

Translation as a Key Factor in Revealing and Interpreting the Work of Khudaiberdy Tukhtabaev

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ABSTRACT

The article is devoted to the study of translation as a key tool in revealing and popularizing the works of Khudaiberdy Tukhtabaev, People's Writer of Uzbekistan. Particular attention is paid to the Russian translation of his famous story 'The Magic Cap' by Ervin Umerov. The influence of translation decisions on the perception of the work by Russian-speaking and international audiences, as well as the adaptation of cultural elements of the original, is analyzed. The study reveals the importance of creative interaction between the author and the translator, which allowed the work to gain wide popularity outside of Uzbekistan.

Keywords: Khudaiberdy Tukhtabaev, Ervin Umerov, Uzbek children's literature, Russian language, literary translation, adaptation.

INTRODUCTION

In Uzbek children's literature after 'The Mischievous One' by Gafur Gulyam, published in the 1930s, it was impossible to find works of such a humorous and adventure genre, and it took about thirty years for an equally interesting adventure-fantasy story 'The Magic Cap' ("Sehrli Qalpoqcha") by Khudaiberdy Tukhtabaev to appear. This book at one time entered Uzbek children's literature as a breath of fresh air, since there were practically no works in this genre, and young readers yearned for

such a "live" work, reflecting the sincerity, carelessness and purity of a child's soul. Kh. Tukhtabaev made a huge contribution to the development of modern Uzbek children's prose and firmly established himself in it.

MATERIALS AND METHODS

Based on his previous work as a columnist, H. Tukhtabaev listened to people's problems and was able to masterfully convey them with humor. According to the writer, during the time when he worked for the newspaper as a columnist, he tried to investigate many crimes, but he was not able to solve all of them. And in these times full of despair and hopelessness, he dreamed of a magic item: "Oh, if only there was a magic hat, I would put it on, become invisible, crawl into the lair of criminals and reveal their machinations time after time," he thought. It was this thought that in 1968 gave rise to the idea of writing a funny adventure-fantasy work for children, which would include such a magic item as a hat. And, of course, the success of the work was not long in coming. The story 'The Magic Cap' was very warmly received by young readers, which led to the writing of a sequel, and it turned into a cycle about the 'Yellow Diva'.

RESEARCH METHODOLOGY

The research methodology is based on a comparative analysis of the original text of the story 'The Magic Cap' and its Russian translation. The key elements of the text that were adapted in the translation are studied in order to find out how these changes affected the perception of the work by Russian-speaking readers. The cultural and linguistic features of the translation are also taken into account, including structural changes that made the work more accessible to a wider audience.

RESULT AND DISCUSSION

If we talk about the art of translation, then it is a whole science, which is not so easy to comprehend. The translator operates with

linguistic units, but the object of transmission in translation is the meaning, not the words. In other words, the translator conveys the meaning of the entire text, and does not translate individual words. This fundamental principle of translation was expressed by the Christian writer and theologian Jerome of Stridon back in the 4th century AD: "... I do not convey word by word, but thought by thought" [1]. After all, literary translation is not only the translation of the meanings of certain words line by line or "word for word", translation is always a joint work of the translator with the author of the work. Translating from one language to another, the translator meticulously selects words to recreate the work, also removes something, weakens something, or, on the contrary, strengthens it, but always adheres to the logic of the character of the hero or the meaning of the entire work.

Already in the 19th century, the famous Russian translator Irinarkh Vvedensky proclaimed the translator's right to any "self-indulgence" if he was imbued with the spirit of the original, transformed into its author and could fill in any omissions that for some reason were present in the original. Thus, translating Charles Dickens' novel *David Copperfield*, he composed the end of the second chapter on his own, made numerous changes to the text of the novel [2]. Many of H. Tukhtabaev's works have been translated into Tajik, Kyrgyz, Turkmen, Azerbaijani, Armenian, Belarusian, Moldavian, Estonian, Latvian, Lithuanian, Finnish, Bulgarian, Hungarian, German, Czech, Italian, Turkish, French, Greek - a total of 28 languages of the world [3]. Of course, the reason for such popularity is partly the translation of his works into Russian, since the Russian translation of the story 'The Magic Cap' first brought worldwide fame to the writer. In 1970, the fairy tale story 'The Magic Cap' was awarded a prize at the All-Union competition for the best children's book. This work is the first book by H. Tukhtabaev translated into Russian by Ervin Osmanovich Umerov. In 1971, the publishing house "Children's Literature" sent the story 'The Magic Cap' in Russian translation to the exhibition of the World Forum of Children's Writers, which was held in Rome, Italy. Within the framework of this forum, the story was presented among other children's books, and attracted the attention of the outstanding Italian writer Gianni

Rodari. Rodari, who has a subtle sense of humor and a deep understanding of children's literature, expressed his admiration for the work, especially noting its humorous richness and richness of fantasy. His impressions were published in an article on the front page of the newspaper *Unita*, where he also published a translation of the first chapter of the story into Italian, thus introducing the work to Italian readers.

