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## XITOIY ADABIYOTINING RUS TILIDAN O'ZBEK TILIGA TARJIMASI: LAO SHEning "MUSHUKLAR SHAHRI HAQIDAGI ERTAK"

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### MAQOLA HAQIDA

**Kalit so'zlar:** Xitoy adabiyoti tarjimasini, badiiy tarjima, o'zbek tili

**Annotatsiya:** Ushbu maqolada o'zbek adabiyoti tarjimasining rivojlanish tarixi, ayniqsa, Xitoy adabiyotining O'zbekistonda talqini va joriy etilishiga e'tibor qaratilgan. Rivojlanish jarayonini bir necha tarixiy davrlarga bo'lish mumkin: ilk tarjimalar, sovet ta'siri va badiiy tarjimaning postsovet davridagi rivojlanishi. Ko'pgina fors va arab tillaridagi asarlarning o'zbek tiliga ilk tarjimalari O'zbekistonda 14—19-asrlarda paydo bo'lgan. Afsuski, xitoy adabiyotining o'zbek tiliga tarjimasini haqida hech qanday dalil bo'lmagan. Sovet Ittifoqi davrida rus tili o'zbek madaniyati va adabiyotiga ta'sir ko'rsatdi. Xitoy adabiyotiga kirish, asosan, rus tilidagi tarjimalarga asoslangan bo'lib, rus tilidan o'zbek tiliga xitoy adabiyotining ayrim talqinlari ham bo'lgan. O'zbekiston mustaqillikka erishgach, Xitoy adabiyotining o'zbek tiliga tarjimasini ko'paydi va rivojlandi.

Ushbu maqolada xitoy adabiyotining O'zbekistondagi tarjimasini va joriy etilishini boshidan oxirigacha Lao Shening ikki tarjimasini qiyosiy usulda tahlil qilish ko'zda tutilgan. Bu O'zbekiston va Xitoy o'rtasidagi madaniy almashinuv va o'zaro tushunishni rivojlantirishga xizmat qiladi, deb ishoniladi.

## TRANSLATION OF CHINESE LITERATURE FROM RUSSIAN TO UZBEK: LAO SHE'S "A TALE OF THE CAT CITY"

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### ABOUT ARTICLE

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**Key words:** Translation of Chinese literature, literary translation, the Uzbek language

**Abstract:** This article focuses on the history of Uzbek literature translation development, especially the interpretation and introduction of Chinese literature in Uzbekistan. The development process can be divided into several historical eras: early translations, Soviet influence, and post-Soviet development of literary translation. The first translations of many Persian and Arabic works into Uzbek appeared in Uzbekistan from the 14th to 19th centuries. Unfortunately, there was no evidence of the translation of Chinese literature into the Uzbek language. During the Soviet Union period, Russian influenced Uzbek culture and literature. The introduction of Chinese literature was mainly based on Russian translations, and there were some interpretations of Chinese literature from Russian into Uzbek. Upon Uzbekistan's Independence, the translation of Chinese literature into the Uzbek language was increased and developed.

This paper intends to analyze the translation and introduction of Chinese literature in Uzbekistan from beginning to end, using a comparative method of two translations of Lao She. It is believed to promote cultural exchanges and mutual understanding between Uzbekistan and China.

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### ПЕРЕВОД КИТАЙСКОЙ ЛИТЕРАТУРЫ С РУССКОГО НА УЗБЕКСКИЙ: ЛАО ШЭ «СКАЗКА О ГОРОДЕ КОШЕК»

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### О СТАТЬЕ

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**Ключевые слова:**  
*Перевод китайской литературы, художественный перевод, узбекский язык.*

**Аннотация:** Данная статья посвящена истории развития перевода узбекской литературы, особенно интерпретации и внедрению китайской литературы в Узбекистане. Процесс развития можно разделить на несколько исторических эпох: ранние переводы, советское влияние и постсоветское развитие художественного перевода. Первые переводы многих персидских и арабских произведений на узбекский язык появились в Узбекистане с 14 по 19 века. К сожалению, не сохранилось свидетельств перевода китайской литературы на узбекский язык. В период Советского Союза русский язык оказал влияние на узбекскую культуру и литературу. Знакомство с китайской литературой в основном основывалось на русских переводах, и были некоторые интерпретации китайской

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литературы с русского на узбекский язык. После обретения Узбекистаном независимости увеличился и расширился перевод китайской литературы на узбекский язык.

