

Specific Aspects of Translation Issues in the Study of Russian Literature

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Abstract: This article discusses samples of a work of art in Russian and Uzbek literature. Literature lessons provide an opportunity to compare and contrast the literature of other nations and peoples, enrich students' knowledge, expand their understanding of fiction. Translation is very important for fulfilling the sacred task of introducing our people to the great achievements of world science, technology, culture and the development of social thought, educating them in the spirit of friendship between peoples. The most important thing that is required of the translator is not the general content and idea of the work, but the specific language and style of the author, his form of artistic observation; it is required to fully reflect not the external and superficial body and grace of the book, but its main character: inner warmth and artistic features. The article analyzes samples of Russian literature selected for classes in the Uzbek language, which were performed by experienced translators Oybek, Abdulla Kakhhor, Erkin Vakhidov and others, and the fact that the translated language of the works is true to the original and created in its pure form attracts the attention of students and teachers.

Keywords: work of art, genre, literature, fairy tales, stories, novels, creativity, source, mutual influence, comparative method, comparative analysis, main character, inner warmth, author's style, observation, body, specific language, grace, content, idea, sample, translation, created, original art, building, project.

Introduction. As we know, the coziness and beauty of the art house depends on the accuracy and precision of the building plan, the beauty of the decorations, the skill of the architecture and the work of the builders. However, the usage of different kinds of materials in the buildings and especially the quality of the building material are also very important.

In literary translation, the word "building material" is the first and most necessary element of translation, the word has an incomparably greater role [1].

The main problems of translation from one language to another are related to creating art, creating a style, and reflecting the national color.

Literature classes provide an opportunity to compare and contrast the literature of other nations and peoples, enrich students' knowledge, and expand their imagination about fiction.

In particular, there are several opportunities for studying examples of Russian literature in Uzbek classes, and many works of Russian authors have been translated into Uzbek. Samples of Russian literature included in the school curriculum also consist of samples taken from these translated works [3].

Based on the conclusion made as a result of pedagogical observations of the past years, we did not find any significant methodological guide or research on the methods of studying Russian literature in Uzbek classes.

Uzbek students of first grade learn about Russian literature in grades 4-7. Naturally, in these grades, students get to know the topics and other literary and artistic tools, as well as the types of artistic genres that are widely used in them.

As for the upper classes, there is a wide opportunity to study samples of Russian literature in depth, learning big texts, diverse in terms of genre, are selected, and a textbook of Uzbek literature is also included in the curriculum. Because Russian literature rich in history, was created in various genres, its content, the history, culture, language, and customs of the Russian people written down by the pen are of international importance and form an integral part of the spiritual values created by all nations.

Methods. The work uses the method of logical thinking, comparative method and comparative analysis.

The work of translation is very important in fulfilling the sacred task of making our people enjoy the great achievements of world science, technology, culture and social thought development, and educating them in the spirit of friendship among people.

It is well known that there are works created in different genres in the samples of Uzbek literature as well as in Russian literature, which consist of fairy tales, stories, short stories, novels and other types of works. When students are informed about these similar genres, there is an opportunity to compare Russian and Uzbek literature. The most important thing is that the general information about the creative cooperation of the students of both nations, the mutual influence of literary life, is sufficiently recorded in the sources.

"Translation the work of literature of one nation into the other language," -wrote the Russian writer V. G. Belinsky, -is the basis for their rapprochement, exchange of ideas, and in this way new literary work comes out and a mental shift takes place" [5]. However, one of the great figures of the world literature like Shakespeare has been absorbed into our blood along with the royal works translated into our language. Thanks to the hard work in translation of literature to translators, because now we are able to read Pushkin and Lermontov, Shevchenko and Tolstoy and others. Now we are reading the works of Hugo and Schiller together with the genius Navoi, Gorky and Mayakovsky together with Hamza, Sholokhov and Mirza Ibrahimov novels together with Oybek. We were able to read Tolstoy's and Chekhov's wonderful works because of A. Qahhor and M. Ismoilov's beautiful translation, with the help of the translation works of P. G'. Ghulam, A. Mukhtar and M. Shaykhzade we felt the revolutionary spirit and ideological power of Mayakovsky's work, from R. Abdurahmanov and Sh. N. from Talibov's translations we felt the elegance of Gogol's and Chernyshevsky's works, from Shamsharov and L. From Ibrahimov's translations we got to know Turgenev, thanks to translations of Mirtemir and Zulfiya we fell in love with Nekrasov's work [1].

In the 80s of the last century, our contemporary, the People's Poet of Uzbekistan Abdulla Aripov, said that the current Uzbek poetry developed in direct proportion to Pushkin's poetic skill. "My peers, Uzbek writers, and myself among them, received an impulse of civic heroism from Pushkin," many poets of the republic can really subscribe to these words of A. Aripov [8].

