especially Arabic, Persian, English, French and German Uzbek literature developed and enlarged its directions, style, as well as its own topic and a number of remarkable works on national principles has been created by Uzbek writers. Yet because in academic and literary circles, translation is sometimes seen as not as serious or important as other spheres of scholarship; lack of literary translation acts as a cultural "iron curtain" around a country such as Uzbekistan; as most, translations done by Uzbek specialists are published in Uzbekistan, there are restricted opportunities for foreign readers to reach these books; translations done by native speakers are often unsuccessful as it is difficult for them to understand specific words and realia related to Uzbek people's customs and habits the Uzbek Literature have stayed out of the world literary context. As a result, neither classics of Uzbek literature such as Alisher Navai, Zahiriddin Mukhammad Babur, Abdulla Qodiriy nor modern have been placed in the international world libraries or aren't included in World Literature anthologies. The aim of the present paper is threefold: 1) to claim how the literary translations transform political ideas of different agenda; 2) to revise translation's quality done from Uzbek into English through theoretical observations 3) to discuss the main problems regarding to understand emotional-expressive, cultural nature and extra linguistic context of Uzbek literary text done by Uzbek professional translators and native speakers. 4) to present the results of a study based on the translation of realia that relied on cultural aspects, in order to analyze the different translation procedures used by professional translators and scholars.

Translation is as Heterogeneous Phenomenon in Literary Discourse

In some academic and literary circles, there is a tendency to regard translation as an unserious or unimportant pursuit, compared to other spheres of scholarship, and the lack of literary translation acts as a cultural "iron curtain" around a country such as Uzbekistan. But in fact, literary translation is a specific phenomenon that "lies at the heart of many cultures" (Classe 2000) and can be regarded as a bridge between nations. It is through literary translations that readers can have an insight into the culture, traditions and other specific features of another nation. Moreover, heterogeneous functions of literary translation, in the sense of ideological framework, lead to an essential importance in the social, political and cultural context, and translation was utilized for different purposes by different agents in the literary process in the Soviet Empire. For instance, when political censorship strengthened in the 1920s-1930s, the intensification of aggression, injustice, and inequality of imperialism, based on the colonial policy of the Russian Empire, led to cultural confusion among the Central Asian peoples, and the representatives of national movement (Jadids²) translated literary works by English, Russian, and Tajik writers which were important in the national revival in Uzbekistan. They were able to express their socio-political and ideological ideas through the translation. One of the jadid writers, Abdulhamid Sulaymon o'g'li Cho'lpon used translations such as "Boris Godunov" by A.S.Pushkin and the poems by the Tajik writer Lohutiy, which are completely full with revolutionary views, as a mask to communicate his rebellious feelings through the "foreign word" (*chuzhoe slovo*) (M. Bakhtin). Moreover, the famous monolog of the *Prince of Denmark*, (Hamlet by W. Shakespeare), such as "**To Be Or Not To Be**" in Cho'lpon's translation ("*Yo o'lish, yo qolish*"- *Either death or life*) was very popular among the intelligentsia who were struggling against the Soviet's colonialism, and it became a favorite slogan for the Jadids. So, translations from different languages into Uzbek played a key role in the expression of the Jadids' socio-political intentions on National Revival in 1920s - 1930s. (See more on this Mirzaeva 2011)

When Javaharlal Nehru came to Uzbekistan he claimed that "Indian Revolutionaries"(1923) by Abdurauf Fitrat, another leading figure of the jadid movement, served an essential place in the national movement, awakening the people from oppression, ignorance and bringing the nation's mind to new elevation among Chinese, Iranian, Hindu, and Turkic communists who were struggling to get rid of colonialism, after it was translated into Indian languages and put on stage at Indian theatres (Mirzaeva 2019) The drama was also published in Berlin, in 1923 and 1944 (Jabbar 1930; 2000:135) Thus, translated works from Uzbek literature played an important role in revolutionary movement abroad. At the same time, forms of Soviet totalitarian discourse were finally established by the middle of the 1930s. Literary translations along with other fields, including literature and literary criticism, became one of the main weapons to publicize benefits of the Communist Party (RKP(b)) and became an important element of the socio-ideological, political discourse in promoting the doctrine on Socialist Realism proclaimed in 1932. Translations from Kazakh, Kirgiz, Tatar and other languages

