



LITERATURE PLAYS A HUGE ROLE IN GROWTH AND STRENGTHENING OF PEOPLES' CULTURAL COOPERATION

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ANNOTATION

This article discusses the literary relations between East and Western nations and cultures. The role of literary translation in the interconnection between different national literature is very important. Weekly newspapers, magazines, publications, and today's the media (radio, television, web pages broadcast by satellites) play a major role in introducing people to the masterpieces of folk literature.

KEY WORDS: *western civilization, art figures, culture, cultural cooperation, masterpieces, poetry, foreign languages, novel, poet, literature, national translation.*

DISCUSSION

There are some writers in the history of world literature, who takes a great importance and the role of this importance increasing year by year, century by century. Well-known the USA writer Mark Twain (1835-1910) and famous Uzbek poet Gafur Gulom (1903-1966) are among them. Different views of Mark Twain's work have been revealed in his lifetime. After his death, some people regarded the writer as merely a humorist and a master of humor, while others regarded him as a critic of American society. During and after the tyrannical Soviet era, Mark Twain was often regarded as not only creative, but also a critic of American imperialism.

The works of Gafur Gulam also differed from the Soviet period. Some critics have despised the work of the writer and tried to accuse him of being a member of the Soviet ideology. However, a number of books and articles which were published and studied by scientists have been highly evaluated by G. Gulam's work and his ability to conceal great social problems and national social ideas. Honoring the academic poet and his works, our people widely celebrated the poet's 100th anniversary in 2003.

Readers of five continents are familiar with the poetry of G. Gulam. His works have been translated and published in about thirty foreign languages such as: German, English, Arabic, Hindi, Urdu, French, Spanish, Chinese, Bulgarian, Czech, Slovenian and Romanian. G. Gulam's works are especially read in the United States of America.

..... "Children's images play a great role in G. Gulam's prose. To some extent, they appear as symbols of a new society"....

The most popular story about children is "Shum bola¹" (1936). It describes the adventures of a boy. "It can be compared as Mark Twain's character which named Tom Sawyer", says David Montgomery, a professor at Brigham Young University in Utah, USA, in his lecture about the work of Uzbek poet G. Gulam. The lecture were held in huge hall, and was attended by fourteen thousand people, university professors, graduate students, masters and students.²¹

The main purpose to the creation of our research work is scientific works and articles of G. Gulam, which are published annually in several countries around the world.

Both writers have created famous works reflecting typical examples of children and teenagers of their time. However, the main status of their characters representing two different environments and regimes, at the same time author's artistic abilities hves not been studied comparatively.

The world literary process is a complex phenomenon. All the publications are in relation and they affect with each other. Today, it is difficult to find pure national literature which is free of external influences, and based solely on its own

¹An Uzbek word which can be translated as Bad boy, written by G. Gulam. Character is very rude, belligerent but at the same time as kind as a child

²G. Gulam is in the USA. The literature and art of Uzbekistan, 1987, October 2, №7 40.



rules. However, it is important to be cautious in the study of literary influence when you want to work in the field of literature. "It is not desirable to turn the science of the study of literary influence to the pursuit of any and all external similarities in the work of various writers".³

Today, it is very important to study literary relations, where common themes, shared experiences, common images are available in different literature. While analyzing them, we should not turn one writer into a "shadow" of another writer, nor should we consider the work created in one national literature as a "variant" of the work in another.

Every writer on earth has more or less the influence of another writer. In the work of a number of Uzbek writers it is possible to notice the influence of other nations literature. There is no doubt to deny the influence of A.S Pushkin in Oybek's Poetry, V. Mayakovsky in Gafur Gulam's works, W. Shakespeare in M. Shaykhzoda's works, A. P Chekhov in Abdullah Kahhor's stories. The authors also admit this fact without any doubt. In this case, we should mention the words of A. Kahhar which is said: "When I took a pen and asked for help from Russian writers, I followed many of them, but nobody influenced me as much as my teacher, Chekhov."⁴

Literary relationships are not one sided but mutual. In this process, literary translation plays an important role. Fiction is a great creative space and a school of skill for national writers. Those who initially translated the world literature into Uzbek were writers and poets. Among them were Chulpon, Abdulla Kadiri, G. Gulam, Oybek, M. Shaykhzoda, H. Alimjon and others. Every writer and poet translates the works of a writer he likes. Forced translation is not a work of art: "... The translator must be creative, otherwise, even he or she translates dozens of thick books into his or her language, and cannot feel any feeling in it will remain an ordinary reader."⁵

There is no need to translate exact works, in order to feel the influence of a writer or poet of any nationality. In other words, it is impossible to translate without being influenced, but there is no need to translation if you are affected. For example, Abdullah Kahhor has learned a great lesson from the Russian

writer Chekhov, in spite of his impression he could translate only 10-15 stories into Uzbek.

If a translator who translated another sample of national literature into his native language is a writer or poet, the translation will be successful. Because, the artist feels, understands and can give the feelings of the character more clearly than anyone else.

Alexander Dima, a Romanian literary scientist, points out three main types of international literary relations.