To date, almost all of Pushkin's works have been translated into Uzbek. The squad of translators was supplemented by the names of the best poets of Uzbekistan - Abdulla Aripov, Erkin Vakhidov, Aman Matchan and Rauf Parfi. And today the Uzbek Pushkinianism is replenished by poets of the younger generation - it is they who have a high task of further improvement of Pushkin's translations, a task that has not lost either its relevance or its importance for the development of Uzbek culture.

And therefore, the opinion of the well-known literary critic and translation theorist Gaibulla Salyamov, expressed by him in one of his polemical works, is very fair: "The experience accumulated in our republic in translating Pushkin's works into Uzbek indicates that these translations, published and repeatedly only justify themselves in terms of reader demand, but also become an important factor in the development of modern Uzbek literature" [8].

Thus, we can see that the content of Uzbek literature is expanding and its international content is increasing more and more.

Results. Until nowadays, the main measurement unit for translation was criterion for how "simple" and "comprehensible" a work was translated. But now such a general and improbable indicator does not satisfy either fans of translation or translators themselves. In other words, it is not important to translate the general content and idea of the work, but the important thing in translation is to show the specific language and style of its writers, its form of artistic observation; it is required to fully reflect not the external and superficial body and beauty of the book, but its main character: inner warmth and artistic features.

It is known that, any translation, according to the words of Belinsky, is intended for people who do not know the original language. Under these conditions, the responsibility of restoring the artistic work in Uzbek, that is, creating an adequate translation, increases even more. Is it possible to create such an artistically perfect translation? The great German poet Goethe, after reading the French translation of his "Faust" translated by Gerard, said: "I don't want to read Faust again in German, because this French translation still excites me, and it seems pure, fresh and sharp" [4].

So, the poet read the work he wrote in its original, that is, not in his native language, but in French translation, and got deep aesthetic pleasure from it. Therefore, it can be concluded that if Goethe was French and wrote "Faust" in French, he would have created it in the same way. Indeed, this is one of the characteristics of literary translation. There are many problems that have not been seriously studied in the practice of literary translation.

It is appropriate to mention some issues related to this work. For example:

1. Does translating in a language that is understandable and simple to the reader give a reason to "simplify" or rather to simplify the linguistic and stylistic features of the author and the work?
2. On the contrary, does the reflection of the author's language and style characteristics indicate the need to translate the work word by word?
3. Despite there being concrete and strict principles of translation of work of art, why if one work is turned over by, for example, ten people, ten different translations are produced that differ significantly from each other? In general, is it possible to allow such diversity in translation?

Style means the writer himself, his whole being, body, heartbeat, form of artistic observation, his voice. Therefore, if the author's style is not given correctly in the translation, one cannot believe that such a translation corresponds to the body of the original, then the translator, involuntarily, puts himself in the place of the author. Korney Chukovsky, Ph.D, an old writer and a skilled translator, write as an epigraph the following Russian folk proverb to his famous work "The Art of Translation" ("Iskusstvo perevoda"): "Translation is like a wife: if it's right, it's not beautiful, if it's beautiful, it's not right". This proverb very accurately reflected the main feature of the art of translation, the existing conflict on its ground [6].

Overall, a person who aims to translate correctly is more inclined to translate word by word, and a person whose goal is to translate beautifully... is more inclined to authorize himself and leave his signature.

Discussion. In our opinion, only a correct and beautiful translation can be a perfect and ideal work of art, and creating a translation is real art. This kind of art requires the translator to master the skill of good translation within the framework of correct translation and the skill of correct translation within the scope of beautiful translation.

The following variations are found in translation practice:

1. Differences resulting from the fact that the experience, qualifications and beliefs of the translators are significantly different from each other.
2. Differences caused by translators' different interpretations of translation principles.
3. Differences that occur naturally as a result of the translator's style influencing the author's style.

Because of these three reasons, if there is a work and ten translators translate it to their own languages, there will be ten different translations. (Of course, this refers only to legal events, and does not include changes made due to irresponsibility). That is why every translator is the absolute author of his own translation, but he cannot claim to be the author of all the translations of the same work into his own language. For example, V. Shakespeare's popular tragedy "Hamlet" was translated fifteen times into Russian, and even B. Pasternak and M. Lozinsky's translations are published twice. The fact that artistic translation is not a mechanical work that is strictly decided as $2 \times 2 = 4$, but a creative work, and the fact that each translator tries to restore the author's style with his own style, is the reason for these differences in the practice of translation. The concept of "style" is interpreted in a broad sense and in a narrow sense [7].

In a broad sense, the style of a certain writer or certain work is understood. For example. L. N. Tolstoy and A. P. Chekhov's artistic style differs significantly from each other.

Especially, when conveying examples of translations related to the poetry of Russian literature to the students, the teacher needs the ability to compare both languages, as well as the translator's ability to understand and feel the different aspects of the text of the poem.

Also, when comparing the text of the poem to each other, the most important thing is to read the text of the poem expressively to the students, which is also an important spiritual and methodological process.