(Uyg'un 1979, this list could be continued) were intended to contribute to the creation of a global Socialist Realist canon, as well as a Soviet canon of "representative" expressions of national cultures from within the empire. Cultural planning (strengthening the management of Russification), centralized³ through the literary process, including translations, were one of the important missions of Soviet policy. According to certain resources, more than two hundred works supporting communistic ideology, praising Lenin's and Stalin's personality were translated into Uzbek from different languages. These works, completely filled with the Soviet ideology, reached exclusive status in the socio-ideological, political discourse in 1930s to 1960ies.

In the second half of the Twentieth century, the Soviet authorities limited the intellectuals' possibility to communicate internationally and the emphasis was, in a way, on translating works that glorified the socialistic realism. It was forbidden to translate nationalist works of art against the politics of the period. The works which successfully passed the "special censorship"⁴ were made "naked" in the translation process, and their "risky places" were removed under the mask of "free translation." For instance, the Kirgiz writer To'lagan Qosimbekov's novel called "Broken sword" (Singan qilich), which is devoted to the problems of colonialism in Central Asia, underwent political influence during translation into Uzbek. It should be emphasized here that 'ideological struggles' between Uzbek and Western scholars in the 1950s-1990s were also based on secondary resources, translated versions of the critiques, whereas primary resources were not considered as both sides didn't know each other's language. This circumstance, too, did not give the sides an opportunity to understand each other (Mirzaeva 2015: 267-292)

When Niota Tun wrote afterwards in the late 1960s for the German translation (Die Liebenden von Tashkent", "Tashkent Lovers", 1968) of the novel called "O'tkan kunlar" (Days Gone By, 1922) his views had strongly been impacted by Soviet interpretations of empowerment, as opposed to the views of "bourgeois ideologists" abroad. Thus, German translations of novels such as "Die Liebenden von Tashkent" - "Tashkent Lovers" might also be under the ideological influence since the social and political life of the German Democratic Republic was dominated by the government in Moscow in the second half of XX century.

From the aforementioned views it is clear that literary translation in totalitarian period is more complex and dynamic than we usually think. Although the term "totalitarian" had been studied for a long time from different perspectives, the issues of "translation and power," "translation and ideology," "translation and empire," in 1930s-1980s in Uzbekistan seems questioned by few, and those topics could provide us with rich materials for the discussion.

The Problem of Conveying an Extra Linguistic Context in Uzbek Translations

Uzbek literature has never been included in the anthology of the World literature which is taught across the World universities and readers of Worldwide have no exposure to Uzbek or any Central Asian culture. During the Cold War scholars translated literature from Central Asia, but these were only read by specialists and never reached the public. In addition, during the Cold War scholars such as Edward Allworth translated literature from Central Asia, but these were chosen for ideological rather than literary reasons and were only read by a handful of political specialists (Mirzaeva 2011:267). Most of Uzbek writings translated into different languages, including English, by experienced specialists, young native speakers who know the language well and have a direct access to the original texts are published in Uzbekistan and there are restricted opportunities for foreign readers to reach these books. Moreover, English translations of Uzbek literature by native speakers of English are often unsuccessful, as it is difficult for them to understand specific words and realia which are related to Uzbek people's customs and habits, local and historical feature of the nation, emotional-expressive, cultural nature and extra linguistic context of the text. However, specific cultural words play an important role in entirely having good translations.

One should be emphasized that the inexperience in choosing a good work for translation is also the reason why Uzbek literature is not popular among readers around the world. Because "it is natural that in every national literature there are works of different levels, in ideologically unfavorable directions of the people or in genres that are completely incompatible with the mentality of the Uzbek (any kind of the nation - ZM) people (Sirojiddinov 2011:11).