В данной статье предполагается проанализировать перевод и внедрение китайской литературы в Узбекистане от начала до конца, используя сравнительный метод двух переводов Лао Шэ. Считается, что он способствует культурному обмену и взаимопониманию между Узбекистаном и Китаем.

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## INTRODUCTION

Over the past years, cooperation and exchange have emerged between China and Uzbekistan in the cultural sector. Mutual recognition, appreciation, and understanding have become the shared voice of Uzbek and Chinese society. For example, to promote cooperation and communication between China and Uzbekistan, and bridge two ancient cultures, the Leaders of Uzbekistan and China designated the cities of Luoyang, China, and Bukhara, Uzbekistan, as friendly cities. The Uzbek language is being taught in an increasing number of Chinese universities. Uzbek language majors have become available at the Minzu University of China, Beijing International Studies University, and Shanghai International Studies University. Confucius Institutes are becoming increasingly popular in Tashkent and Samarkand. Film festivals, concerts, co-production of films, visits by literary and artistic groups, and the building of a theme park (personally titled by President Sh. Mirziyoev as “Uzbekistan- China Friendship Park”), among other activities, have bonded the two folks’ hearts and soul united.

Although the two nations have close interactions in several industries, there are still challenges in the cultural field, e.g., literary translation and communication between the two countries. This is a recurrent issue in the translation and introduction of foreign literary masterpieces into Uzbekistan since translation has always been an integral part of human communication.

Literary translation is a subset of translation. Literature is unique in all civilized cultures since literary language is particularly expressive. It contains various complicated properties reflecting various linguistic processes and human language capabilities that other texts cannot do now<sup>1</sup>

During the Soviet era, numerous Russian literary works were translated into Uzbek; nonetheless, there are few Uzbek translations of international literary classics, all translated from Russian versions. Following Independence, the Uzbek government focused on developing the Uzbek language translation area of foreign literature. Several works have been directly translated into Uzbek from English, Arabic, Russian, Chinese, and Azerbaijani while encouraging Uzbek works to be translated into other languages worldwide. The overview of Uzbek literature and the translation of Uzbek works into different languages is not only dependent on comprehending Uzbek literature, but it is also of great assistance to Chinese students learning Uzbek.

## METHODS

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<sup>1</sup> Tymoczko, M. 2007. *Enlarging Translation. Empowering Translators*, Manchester: St. Jerome.

The author mainly adopts the literary analysis technique, using Uzbek and Russian as mother tongues. Books, research papers, articles, websites, and dissertation papers are employed to analyze Chinese literary translation into Uzbek. Furthermore, while analyzing the materials, the author presents translation comparisons and tables to illustrate the history and current condition of the translation and introduction of Chinese literary works in Uzbekistan from various perspectives.

## RESULTS

Most of Uzbekistan's translated literature from the 14th through the 19th centuries came from Arabic, Persian, and Azerbaijani. Translation from Russian to Uzbek commenced in the late 19th and early 20th centuries. During the Soviet era, literature was a powerful tool in creating a new world. In the Soviet times, Communist ideology was the basic principle of Uzbek literature. This decade's literature not only absorbed the nutrients of outstanding Uzbek folk literature creation but also inherited historical literature's traditions of patriotism, heroism, and humanitarianism and continually learned from the benefits of other ethnic literature in the Soviet Union. Several vital aspects determine whether literary works are accepted and become classics. These factors are relatively simple to identify, but grasping the fundamental issues of literary research and addressing concerns such as power, ideology, institutions, and manipulation are required.<sup>2</sup> Ideology determines the basic strategies to be applied in the translation process<sup>3</sup>. The ideological censorship model of literary translation is slightly different from other cultural fields because it is generally not considered to have direct geopolitical consequences. Few cultural fields can be separated from ideology. However, due to the relatively distant position of literature in the ideological system and its indirect connection with power centers, literary translation can be employed as a form of translation research study in an uncontroversial manner when conducting an ideological review of translated texts.

The Soviet Union has traditionally given high priority to the dissemination of foreign literature. Books were published in 152 languages then, including 89 languages of diverse ethnic groups in the Soviet Union, 20 of which were Uzbek, Ukrainian, and Kazakh.<sup>4</sup> According to UNESCO statistics, over 2,000 books and publications on diverse topics were translated into the languages of numerous ethnic groups in the Soviet Union annually, including up to 800 literary masterpieces. Regarding translation and literary publishing, the Soviet Union leads the globe. The Soviet Union released 8,505 books and foreign writer publications in 1988, with a total circulation of 400 million copies.<sup>5</sup>

Many translations from the 1980s through the 1990s demonstrated that literary translation at the time was a tool of ideological manipulation. These studies demonstrate the political nature of translation, which serves ideological movements and political goals well. Some of these translation activities are inspired directly by ideological motives. In contrast, others are influenced by ideological oppression, depending on whether the translator agrees with the dominant ideology of the time.

