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# The Role and Importance of Literary Translation in Uzbek and German Literature

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**Abstract:** The article analyzes the activities of translators in Uzbekistan who translate the works of German poets and writers. The goals and features of literary translation revealed.

**Keywords:** translation, literary translation, original text, quality, art.

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In the dialogue of cultures of the peoples of multinational Uzbekistan, the upbringing of a tolerant attitude towards each other, the formation of a common civil identity, works of fiction play an invaluable role, which reflect the features of the national mentality, customs and traditions, way of thinking, views on the surrounding reality and people's relationships. In conditions when literature is created and published throughout the country in about fifty-seven languages, translations of works into Russian and other languages, acquire significant significance. The decrease observed in recent years in publications of translated works from the languages of the peoples of Uzbekistan causes the loss of accumulated traditions and opportunities for mutual enrichment of literatures, a decrease in the sphere of interethnic communication, and a loss of the likelihood of recognition at the international level. The noted importance of literary translations in the development of literature and the education of a culture of interethnic communication, as well as the lack of research in this area, determine the relevance of the problem under consideration.

Comparative-comparative, historical-cultural and statistical methods of research contributed to a comprehensive disclosure of the topic: showing the situation that has developed in our time with editions of translated literature and their journal publications; substantiation of the lack of training of translators. Which leads to the creation of aesthetically inferior translations; argumentation of the expediency of changing the publishing policy at the state level[1].

Fiction created, as a rule, in the native language of the writer and, in the absence of translations into other languages, is accessible only to a small number of readers across the country, especially when it comes to small peoples. However, it is not only national literatures that need translations, for which it is very important to expand the readership (respectively, increase their influence on the public consciousness) and recognize their achievements at the all-Uzbek level. Translations are also necessary for the full development of Uzbek literature, as they contribute to its enrichment, the convergence of different cultural layers, the formation of general artistic traditions, and, as a result, a deeper understanding of the problems of human existence by writers and a better understanding of the many-sided spiritual world of a contemporary.

Literary translation is always an exchange of cultural and spiritual values, original paintings and models of the world. Quite a lot has been said about the significance of literary translations in the development of the literatures of individual peoples, countries and world literature as a whole. The theory of literary translation in the second half of the twentieth

century. Actively developed by many philologists. The quality of literary translation entirely depends on the skill of translators, which determines the opinion of foreign readers about the artistic value of the original, determines the favorable aesthetic impression made on them, and influences the comprehension of writer's intentions and foreign cultural coloring. Examples of how low-grade a poetic product is obtained if the translation of a verse is carried out by a person who does not know the theory of literary translation, the features of the translated language and the language system.

In order to teach a foreign language as a means of communication, it is necessary to create an environment of real communication, establish a connection between teaching foreign languages and life, and actively use a foreign language in natural situations. These can be discussions, discussion of foreign scientific and fiction literature, work with newspaper articles, participation of students in conferences, translation of texts, participation in circles, clubs, trainings and open lectures [3]. It is useful for undergraduate students studying German to practice literary translation, analyze and compare works translated from German into Russian or Uzbek and vice versa.

At present, the concept of translation and its purpose have a rather definite meaning:

- 1) The purpose of translation is to acquaint the reader as closely as possible ... who does not know the language of the original, with this text,
- 2) To translate means to express accurately and completely by means of one language what already expressed by means of another language in an inseparable unity of content and form [2].

The translation of German literature directly from German into Uzbek-by-Uzbek translators began in the second half of the XX century. Yuldash Parda, Mirzaali Akbarov, Yanglish Egamova, Erkin Vakhidov and others translated classical and modern German literature at different times. E. Vakhidov translated the famous "Faust".

Y. Egamova translated Goethe's novel "The Suffering of Young Werther" in 1975 from the original, that is, from German. She managed to convey the complex feelings of the hero, who suffers from the fact that he can lose love, but, at the same time, is ready to drink the cup of grief, because this grief caused by love. Then she translated the novel by E.M. Remarque "Three Comrades", the works of Bruno Apitz, Wolfgang Borchert, Fritz Würthle, the book of his closest friend, Goethe's secretary Johann Peter Eckermann "Conversations with Goethe in the Last Years of His Life".

Usually, each translator strives to translate a work that is close to the field of his research, which interests him or made an impression on him. For example, Sadridin Salim Bukhari translated the "West-Eastern Divan" and Goethe's article on the Prophet Muhammad. Khurram Rakhimov's research area related to fairy tales, so he translates German folk tales into Uzbek, and Uzbek folk tales into German. Abdullah Sher dedicated his work to the translation of Heine's lyrics [3].

Yuldash Parda translated into Uzbek the work of Annemaria Shimmel, which reflects the life and images of women in the Islamic world. In addition, he translated "Tristan and Isolde" into Uzbek, and jokes about Nasridin Afandi and the gazelles of Navoi into German.