Realia (plural noun) are words and expressions for culture-specific material elements. The word *realia* come from medieval latin, in which it originally meant "the real things", i.e. material things, as opposed to abstract ones. Realia should be a real thing (like object) related to any nation's culture and in this meaning, the word signifies the objects of the material culture. In this meaning above mentioned the word realia signify as an object of the material culture. One of famous Bulgarian scholar Florin Sider generalizes the term realia as "words and combinations of words denoting objects and concepts that are

characteristic of the way of life, culture, social and historical development of one nation and *alien to another*. Since they express local and/or historical features, they have no exact equivalents in other languages” (Florin 1993: 123)

Florin’s view confirms that feature of realia means not only single real object but it also shows a certain concept relating to one’s nation’s culture. I. Ischhenko in his research on “Difficulties while translating realia” also says that “ the field of translation studies, a radical terminological change must be enforced: «realia», in fact, does not mean objects, but signs, words and, more precisely, those words signifying objects of the material culture, especially pertaining to a local culture” (Ischhenko 2012:274). According to Ischhenko, it is necessary to distinguish realia-objects and realia-word.

From the aforementioned views claimed by the world scholars I can say that realia do not have a single meaning and all these various approaches to realia lead to paradoxical conclusions.

Translating XX Century’s Uzbek Literature into English also brought a number of problems as long as it is quite different from the traditional classic literature in the style, exposition as well as in language. Modern writers have been producing new kinds of literary works through new directions such as symbolism, modernism, postmodernism, neo-modernism, syncretism, etc., which have been the leading tendencies in world literature in the 20th century. It is a full of realia, ambiguity, connotations which can produce a number of different meanings. Especially depiction of the religious truth, including *religious realia*⁵ can widely be found in Uzbek Literature, in particular modern National literature. While translating XX Century’s Uzbek Literature it wasn’t easy to convey the concepts of Islam, special words, and religious realia to the English reader and required translator a lot of skill besides knowing English.

The key to reflecting the realia, including religious realia in the literary text is to understand their methodological function. The meaning and their methodological function of realia plays an important role in the text the best way of successfully translating them is **transliteration** (taking the letters or characters from a word and changing them into the equivalent characters in another language). This process is concerned with the spelling and not the sound. For instance, *sandal* – an Uzbek heating stove; *taroveh namaz* – an evening prayer spoken only during the Month of Ramadan; (The Horror by Abdulla Qahhor⁶) transliteration is largely due to the lack of equivalents in the translation language. This is due to the fact that the two nations have different historical and developmental socio-economic conditions and, secondly, the use of realia brought some challenges to reader in understanding the real meaning of those specific words. Transliteration is one of the factors that contribute to enriching the target language. However, it would be best to comment on the interpretation given by the translator in such a way above mentioned. In the case that realia’s does not play an important role in transmission the author’s idea and in case of neutral use, it is possible to give them analogy in the translated language.

In another Uzbek short story called “The Hurt of the Outskirts” (Etakdagu kulba) by Nurulloh Otaxonov created in a symbolic way refers some religious realias (which connected religious folktales) which played an important role to express the author’s conception. For example, there is “jin ko’chalar” (demon’s street) which is difficult to supply «adequacy» in English. Translator gives it like “Narrow street” thought narrow doesn’t express the real meaning of “jin”

In most Uzbek short stories, we face realia based on family relationships. For instance, in Tog’ay Murod’s work called “The people who walk in the moonlight” (Oydinda yurgan odamlar) the author used a number of cultural linguistic groups- lacunas. He depicted the spiritual feelings of real Uzbek people who couldn’t have a baby in this story. Tog’ay Murod (1948-2003), a writer who created a new way in XX century Uzbek Literature refers very specific cultural aspect of Uzbek nations concerning national mentality, including with family relations. While translating this cultural item was very difficult to find appropriate version in English.