Following the establishment of the People's Republic of China on October 1, 1949, the Soviet Union placed a high value on publishing Chinese books. The Soviet Union was the first

<sup>2</sup> Andre Lefevere. Translation, Rewriting and Manipulation of literary fame: Routledge.London (1992.)page -2

<sup>3</sup> Andre Lefevere .Translation Rewriting and Manipulation of literary fame: Routledge.London (1992.)page -7

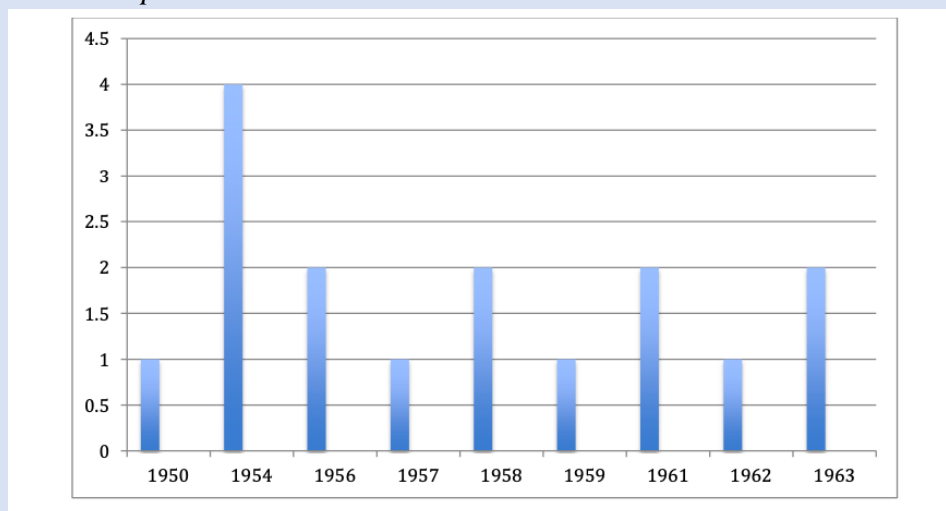
<sup>4</sup> Громов Н. Они выросли в боях //Известия. 1953. - 19 июня. - С. 3

<sup>5</sup> Гао Ху.Переводная кита йская книга в СССР, 1949-1990 гг.: Проблемы издания и тематико-типологический анализ стр 16

government in the world to recognize the foundation of this new country and establish diplomatic relations with it on October 3, 1949. The two countries' "Sino-Soviet Treaty of Friendship, Alliance, and Mutual Aid", signed on February 14, 1950, has significantly enhanced China's international reputation. The relationship between the two great nations has evolved rapidly since then. Cultural exchanges between the two nations began to expand significantly following the two countries' decisions on friendship, alliance, and mutual support. Many central and local publishing houses in the Soviet Union rapidly issued many Chinese translation publications after signing the pact. From 1949 to the early 1960s, diplomatic and political relations between the Soviet Union and the People's Republic of China peaked. Establishing cultural relationships between the two major countries was also influential. Books and publications, like other forms of media, have contributed to strengthening bilateral cultural ties. This was the era of Chinese academic publishing in the Soviet Union when Chinese history and culture were introduced to Soviet readers. Uzbekistan has been affected by the thriving ties between the Soviet Union and China. From 1950 to 1963, several Chinese books were translated into Uzbek. The author did not find a direct translation of Chinese literary works from Chinese to Uzbek during that period after consulting the relevant literature of Uzbekistan, China, and Russia, but found 16 translations from Russian to Uzbek during the Soviet period in the Uzbek National Library. These translations are designated with "translated from Russian" in the introduction to the prologue, indicating that there were no direct translations from Chinese to Uzbek during this period. The author classified and counted these 16 works according to the year of publication:

Table 1.

*Distribution of Chinese literary works translated from Russian into Uzbek by years during the Soviet period*



The table above shows that 1954 had the most significant publications, with four Chinese literary works translated into Uzbek. 1950, 1957, 1959, and 1962 each saw the publication of just one work. Two books were published in 1956, 1958, 1961, and 1963. Most of these books are collections of famous novels by Lu Xun, Zhang Tianyi, Ba Jin, Lao She, Li Bo, and Guo Moruo. Among them, the earliest Uzbek translation was Ba Jin's "Home" in 1950, which was translated into Uzbek as "Home" Оила". The latest was Guo Moruo's "Collection of Guo Moruo's Poems" published in 1963. The most translated works are those of Lu Xun.



