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Cho‘Lpon’s Translation Conception And Its Role In The Development Of Contemporary Uzbek Translation Studies

Jumanova Orzigul
Independent Researcher, Karshi State University
E-mail: jumanovaorzigul@gmail.com
ORCID: 0009-0007-6303-8793
Phone: +998 91 964 19 11

ABSTRACT

This article examines the translation activities of Abdulhamid Sulaymon o‘g’li Cho‘lpon and his contribution to the development of Uzbek translation studies. It explores his approach to translating works of world literature into Uzbek, with particular attention to the principles underpinning his efforts to preserve the semantic content and artistic and aesthetic features of the original texts. The article also considers the significance of Cho‘lpon’s translations for the development of the Uzbek literary language, the formation of translation culture, and the introduction of world literature to Uzbek readers. His translation skills are analyzed in relation to his artistic thinking, effective use of the linguistic resources of Uzbek, and commitment to harmonizing national and universal values. Employing literary-historical and comparative methods, the study establishes Cho‘lpon’s translation conception as one of the significant factors contributing to the development of contemporary Uzbek translation studies.

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The contributions of representatives of Jadid literature hold particular significance in the development of Uzbek translation studies. Their achievements extended beyond the ideological and artistic advancement of national literature to include the development of translation culture through the introduction of masterpieces of world literature to Uzbek readers. One of the most prominent figures in this movement was Abdulhamid Sulaymon o‘g‘li Cho‘lpon, who occupies an important place in the history of Uzbek culture not only as a talented poet, prose writer, and playwright but also as a highly skilled translator.

The processes of literary renewal that characterized Uzbek literature during the first quarter of the twentieth century were closely associated with the development of translation activities. During this period, outstanding works of world literature were translated into Uzbek, contributing to the enrichment of the national readership’s artistic and aesthetic sensibilities. Cho‘lpon’s translations of works by prominent world authors, including William Shakespeare, Alexander Pushkin, Nikolai Gogol, Maxim Gorky, Ivan Turgenev, and Leonid Andreyev, represent one of the important stages in the formation of the national school of translation.

A distinctive feature of Cho‘lpon’s translations is his particular attention to conveying the content, artistic spirit, system of imagery, and stylistic characteristics of the original texts as naturally as possible through the resources of the Uzbek language. For this reason, his translations are recognized not merely as examples of linguistic substitution but as products of creative re-creation. This approach subsequently exerted a considerable influence on the development of the Uzbek school of literary translation and strengthened the

tradition of making effective use of the expressive resources of the national language in the translation process. Cho‘lpon understood translation not simply as the transfer of a text from one language into another, but as a creative process that strengthens spiritual and cultural relations between nations. Accordingly, he sought to preserve, as fully as possible, the content, ideas, artistic spirit, and authorial style of the works he translated. This approach is clearly reflected in his translations of Shakespeare’s *Hamlet*, Pushkin’s *Boris Godunov* and *Dubrovsky*, Gogol’s *The Government Inspector*, Gorky’s *Mother*, Turgenev’s *The Maid*, and Leonid Andreyev’s *The Seven Who Were Hanged*, among other works. One of the principal characteristics of Cho‘lpon’s translations is his commitment to expressing the meaning of the original naturally and fluently through the resources of the Uzbek language. In the translation process, he made effective use of the rich lexical and stylistic potential of Uzbek while avoiding artificial sentence structures and excessive word-for-word translation wherever possible. As a result, the translated works became natural and accessible to Uzbek readers while retaining their artistic and aesthetic impact. This is one of the principal reasons why Cho‘lpon’s translations have maintained their literary value to the present day.

Cho‘lpon’s translation skills are primarily evident in his outstanding ability to recreate literary imagery. He paid particular attention to conveying the characters’ personalities, psychological experiences, and speech styles naturally in Uzbek. In translating dramatic works, his approach is especially characterized by preserving the individual speech patterns of characters, maintaining the naturalness of dialogue, and retaining dramatic tension. These features are particularly evident in his translation of the tragedy *Hamlet*. In the translated text, philosophical reflections, emotional experiences, and dramatic conflicts are conveyed to Uzbek readers in an accessible and expressive manner. Another significant aspect of Cho‘lpon’s translation legacy lies in its contribution to the development of the Uzbek literary language. At the beginning of the twentieth century, when the Uzbek literary language was entering a new stage of development, translation became an important means of expanding its expressive potential. By rendering complex literary devices, philosophical reflections, and dramatic dialogues from world literature into Uzbek, Cho‘lpon considerably enriched the stylistic resources of the national literary language. Consequently, translation practice became not only a means of engaging with world literature but also an important factor in the development of Uzbek literary expression.

An analysis of Cho‘lpon’s translations demonstrates his commitment to preserving the national and cultural characteristics of the original texts as fully as possible. While making concepts associated with other cultures comprehensible to Uzbek readers, he also sought to retain their cultural distinctiveness. This approach enabled readers to experience not only the content of a literary work but also the historical period and cultural environment in which its author lived. In this respect, Cho‘lpon’s translations contributed to broadening Uzbek readers’ understanding of the history, culture, and literary traditions of other nations. The translator’s artistic skill is particularly evident in his approach to recreating the style of the original text. Every writer possesses an individual style, distinctive literary devices, and a characteristic narrative tone. Reproducing these features through the linguistic resources of another language requires considerable artistic sensitivity and profound linguistic knowledge. Cho‘lpon is recognized as one of the translators who successfully addressed this challenge. While striving to preserve the style of the original author, he was also able to adapt the translated text to the aesthetic expectations and linguistic conventions of Uzbek readers. Cho‘lpon’s translation activities were also closely connected with his literary and aesthetic views. Like other representatives of Jadid literature, he regarded translation as an important factor in national development. Through translating masterpieces of world literature, he sought to cultivate the people’s aesthetic sensibilities, broaden their intellectual horizons, and enrich national literature with new artistic experiences. Therefore, Cho‘lpon’s translations may be understood not merely as literary activities but as creative endeavors serving an educational and cultural mission.

In conclusion, Abdulhamid Sulaymon o‘g‘li Cho‘lpon was one of the prominent literary figures who played an important role in the formation and development of the national school of literary translation in Uzbekistan. His translation activities extended beyond introducing Uzbek readers to outstanding works of world literature; they also contributed to expanding the stylistic resources of the Uzbek literary language, enhancing translation culture, and establishing professional translation traditions. Cho‘lpon’s translations demonstrate a consistent commitment to preserving the meaning, artistic and aesthetic spirit, authorial style, and system of imagery of the original works. In particular, his translations of Shakespeare, Pushkin, Gogol, Gorky, and other prominent world authors into Uzbek at a high artistic level laid a solid foundation for the development of the national school of translation.

Consequently, Cho‘lpon’s translation legacy continues to hold considerable scholarly and practical significance. A thorough examination of his translation principles, the reassessment of his translations from the perspective of contemporary translation studies, and the effective incorporation of his extensive experience into the training of young translators are of substantial academic and practical importance for the future development of Uzbek translation studies.

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