We could prove our thoughts with the following examples:

In Uzbek:

— *Quloq sol, momosi, quloq sol. Qayerdandir odam ovozi kelyapti.*

*Sayrak adirda yonboshla yotmish **bobomiz**, momomizga shunday dedilar. Bobomiz og’izlarini angraygannamo ochdilar. O’ng quloqlarini yellar yelmish tarafga tutdilar. Yellar, ovozlarni yorqin olib kelmadilar. Bobomiz o’ng kaftlarini quloqlari sirtiga tutdilar. Elpana qildilar. Nafas olmadilar. Bor vujudlarini berib quloq soldilar. Bobomiz shunda-da bir nimani eshitmadilar. Chuqur tin oldilar. Bobomiz oydinga tikildilar.*

. — *Manovi yoqdan shekilli... — dedilar. — O ‘zi vaqting xushmi, momosi? Eson-omon yuribsanmi? To‘rt muchaling butmi?*

In English:

- Listen, **mommy**, listen. From somewhere someone's voice is heard...

Our **grandfather** who was lying down on the hill said these words to our grandmother.

Our grandfather surprisingly opened his mouth. He began to listen to the side where breezes blew.

But breezes did not bring the voices clearly.

So our grandfather put his palm onto his ears. He tried to protect the audible voice from wind. He did not breathe and listened with all his heart.

Even now he could not hear anything. He inhaled fresh air.

Our grandfather glanced at moonlight in detail.

"It seems the voice is coming from this way," he said. — Are you OK, mommy? How is your health? Are you safe and sound?

In Uzbek language the suffix "si" expresses belonging smth or smb to someone like her, or his, our. In this point the word "momosi" (granny) in fact our grandmother. That's she belongs us, but in this story she belongs only to grandfather. This kind of very specific addressing which shows respect has already become one of active word in every Uzbek family now, like "dadas", "onasi", "buvisi", "bobosi". It is known that the word "father" and "mother" has in English language. But in the families of English-speaking countries doesn't exist such kind of relations between couples. This calling is only exit in Uzbek mentality and shows pleading, belonging, esteem, respect between husband and wife. Translator wasn't able to find adequate word of this word and "mommy" undoubtedly didn't give Togay Murod's ideological conception and cultural context of the text. In this case explanations could be the best way of interpreting the cultural context of the work.

One of problematic issues in understanding specific cultural words in literary translations is to get confused realia with other cultural elements which serve to supply emotional-expressive, cultural nature and extra linguistic context of the text. Extra linguistic context is a collection of information about the time, place and real situations that the reader or the listener needs to understand the meaning of the language units in the text². Through the understanding extra linguistic context reader could recognize the real situations and conception of the author which hidden in those words. Because in most cases "combinations of the meaning of the words used in the text is not enough to comprehend extra linguistic logic". However, any language cannot live outside the cultural context (Lotman 2000).

The respected American specialist of Uzbek literature Edward Allworth made a great contribution by translating important works of jadid literature from the original into English⁸. He translated "The Patricide" (Allworth 1986) by Makhmudkho'ja Bekhbudiy, and "Judgment Day" and other works by Abdulrauf Fitrat (Allworth 2002). However, when dealing with untranslatable or highly localized language, Allworth sought to find some kind of English equivalent rather than to transliterate and explain the original word, resulting in a loss of the color and meaning of Uzbek phrases and idioms. For example, in the play "The Patricide" by there is a sentence uttered in the state language: "Ay tutaburut Tangriqul!" Allworth translated it as "Hey, come on, Tangriqul!" and left out the word "Tutaburut." (Allworth 1986:65-95). At first glance, this does not seem to have affected the meaning of the play significantly, since the primary meaning of the phrase "Come on" conveys "hurry up" (bo'laqol) or "don't stand still" (jim turma). But taking a closer look, "Tuta" is a Persian word meaning "copious" and "burut" in Turkish means "moustache." A new compound word "thick mustached" is derived from the combination of these two root words. It can be translated into English as "Hey, thick mustached Tangriqul," and from "thick mustached" we think that the text describes Tangriqul as a guy with an impressive mustache. But there is another important point to this word, which is key to Bekhbudiy's conception in the drama: In the 1930s in Samarqand the word "tuta" was used in regard to educated women ("oy tuta"), and as slang for a womanish and cowardly man. If we look to the essence of Tangriqul's character it becomes clear that the author is describing some womanish young men who, despite having thick moustaches and being at a mature age, lack independent, sound opinions.