With the ongoing expansion of relationships with China since Independence, Uzbek publishing houses have introduced an increasing number of ancient Chinese literary works. The author uses the 1996 and 2016 versions of Lao She's "The Cat City" as examples in this article to make a preliminary comparison of the fragments of the two versions, analyze their advantages and disadvantages, and discuss the development process of translation and introduction of Chinese literary works in Uzbekistan during this period.

Lao She (February 3, 1899, to August 24, 1966), formerly known as Shu Qingchun, with the word Sheyu and a pen name Niao Qing, Hong Lai, Non-Me, etc.

"Cat City" is a satirical novel written in 1932 by Lao She that portrays a fascinating fable story. The novel's main plot is about "I" exploring Mars, but the plane crashes and lands in a fictional country called the Cat Kingdom, where some half-cat and half-human creatures live. We may perceive political, military, diplomatic, cultural, and educational metaphors here that expose this country's ignorance, backwardness, numbness, and conformity. This novel has since been translated into several foreign languages, including Russian.

For a long time, the novel "The Story of the Cat City" did not receive much attention in the Soviet Union. The Soviet academic community at the time held a critical attitude towards this novel, focusing primarily on the errors and shortcomings of the author's creative thinking, believing that the novel "The Story of the Cat City" "incorrectly reflects the most important social process,"<sup>6</sup> "underestimating the power of the rise of the mass revolutionary movement."<sup>7</sup> "Filled with pessimism, it underestimated and misinterpreted the movement". These views were influenced not only by Soviet ideology but also by the author himself and the Chinese academic community's assessment of them. The novel "Cat City" was criticized in China in the 1950s. Lao She has harshly condemned the novel and has decided not to re-publish it. The author's point of view significantly impacts the evaluation mentioned above: "Lao She stated that he did not fully grasp revolutionary philosophy in the early phases of his invention."<sup>8</sup> "Lao She harshly criticized "The Cat City.", "describing it as "wrong" and a "major creative failure".

For the first time, the Soviet writer A. Andipovsky wrote in his articles "Lao She's Early Novels: Lao Zhang's Philosophy" and "The Cat City" ( Ранние романы Лао Шэ: "Философия почтенного Чжана" "Записки о Кошачьем городе") in 1963 (there was no Russian translation at that time). He praised the value of "The Cat City" and opposed any criticism of the novel.

The Soviet Union Press published Semenov's translation of "The Cat City" in the "New World" newspaper No. 6 in June 1969, with a circulation of 132,100 copies. Following that, a single-line version of the novel was released. Since then, the novel has attained exceptional success in Russia. The book has been published in eight versions in Russia since 1969, with a total circulation of 780,000 copies. V. I. Semenov (1933-2010), the translator of this version, is a prominent Russian sinologist, translator, and scholar of Chinese literature. His Chinese literary translations include two famous satirical novels from the late Qing Dynasty, "Nie Hai Hua" and "Lao Can's Travels". Before translating "A Tale of the Cat City", Semenov had already adapted six works by Lao She. On July 9, 1969, after the translation and publication of Lao She's "A Tale of the Cat City", Xie Mannov published an article entitled "The Punishment of the

<sup>6</sup> Семанов В. И. Драматургия Лао Шэ // Писатели стран народной демократии. Вып. 4. М.: Художественная литература, 1960. С. 7[М]

<sup>7</sup> Петров В. В. Лао и его творчество // Лао. Рикша. М., 1956. С. 6[М]

<sup>8</sup> Федоренко Н. Т. Китайская литература: очерк истории китайской литературы. М., 1956. С-595[М]

<sup>9</sup> Петров В. В. Лао и его творчество // Лао. Рикша. М., 1956. С. 7[М]


Foresight” in the Communist Youth League Truth Daily (“Кара за предвидение”). The article points out that in China, “cat” is “Mao”, and the cat city that the novel focuses on is “Mao City”, in which the cat people who act are also “Mao people”. Although the words “Mao” and “cat” differ in tone from Mao's surname “Mao”, “this suggestion is very bold, so this book is considered dangerous...”<sup>10</sup>. The preceding remark seems most convincing to readers unfamiliar with the Chinese language or the specifics of Chinese reality.