Sh. Imyaminova is mainly engaged in the translation of short stories. H. Kuchkorova translates samples of modern German literature. M. Akbarov translated into Uzbek and published the scientific work of the German researcher Klaus Seehafer "Johann Wolfgang Goethe: poet, naturalist and statesman", as well as the novel by G. Hesse "Steppenwolf" and a number of stories.

Recently, in Tashkent, on the initiative of the Goethe Institute, within the framework of the Translators in Action project, regional seminars and other events have been held, in which talented young translators participate. Oybek Ostonov translated A. Kakhkhar's stories from Uzbek into German and published them in the form of a book called "Der Granatapfel". Sobirjon Yusupov, Davronbek Mamarasulov, Oybek Arabov and others are translating from German into Uzbek [3].

For example translations of Navoi's works into different languages continue. Symposiums and scientific conferences will take place in different capitals of Europe, America, and Asia. There are reasons for that. It became, as it were, a continuation of the 500th anniversary, the celebration of which on the banks of the Neva in unusual conditions was and perceived as a legend. In 1991, Nora Pfeffer, together with the Uzbek orientalist Yuldash Parda, translated 21 Navoi gazelles into German. Dora Baklitskaya, with the participation of the Uzbek orientalist Suyuma Ganiyeva, translated "Munozhat" ("Appeal to God").

However, we would like to turn again to the translations of Navoi's works into German, in connection with which we propose the following classification:

1. Translations into German from European languages;
2. Translations directly from the Uzbek language;
3. Translations from interlinear into Russian.
4. Translations from interlinear into German;
5. Translations from Russian;
6. Translation from Turkish.

The first group should include the translation of Johann Wetzelya in 1583 from Italian. The second group includes translations by Herman Vamberi, Johannes Avetaranian, and Martin Hartmann. Alfred Kurella's translation of the poem "Farhad and Shirin" may be included in the third group. The fourth group includes interlinear translations by the Uzbek Germanist and Orientalist Yuldash Parda. The fifth group should include translations of aphorisms prepared by Professor Hamid Suleiman. This should also include the translation of the work of the religious plan "Munozhat" ("Appeal to God") prepared by Professor SuyumaGaniyeva.

Literary translation is a complex phenomenon. The translator must be able to convey the thoughts of the author of the work, to explain the anguish that gnaws him or, on the contrary, the joys that amuse him. Literary translation is an art.

The translator recreates a work of art written in another language in his native language, trying to preserve the unity of the form, content and style of the author. If the original author has great freedom in choosing the topic, style, words and expressions, then the translator's capabilities are limited: he cannot go beyond the boundaries of the topic, idea, goal, style of the translated work. According to A.V. Karelsky, a translated work "should not leave a feeling of being translated...; but it is also unconditional that at the same time it should not distort the meaning of the original" [1].

Comparing the translations, one can see how accurately the thought expressed in the original is translated; evaluate the artistry, emotionality, and originality of the translator's methods. Some translations most accurately convey the spiritual mood of the work, they are memorable, easy to read and understand. Other translations are complex, difficult to remember.

The skill of translation largely depends on the knowledge of the original language and

knowledge of the native language. Literary translation and original text are different works. According to E.O. Kuzmina, “to be a good translator, you need both fluency in the language from which the translation is made, and perfect knowledge of the native language. Because he has to convey not only the content of the original, but also a sense of the era and culture, features of the source language, the spirit of the work, national flavor and expressiveness. Sometimes, as a result of translation, a work written by a master turns out better, sometimes worse, one can realize the equal size of the translation and the original, but the original text and literary translation will never be the same and equivalent” [2].

Speaking of topical issues related to the publication of translations, it is necessary to emphasize the loss in recent decades of the traditions of the school of literary translation. According to A. Talybova, “today we have only a small number of more or less professional writers who, along with their own creativity, are engaged in one-time translations, and after all, translation is an art that is valuable in itself ...” [1].

The reason for this situation should be sought, in our opinion, not only in the fact that the work of translators is rarely paid at its true worth; the main one lies in the shortcomings of training specialists in the field of literary translation.

Literary translations, whose high role in the intercultural interaction of peoples noted by many scientists, are necessary for the full development of all literatures of the Republic of Uzbekistan. The decrease observed in recent years in the publications of translated literature, due to objective and subjective reasons changes in ideological guidelines and economic conditions, insufficient attention of state structures to the development of all fiction, the loss of traditions of the school of literary translation. The lack of targeted training of translators from the languages of the peoples of the world, can lead to ultimately to the gradual disappearance of the literature of small peoples, to impoverish the national diversity, which we used to be proud of them. The foregoing necessitates a serious change in publishing policy at the state level, the need for closer coordination of the work of writers' associations of the center and periphery, determines the expediency of identifying, studying and promoting the best examples of world literature.

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