At the end of this play, there is another expression like "voy dod". Voy dod is usually used in Uzbek women's speech to express their misfortune. Edward Allworth translated this word combination like "Help police". If we consider the woman's condition or general situation there is a logic in her calling people to help her like "help police". Yet according to Uzbek people's character they never call (even in the past and in current period) "police" before the crime. If a translator had

² Толковый переводоведческий словарь. <http://perevodovedcheskiy.academic.ru/1960/>

supplied with further information concerning the historical –ethnic feature of this word it could have made the text alive in target language.

It is clear from the observations stated above that missing realias, specific cultural or historical words or borrowed from other languages such as the Persian and Arabic, not to use appropriate version in the translation in most cases brings to lose the main essence of the work as long as this word plays as a key of author's conception.

Another important point in translation is to find powerful literary works which offer something new, as well as impacting the readers' ideas, posing interesting high jumps of thought—because the human mind is always thirsting for new things. So, a translation should be a story worth reading, not simply a foreign curiosity. Besides, while translating the text from one language into another, it is important to take into consideration the social and cultural context of the original language. However, there are many difficulties in the translation process from Uzbek into English since there are big difference and even contradictories between English and Uzbek people in their language, lifestyle, traditions.

Komil Jalilov divided the main factors that make it difficult to successfully translate literary text from one language to another into groups of linguistic and extra linguistic problems (Jalilov 2016). The problem with the first (linguistic) group is realia, and lacuna⁹ and second (extra linguistic) group can be included alluses - events related to the time and place of events described in the literary text. While interpreting the work in another language, the translator tries to understand the communicative purpose of the author and to translate it in the target language, along with the verbal information in the original work.

Erkin Azam, one of leading modern Uzbek writer's work center on depicting the life of what he terms the "deceived generation," a reference to those who lived in the late years of the Soviet Union. During the Soviet era, they were deceived in their beliefs about the justice of the ruling communist ideology. This generation also felt, as Raufkon writes, "left behind by the new society" after Uzbekistan announced its independence and the country stepped into a new era. A'zam depicts the difficulty of people who grew up in the USSR but now live in the new, world. His writing shows changes and conflicts taking place within individuals and society during the 1990s as Uzbekistan struggled to manufacture a new state and ideology. It is in this transitional era that "Stupka" is set. Azam's language and multilingual word play attracts Uzbek readers, and in the story "Stupka" the play between the words stupka and ustupka embodies the main idea of the story. Stupka is the Russian word for a hand grinder (a mortar and pestle), in Uzbek called *havoncha* or *o'g'ir*; the Russian word **USTUPKA** means concessions or compromise. At the end of the story, the protagonist Marina weighs her life in these terms—if she had not been so willing to compromise her life because of its many obstacles, would she have been "milled, crushed" and ground up by that life? But if it is impossible to live without compromise, is it always worth it? What is lost, and what is gained? Through the character of Marina, a Russian woman who lives far from her native land, A'zam opens a field of inquiry into identity, nation and being.