As mentioned above, many Chinese works were translated from Chinese to Russian and subsequently from Russian to Uzbek throughout the Soviet period. The author argues that there were two reasons why there was no Uzbekistan translation of “Cat City” at that time: first, the deterioration of the relationship between the Soviet Union and China; second, because many Uzbeks could see Soviet culture as alien at the time, the Soviet government classified this book as a “harmful” literary work, believing that it would have an impact on Uzbek Communist ideology.

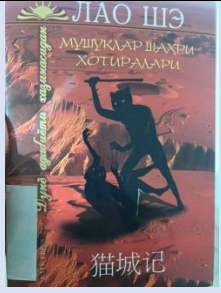
After the Independence of Uzbekistan in 1996, the Uzbek translator Bahtiyor Omon translated Lao She’s, a Russian version of “The Cat City” into Uzbek, with a circulation of 5,000 copies, and was published in Tashkent. The “The Cat City” translation did not attract widespread notice from Uzbek readers then. This was due to Uzbekistan's unstable local situation at the time, and its relationship with China was weaker than it is now. The second Uzbekistan translation of “Cat City” did not appear until 20 years later. On March 1, 2016, the National Library of Uzbekistan held a press conference on the Uzbekistan translation of the Chinese writer Lao She’s “A Tale of the Cat City (Uzbekistan: Mushuklar Shakhri Hotralari)”. Yernazarov, an honorary journalist of the Republic of Uzbekistan, translated this version. The following table shows the basic information about the two translations.

Table 2.

*Brief information on the translations of “A Tale of the Cat City” into Uzbek*

Translator	Name of a translated book	Publisher	Publication date	Language	Cover
Bahtiyor Omon	Mushuklar saltanati (The Kingdom of Cats))	Rumon	1996	Uzbek	

<sup>10</sup> Желуховцев А. Н., Семанов В. И. Кара за предвидение // Комсомольская правда, 1969. 9 июля. С. 3. [М]

E. Ernazarov	Mushuklar shahri hotiralari (Memories of the Cate City)	DAVR PRESS	2016	Uzbek	
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Comparing the 1996 and 2016 Uzbekistan editions was discovered that the 1996 edition omitted an introduction to the author Lao She and just briefly presented some basic facts about the author Lao She in the opening two paragraphs of the book. The 2016 translation includes not only the novel “Cat City” text (pages 14-196) but also an overview of Chinese literature (pages 3-14), the story behind Lao She’s “Cat City” (pages 203-219), and Lao She’s novels and life (pages 203-219), (pages 220-222). The author intercepts part of the first chapter of “The Cat City” to visually analyze the two versions. During the Soviet period, under the language and character reform, Uzbek characters gradually shifted to the same Cyrillic alphabet as Russian.

Hence, Uzbek translations during this period used the Cyrillic alphabet. After Independence, although the official language of Uzbekistan was changed to the Latin alphabet, most writers and translators born in the Soviet era were still accustomed to using the Cyrillic alphabet. Therefore, many Uzbekistan literary works and translations after Independence still used the Cyrillic alphabet. Therefore, the two Uzbekistan versions of “The Cat City” are written in Cyrillic letters.

原文:

飞机是碎了。我的朋友——自幼和我同学:这次为我开了半个多月的飞机——连一块整骨也没留下!

我自己呢,也许还活着呢?我怎能没死?神仙大概知道。我顾不及伤心了。

我们的目的地是火星。按着我的亡友的计算,在飞机出险以前,我们确是已进了火星的气圈。那么,我是已落在火星上了?假如真是这样,我的朋友们的灵魂可以自安了:第一个在火星上的中国人,死得值!但是,这“到底”是哪里?我只好“相信”它是火星吧;不是也得是,因为我无从证明它的是与不是。自然从天文上可以断定这是哪个星球;可怜,我对于天文的知识正如对古代埃及文字,一点也不懂!我的朋友可以毫不迟疑的指示我,但是他,他.....噢!我的好友,与我自幼同学的好友!<sup>11</sup>

1996 year:

Sayyoralaro kemamiz halokatga yo‘liqdi.

<sup>11</sup> 老舍.猫城记.人民文学出版社.天津:2008年159页



O‘n besh kun uni mohirona boshqargan eski maktabdosh do‘stimdan nom - nishon qolmadi. O‘zim tirik qolganga o‘xshayman chamanda. U yog‘ini sehrarlar bilishar-u, lekin men nima hodisa sodir bo‘lganini hanuz anglab yetolganim yo‘q.