For example, in the 7th grade textbook of general education schools there is examples of works of the talented Russian poet Sergey Yesenin, the textbook includes "Shahinam, oh my shahinam" and "There is a gate in Khurasan" from the series "Iranian Taronalari". Poet Erkin Vahidov skillfully translated these poetic examples.

While translating the poems of the poet Sergey Yesenin, he strives to understand the beautiful idea in the text with the heart of a poet, to convey the original idea to the readers. It also follows the traditions of Russian poetry. He pays particular attention to each word in the text of the poem, their alternative forms in the Uzbek language, and ways of expression in the Russian language [6].

In the process of providing information about Russian writers and poets studied in Uzbek classes, also the information in the form of images about the socio-political and cultural life created by them is important.

It is known that the period in which Sergei Yesenin lived and created coincides with the period of major development in the history of Russian literature. So, in the literary environment in which the poet lived and created, the literary currents and literary theoretical views that influenced the poet's work, as well as the mutual cooperation of contemporary artists, unlike them, giving information about the personal views that are specific and appropriate to the style of Sergey Yesenin, the poet held in his time determines the place and position.

According to this, visual information, regardless of which poem of Sergey Yesenin is studied, the information provided on the basis of text analysis is a direct source of information about the spirit of the time, the process of literary-theoretical and cultural life. Therefore, in the process of analyzing the text, the size of the work, genre characteristics are determined by the teacher's goal.

However, we should not forget that there cannot be general methods and recommendations of the same format for all works. Therefore, when the teacher analyzes the selected work, he should know its main components based on what convenient method of analysis he uses and also based on his experience. For example, it is possible to use alternative ways of analyzing samples of Russian literature.

1. A brief interpretation of the socio-political, cultural life that influenced the creative maturity of Russian literature representatives.
2. Interpretation of the artistic expression of the main theme of the works of Russian literature representatives and their spiritual and ideological views.
3. Expression of the appeal of the Russian language in fiction in the translation into Uzbek.

4. Characteristics of traditionalism and innovation in Russian literature in each period.

5. A teacher training in Uzbek classes on Russian literature cannot implement all of the above-mentioned basic-theoretical and artistic concepts in one lesson or in the process of analyzing one work.

There are specific important factors in the study of examples of Russian literature, which consists of the methods used based on the study of each topic. As each method is used in each session, it determines the criteria of literary process, the environment in which the writer writes, and the criteria of expression in other works through mutual comparison [2].

The examples of Russian literature selected for teaching in Uzbek classes translated by skilled translators Ў1Oybek, Abdulla Qahhor, Erkin Vahidov, etc., and it attracts the attention of students and teachers because the translation is true to the original and created in a pure way.

Among the translated works, Pushkin's "Evgeny Onegin" (Oybek), Sergey Yesenin's poems (Erkin Vohidov) are close to the original text, and the translators' creative approach to language features is especially noticeable.

Conclusion. Shortly, the wealth of the Uzbek translators' language, the fact that they are well aware of the rules of the Russian language, and the ability to express any complex thoughts fully and fluently, can be felt.

Erkin Vahidov, who translated examples of Sergey Yesenin's poetry with deep and rich content into Uzbek language, skillfully covered with the powerful psychological experiences of the poet, allowed Uzbek readers to get closer to the poet [2].

However, Pushkin's poetic novel "Evgeny Onegin" became a favorite work of readers due to the fact that the unity of form and content was well reflected in Oybek's translation. A student who studies in the Uzbek class may not have a complete understanding of the idea and content of this work, but the way of expressing the idea written in the work, which can be accepted by the student, is important and shows the skill of the student in front of the eyes of the students.

Because students of the Uzbek classes naturally have difficulty reading the original text of the works of Russian artists.

Therefore, it is possible to introduce Uzbek students to some representatives of Russian literature, to create a certain idea about Russian literature in them and to organize some independent studies.

Moreover, from the Russian literature samples included in the high school curriculum, one of the materials is a poetic novel "Eugene Onegin" by A. Pushkin is a bit complicated for students, but because of its translation into a simple language and fluent style, it provides information about Russian literature, the works which were created by them, and also about their problems [5].

In Uzbek classes, translators who translated Russian literature into Uzbek, the people who introduced the Uzbek nation with the literature works of other nations because of their their hard work, are not mentioned in classes or even are not commented on .

In our opinion, if the teachers give brief information about the translators who translated their works into Uzbek during the lesson on Russian literature, the students will have an idea that the study of translation is a science that requires a lot of work.

So, representatives of Russian literature in Uzbek classrooms, examples of their works, naturally contribute to enriching the students' critical thinking and outlook, in addition to giving students a thorough knowledge of literature.

As the textbook "Uzbek literature" talks about the study of examples of Russian literature, of course, giving brief information about the history of the study of the works written by these authors in Uzbekistan will also increase students' interest in studying examples of Russian literature.

Besides that it is known that Russian writers and poets first of all inform their readers about the life, traditions, music, and visual arts of the Russian people, as well as the culture, historical monuments, beautiful Russian forests and nature of the Russian people.

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