The story is narrated from the first person, sometimes switching to the "inner dialogue" of the characters, and is full of idiomatic expressions peculiar to the Uzbek culture and way of thinking. When describing the main character Marina's reflections of the past and present, the author uses words such as "**savil**" and "**ordona**." These words are used attributively to show one's disdainful attitude towards somebody or something and do not have equivalents in English. In the story, these words are used to describe a motorbike. In one instance, it was decided to omit the attribute altogether: "*O'tirib-o'tirib, shu savil mototsikl haydashni o'rganmaganiga afsus qiladi.*"—"Thinking it over, Marina regretted that she had not learned to ride the motorbike." In another instance, the word was replaced with "*that thing*" to convey the attitude: "*Anovi ro'paradagi pastak omborchada chang bosib, zang bosib yotgan ordonani olib chiqib minsinmi?*" "*Should she take that damned dusty, rusty thing out of the barn and ride it?*" When describing Marina's late husband Arslon, the author uses such words as "*arslondek devqomat*," "*arrayim*," "*chapani*": These words show both a person's build and character, and the latter two can be difficult even for some native Uzbek speakers to explain. Another feature of "Stupka" is the use of words and expressions used mostly by women to describe their attitude towards somebody or something, or to replace the name of somebody or something they have forgotten. For example: "*Ilya, yanchilmagan, dona dori ekan-kubu savil!*" "*Unaqa matohtar nima qilsin buuyda!*" "*Hah, qurg'ur, sira tilimga kelmayapti-ya!*" Usually, these expressions have to be omitted in translation or replaced with the name of the person/thing being referred to. Here, words like "*thing*" and "*stuff*" were used in lines such as "*Oh, it's coffee beans, not ground!*" "*I don't have that kind of stuff!*" "*What is that called? It's on the tip of my tongue!*"

The reasons for the failure of realiations in translation science are primarily due to the fact that they do not have a good knowledge of the traditional culture of the folklore, which are spoken in the original language, are unaware of the national

life, religious ceremonies and daily practice, and, secondly, lack of theoretical problems related to the methods of teaching them in English and, thirdly, the lack of a single principle of foreign religious realias in Uzbek.

Conclusion

Translation is not as an unserious or unimportant pursuit, compared to other spheres of scholarship. Literary translations along with other fields, including literature and literary criticism, became one of the main weapons to publicize benefits of the Communist Party (RKP(b)) and became an important element of the socio-ideological, political discourse in promoting the doctrine on Socialist Realism proclaimed in 1932. Literary translation in totalitarian period in Uzbekistan is more complex and dynamic than we usually think. Although the term “totalitarian” had been studied for a long time from different perspectives, the issues of “translation and power,” “translation and ideology,” “translation and empire,” in 1930s-1980s in Uzbekistan seems questioned by few, and those topics could provide us with rich materials for the discussion.

The meaning “realia” has been evaluating over the past decades and it **means** not only object but also a certain cultural concept hidden in signs, words and word expressions related to extra linguistic context of the text. There are many difficulties in translations focused on interpreting from Uzbek into English as long as there are big differences between English and Uzbek people’s mentality, outlook, lifestyle, traditional items. This bring a number of challenges such as misunderstanding the original text, in expressing cultural words in target language.

The main reasons for the failure of realitions in translation science are primarily due to the fact that they do not have a good knowledge of the traditional culture of the folklore, which are spoken in the original language, are unaware of the national life, religious ceremonies and daily practice, and, secondly, and the lack of theoretical problems related to the methods of teaching them in English and, thirdly, the lack of a single principle of foreign words in Uzbek.

How to translate the reality is a secondary issue, but preserving the essence of the essay, which is reflected in the reality, is one of the major problems. Each translator takes care of this problem, depending on the principles. The realia did not cause the ill-wishers to behave in a different reader.