They are:

1. Direct relations or connections between the literature.
2. Typological similarities that do not involve genetic relationships, to be more precise, parallelisms.
3. Relationships which is used to identify their original structures in the literature comparison process.⁶

This classification, which is reported by A. Dima on direct literary links and typological similarities, was also reported in the works of prominent Russian literary scientists such as V.A. Veselovsky⁷, V. M Jirmunsky⁸, N. I Conrad⁹ and Slovakian literary scientist D. Dyurishin¹⁰. This approach was particularly evident in the reports of V. M Jirmunski at the International Association for Comparative Literature in 1960 at a conference in Moscow, which is named "Issues in Comparative and Historical Studies of Literature", and in the Association's Belgrade Congress in 1967.

V.A. Veselovskiy, a prominent expert in folklore studies, focused on the internationalization of "disheveled" plots and motivations, and tried to extend the field of comparativeism as much as possible.

N. I. Conrad abandoned the views of European centrism in comparativeism and proposed to include the cultures of the Orient in comparative-historical studies. The proposal was

³G. Salamov Introduction to the theory of translation – T. Ukituvchi. P.128

⁴A. Kahhar. Selected works. Volume-6. T. Literature and art publishing house named after Gafur Gulam. 1971, p 267

⁵G. Salamov Introduction to the theory of translation – T. Ukituvchi. 1978 P.133

⁶Dima Alexandre. Principles of comparison literature. M. Progress. 1977, p 121

⁷V.A. Veselovsky. Historical poetics. M. High school, 1989

⁸V.M. Jirmunsky Literary movements as an international phenomenon. Leningrad. Science, 1967

⁹N.I. Conrad. West and East – M. Science, 1972

¹⁰D. Dyurishin and others. Systematics of the inter-literary process – Bratislava, 1988 (in Slavic and Russian languages)



widely echoed in the West and was especially supported by Rene Etiemble.¹¹

The cultural and literary relationship between the various nations on earth is not an event that began yesterday or today. Their roots go back to ancient times. As literary scientist F. K. Suleimanova rightly points out, "one nation or nationality was never separated from other people, never lived on its own, otherwise there would be no development."¹²

Published sources and the media have also contributed to the development of literary relations between nations. This is evidenced by the example of Europe, where the printing industry was established from the Middle Ages. Of course, the best way to get acquainted with works published in other languages is to read them in those languages. But sometimes translation and adaptations are also helpful.

Books were also imported and exported in favorable European conditions (the languages of the people's of Western Europe and Scandinavia, on the one hand, the languages of the people's of Central and Eastern Europe, proximity, and open borders allowed it). Sometimes ideological, sometimes material, and for the above reasons, the works of writers and poets were published not only in their countries but also in neighboring countries. For example, famous Italian poet Jambatista Marini (1569-1625)'s poet which is called "the Adonis" was first appeared in France. In contrast, the "philosophical" works of French writers were first published in the Holland. Because of the social and moral climate of English writers James Joyce and Henry Miller's country, "Ulis" and "The Tropics" poets were published in Paris.

Occasionally, translations of original works were published in other countries before the original. The Russian prince Antioch Kantemir's poems were translated by Guasco, and published in French language in London and Paris, in 1749, The book was then translated into French and appeared Russian version in Russia only in 1762. J.J.Russo's work "The nephew of Ramo" was originally published in German translation of Goethe, and later translated from German into French and "returned" to France.

A number of writers have written their works in other languages, not in their native languages. English writer William Beckford's famous work "Watek" has written in French. Oscar Vladislav Milots (1877-1939) who was form

Belorussia wrote his poems and novels in French not in his native language. Arthur Adamov, was born in 1908 in Kislovodsk, Russia, died in Paris in 1970, Samuel Beckett (1906-1995), who was born in Dublin (Ireland) and died in Paris, and Slatinawho was born in (Romania), Eugene Ionescu (1912-2000), all of them are not only a French dramatist but also played a major role in world drama.

Today, a number of writers in France, such as Milena Nokovic (Serbia) and Amin Maalouf (Lebanon) and they work in French. It is encouraging that these writers have a great interest in our country and its history. For example, Amin Maalou's novel "Samarkand" was translated into Uzbek and published in the pages of "World Literature" Magazine (No. 7-8, 2005), Milena Nokovich's novel which is devoted to the Amir Temur's period, (Pluied'orsurSamarkand) is waiting for his translation of the historical novel.

Language is the thing that separates the peoples of the world and unites them. All the people of the earth, their representatives, communicate with each other mainly, through translation. As political, economic, cultural and social relations between people and nations increase, it helps to strengthen the development of the translation. "The main aim of translation activities is to introduce people who speak different languages, to communicate through literature, in other words, to facilitate intercultural communication."¹³

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¹³Sh. Sirajiddinov, G. Adilova. *Fundamentals of literary translation*. T. Mumtozsuz, 2011. P11

¹¹EtiembleR. *Comparaison n'est pas raison. La crise de la litteraturecomparee*. – Paris, Gallimard, 1963.

¹²F. Sulaimanov. *East and West*. T. Uzbekistan, 1997.



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