It is important to emphasize that Gianni Rodari read and evaluated the Russian translation of 'The Magic Cap'. This indicates a functional, substantive and structural identification of the original and the translation, where the translation is perceived as a full-fledged equivalent of the original, fully conveying its content and structure. Rodari, like most readers, had every reason to believe that the translation is an accurate reflection of the original, which not only conveys the general features of the work, but also preserves its smallest details. But it should be noted that the story 'The Magic Cap' was adapted by the translator Ervin Umerov, taking into account the cultural and linguistic characteristics of the Russian-speaking and European audience. This circumstance played a significant role in the international success of the work, and the translator's merit in this process is no less significant than the merit of the author himself. It is noteworthy that translations of H. Tukhtabaev's works into most other languages were not made from the original, but from the Russian translation, which emphasizes the importance and influence of the Russian-language version in the dissemination and popularization of the work in the international arena.

As mentioned above, Khudaiberdy Tukhtabaev was aware of the changes in the Russian translation of 'The Magic Cap'. It is important to note that the writer understood Russian well, since his many years of work in newspapers required a good knowledge of this language. Firstly, he wrote feuilletons in Russian under the pseudonym N. Baranova; secondly, by his own admission, many articles in newspapers, before going to publication, were translated from Uzbek into Russian in order to obtain the approval of senior officials who did not speak Uzbek. According to the memoirs of H. Tukhtabaev, he once read an article in a Bulgarian newspaper entitled *Do not kill Mozart*,

which spoke about experiments conducted in kindergartens, the results of which proved the individuality of each child and stated that setting general tasks for all children in one group is wrong, since each of them has their own abilities, and the child should do what he is truly interested in. The writer liked this article very much, and he decided to translate it into Uzbek and publish it in the newspaper [4]. And this is one of such cases of his translation activity.

In 1978, Khudaiberdy Tukhtabaev translated Albert Likhanov's novel for young children *My General (Mening Generalim)* in collaboration with Faziljan Ismailov into Uzbek, which speaks of the versatility of the writer's work. Being a children's writer, he penetrated very deeply into the psychology of children and could reflect their emotional experiences with childish spontaneity and optimism, which helped him in translating the work. Even the beginning of the novel *My General* in translation is very reminiscent of the beginning of 'The Magic Cap' and the writer's style is felt.

"My General": "Tanishib qoyaylik: ismim Anton, Antoshka deyilsya ham bolaveradi" [5].

'The Magic Cap': "Tanishib qoyaylik: otim Hoshim, erkalatib chaqirmoqchi bolsangiz Hoshimzhon deb aytasiz" [6]. As you can see, H. Tukhtabaev was not only a writer, but also a translator, who directly, from his own experience, learned the complexities and subtleties of translation, and could objectively evaluate the Russian version of his works. 'The Magic Cap' in Russian translation was reprinted several times. The first edition was released in 1970 by the publishing house Children's Literature (Moscow). The second edition was published in 1976 by the same publishing house. And only in 1982 it was published in Tashkent by the publishing house of literature and art named after Gafur Gulyam. In 1990, a book entitled *Stories* was published, where this story was again reprinted by the publishing house Children's Literature. It should be noted that even after independence, the book was published by the publishing house "Yangi asr avlodi" several times.

The next work translated into Russian is the novel "The End of the Yellow Diva" ("Sariq devning ulimi"), which is considered a continuation of "The Magic Cap". This novel was published in Tashkent by the publishing house "Yosh gvardiya" in 1976. The book was also reissued in 1984 by the publishing house of literature and art named after Gafur Gulyam. In 1980, two works by H. Tukhtabaev were published in Russian in Moscow at once: the documentary story 'Stars of Konizar' ("Konizar yulduzlari") by the publishing house Children's Literature and 'Light in an Abandoned House' ("Besh bolali yigitcha") by the publishing house "Molodaya gvardiya". The latest work translated into Russian is the novel *Golden Ransom* (Kasoskorning oltin boshi), published in 1986 in Moscow by the Molodaya Gvardiya publishing house, and in 1989 this novel was published by the Yosh Gvardiya publishing house in Tashkent, but under the changed title *The Avenger's Golden Head*. It should be noted that in reprints and new publications of the independence period, all of the above-mentioned works in Russian were and are published in the translation of Ervin Umerov. At present, there are no other versions of the translation of H. Tukhtabaev's works into Russian.