Notes

1. When I was in Germany as a DAAD fellow, I had the opportunity to meet with visiting scholars from all different countries of the world. In one of my talks with a German librarian, I asked whether she knew anything about Uzbekistan. She said “No.” Then I mentioned some of our neighboring countries such as Kazakhstan and Kirgizstan. As soon as she heard Kirgizstan she excitedly recalled Chingiz Aytmatov, saying she was an admirer of this Kirgiz writer. I realized that the woman knew the country only because of the famous writer Chingiz Aytmatov. This short talk proved the power of literature once again, and I understood how important translation is to help nations become closer and get to know each other better. Meanwhile I could remember another conversation with American scholar and translator Rachel Harrell-Bilici. She would say me that the most serious issue in translating works from Uzbek into English is the near non-existence of any Uzbek literature in English.
2. In Turkistan at the end of the nineteenth century and at the beginning of the twentieth century the Jadid movement arose as a social-political movement in response to historical conditions. In the period from 1917 until the first stage of the February Revolution, the movement, which had begun as a program for national education, gradually widened its aims, intending to establish an independent Uzbek state, while bringing about social-political and cultural reforms and propagandizing the ideas of freedom in the life of Turkistan society. “Jadid” is an Arabic word bringing together the meanings “new” and “supporter of innovation” with wider connotations of “new ideas”, the “new man”, and a “new generation.” Autonomous Turkistan, which was founded at the instigation of the Jadids, was eliminated by the former Soviet State after a very brief existence. After the collapse of their political project, the Jadids turned to literature to achieve their goal of social reform.
3. Centralization in a political sense refers to the concentration of a government's power—both geographically and politically—into a centralized government.
4. There were the main censorship body in Uzbek Soviet Writers Union which had been controlled by Glavlit (the Main Administration for Matters Concerning Literature and Publishing Houses).
5. In most of research related to translation problems realia are classified in different types such as religious. One of this type of reais is religious realia. To have more information See: Andras, ZOPUS. Pseudo-realialia in the Romanian

Translations of Various Hungarian Institutions and in the Hungarian Translations of Romanian Public Administration Terms. *Asta Universitatis Sapientiae, philologica*, 8, 2 (2016) 49–59.

6. One of the brightest representatives of the 20th century Uzbek literature is Abdulla Qahhor. He is founder of genre of short stories.
7. Jin is “genie”, “demon” in English, there is also essence calling the streets like “jin ko’chalar”. I would like to remember my grandmother’s story related to “jin ko’chalar”. When she was 18 years old, she found a book in the narrow alley which is not far from her home. It was written in Arabic but my grandmother couldn’t read it as she was uneducated woman. Then these genies would come every day playing their tambourines, bringing presents such as sweets, food asking their book, after forty days my grandmother gave back their books according to her mother’s advice. Also, my grandmother told that it was strictly forbidden to walk at nights because of those genies as they could damage people physically and psychologically. So why I am giving this example that Nurulloh Raufkhon means not only “narrow alleys” that we gave in English version he precisely intended the streets with these features.
8. For further information about Edward Allworth’s work and its analysis see: Mirzaeva, Zulkhumor. Syncretism of educational-social and artistic problems in “The Patricide” and comparative analysis of editions of the drama. *Filologiya maseleleri.*– Baku, (Azabajan), 2011.– № 11, pp. 279–294, Zulkhumor Mirzaeva, academia.edu; Mirzaeva, Zulkhumor XX asr o’zbek adabiyotining Amerikada o’rganilishi (Study of XX Century’s Uzbek Literature in the US). Tashkent, “Fan”, 2011; 2017.
9. Lacuna (in a broad sense) is a national-specific element of culture, which has found an appropriate reflection in the language and speech of the carriers of this culture, which is either not fully understood or misunderstood by carriers of another linguistic culture in the process of communication. Lacuna (in the narrow sense, the so-called linguistic lacuna) is the absence of a word in the lexical system of a language to designate a particular concept. For example, the term “hand” defined in Russian is divided into two independent concepts: “arm” (upper limb) and “hand” (brush), while a single concept corresponding to the entire upper limb (arm), in English does not exist (to be precise, there is no such thing only in colloquial English, because in book and medical English there is a term "upper extremity" (upper limb). Lacunas are decoded using frames - a way of organizing experience, as well as knowledge about the features of objects and events, which are traditionally combined in the practical activities of a communication participant. <https://ru.wikipedia.org/wik>. Moreover, the term "lakuna", introduced by science by Canadian linguistic scientists J. Vine and J. Darmelne, means that there is no other equivalent alternative to one word.

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