If you pay attention to the translation of the works of H. Tukhtabaev, you can see not just a translation, but Umerov's creativity in the full sense of the word. For example, in the original work, Hashimjan writes a statement to the school principal without any mistakes, although, by his own admission, he gets bad grades in subjects and studies poorly. In the translation of the work, in this statement addressed to the principal, Hashimjan makes mistakes in spelling the words: "director", "pamoch", "raditelam", "giometria", "radnoy yazyk", and, of course, this looks more convincing and plausible, since a student who has bad grades in his native language cannot write correctly. And this is the correct idea of the translator. In the same work, Hashimjan simply puts on a hat and becomes invisible or simply voices his wish to it, for example, to increase his height, and the hat fulfills his wishes. In translation, before asking for something, Hashimjan says a saying that his cap teaches him: "The sky is above, the earth is below, fulfill my

wish, my cap!" [7]. This is similar to certain magic words that are used in fairy tales: "Open sim-sim" (The Tale of Ali Baba and the Forty Thieves), or "At the pike's command, at my will" (a Russian folk tale), or "Sivka-Burka, prophetic kaurka, stand before me like a leaf before the grass" (the tale "Sivka-Burka"), without which the wish will not come true, since this is a condition for the wish to come true. Umerov wants to show the fabulousness and fantastic nature of what is happening. After all, one of the conditions for the fulfillment of wishes in fairy tales is the pronunciation of certain magic words, without which wishes cannot come true.

In the original novel *The End of the Yellow Diva*, the main character wants to know about the arrival of Adyl-battal and decides to call his partner in crime. Having changed his voice, Hashimjan calls him, introduces himself as their accomplice, the barman Zakir, and asks about the arrival of Adyl-battal. Adyl's accomplice says that he is returning today and does not give any additional information, and Hashimjan goes to the airport to meet him. The reader has a question, how did the main character guess that Adyl would return by plane, and not by train or bus. Even if he somehow understood that he would arrive by plane, then how did he know the flight and landing time. E. Umerov translates this part of the work as follows: Adyl-battal's accomplice says that he is arriving today and tells the false barman Hashimjan that if he wants to meet him, he will give the information. And this is quite logical, and the reader does not have any questions. The translator, following the idea of H. Tukhtabaev, penetrates more and more deeply into the inner world of Hashimjan in order to show the changes taking place in the hero's consciousness in another language, in this case in Russian. But at the same time, there are certain moments with which we do not agree. For example, the change of the hero's surname Hashimjan Ruziev to Hashimjan Kuzyev or how the main character becomes an excellent student and writes notes on subjects, and in the translation the magic cap prompts him, and Hashimjan repeats after him and, thus, answers the subjects orally. Here the question arises about whether one of the students in the class could hear the voice of the cap, at the moment of its prompting, and reveal

Hashimjan's secret. Or could only the owner of the cap hear the voice? This question remains open and is not specified by the translator.

Any translation largely depends on the original, its content, artistic form, etc. But the individuality of the translator is also of great importance, since when translating works of art, it is not enough to simply know the language, but a creative approach, a writer's vision of the world is needed. A translator who does not have writing skills may end up with a mediocre and boring set of words.

As noted above, the translations of the works of H. Tukhtabaev were carried out by Ervin Umerov, one of the outstanding Crimean Tatar prose writers. At the age of six, the future writer-translator, like most Crimean Tatars, was deported to Uzbekistan, to the Fergana region, which left an indelible mark on his memory and later became the key motive for his work. Despite the difficult life circumstances, his commitment to literature turned out to be very strong, and in 1959 he entered the Moscow Literary Institute. Umerov is the author of such works as "Let There Always Be Sunshine", "Loneliness", "The Secret of the Heights", "Black Trains", "Hope", "To the Stars", etc., a significant part of which relates to children's literature. The works were written in both Crimean Tatar and Russian. Over the course of the writer's 40-year literary career, over fifty books were published, including both original works and translations of works by Turkic-speaking writers [8].

E. Umerov's works touching on the theme of deportation have received the greatest recognition. The story "Loneliness", which conveys the tragic fate of the Crimean Tatars, is considered the best work in his literary career [9].

Umerov's life, full of complex and dramatic events, in many ways echoes the fate of H. Tukhtabaev. Both are connected by tragic circumstances that befell them in early childhood. At the age of two, Tukhtabaev witnessed the death of his father, sentenced to dispossession, which entailed the breakup of the family and the deprivation of a happy childhood. Umerov faced the horror of deportation, which mercilessly tore him away from his native land, leaving an indelible mark on his life. Later, both

writers linked their professional activities with children's literature. All these circumstances became one of the reasons for their friendship and close cooperation.

CONCLUSION

Based on this, we can conclude that the translator had a deep understanding of the ideas and thoughts that H. Tukhtabaev sought to express in his works. This understanding is conditioned by the knowledge of the author's experiences, for example, when creating such books as "Light in an Abandoned House", which reflects the writer's autobiography, or the novel *Golden Ransom*, dedicated to the national liberation struggle of the people. These works convey the pain that both the author and the translator were familiar with. After all, only the translator who was able to feel and understand the essence of the work, its artistic component, and also realized the need to reproduce the picture in the translated language, is able to perform a truly creative and artistic translation. From the above, it follows that the translation of Khudaiberdy Tukhtabaev's works into Russian played an important role in popularizing the author's work outside of Uzbekistan. Ervin Umerov not only translated the text, but also creatively rethought it, introducing elements that contributed to the successful adaptation of the work for Russian-speaking and international audiences. This confirms that translation is an important tool not only for conveying the meaning of the original, but also for its cultural adaptation, which significantly expands its perception and popularity in the world.

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