Biz Mirrix yulduziga qarab uchar edik. Do‘stimning hisob-kitobiga ko‘ra, yulduzlar hududiga allaqachon kirib ulgurgan edik. Modomiki, bu ran chin bo‘lsa, do‘stim bamaylixotir yotaversin. Mirrix yulduziga qo‘ngan birinchi xitoylik degan baxtga muyassar bo‘lgach, o‘lsang alam qilmaydi. Mirrix sayyorasi deganlari shumikan o‘zi? Qo‘limda dalil-isbot bo‘lmagach, nima ham derdim. Kamina arab yozuvini qanchalik bilsam, falakiyot ilmiga ham shunchalik fahmim yetardi. Do‘stim tirik qolganida, jonimga oro kirar edi-da.<sup>12</sup>

2016 year:

Sayyoralaro kema halokatga uchradi.

Yarim oydan ko‘prok vaqtdan beri ushbu kemani boshqargan eski maktabdosh oshnamdan faqat shaklsiz jism qolgandi. Men esa, aftidan tirikman. Qanday qilib halok bo‘lmabman? Ehtimol, buni men emas, sehrarlar bilishsa kerak.

Biz Mars tomon uchayotgan edik. Marhum og‘aynimning hisob-kitoblariga qaraganda kemamiz Marsning tortish doirasiga kirgandi. Demak, maqsadimga erishibmanmi? Shunday bo‘lsa, sobiq sinfdoshimning ruhi chirqillamas ham bo‘ladi: Marsga qadami yetgan birinchi xitoylik sharafiga ega bo‘lish uchun jonni fido qilsa arziydi! Ammo o‘zi Marsga tushganmikanman? Buni faraz qilish uchun, o‘zimning biror dalilim yo‘q. Astronom, bu qaysi sayyoraligini aniqlagan bo‘lardi, albatta, taassufki, astronomiyadan habardorligim ko‘xna Misr bitiklari bo‘yicha holos, undan aslo ko‘p emas. Do‘stim, shubhasiz, aqlimni peshlab qo‘ygan bo‘lardi... E voh! Afsus, qadrdon oshman edi...<sup>13</sup>

Original text	1996 year translation	2016 year translation
半个多月 more than half of a month	Fifteen days“15天.”	Same as in the original text
也许还活着呢？ Maybe still alive?	O‘zim tirik qo‘lganga o‘xshayman chamamda I almost feel like I’m alive  (non- interrogative sentence)	Men esa, aftidantirik man  I’m apparently alive (non-interrogative sentence)
我怎能没死？ 神仙大概知道。我顾不及伤心了	No translation of “我顾不及伤心了”， But added: lekin men nima hodisa sodir	

<sup>12</sup> Lao .Mushuklar saltanati.Rumon/ .Omon tarj. Suzboshi muallifi N.Aminov/.-T.:Yezuvchi,1996.-128 b. [M] str 5

<sup>13</sup> Lao SHE. Erkin Ernazarov. Mushuklar Shaxri Xotilarar— T.: 2016. — B.14 [M]

<p>我们的目的地是火星</p> <p>Our destination is Mars.</p> <p>按着我的亡友的计算，在飞机出险以前，我们确是已进了火星的气圈</p> <p>According to my deceased friends' calculations, we had indeed entered the atmosphere of Mars before the plane crashed.</p> <p>那么，我是已落在火星上了？So have I landed on Mars?</p> <p>天文</p> <p>Astronomical</p> <p>埃及文字</p> <p>Egyptian script</p>	<p>bo'lganini hanuz anglab yetolganim yo'q.</p> <p>Mirrix - using Uzbek traditional word for Mars</p> <p>把“亡友”一词仅翻译成do'stimning (朋友)，后半句中的“火星”被处理为sayyora (星星)</p> <p>Mirrix sayyorasi deganlari shumi ekan o'zi "Is that what they call Mars"</p> <p>Kamina "space"</p> <p>Arabic script</p>	<p>No translation of“我顾不上伤心了”</p> <p>Mars-using Russian word Марс</p> <p>The same as in the original text</p> <p>Demak,</p>
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		<p>maqсадimga erishibman mi?“So I’ve achieved my goal?”</p> <p>The same as in the original text</p> <p>The same as in the original text</p>
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Significant content differences exist between the 1996 version and the original text, including several deletions and modifications. The original text’s punctuation marks need to have more precisely adhered. On the other hand, the translation is more artistic and closer to the expression of Uzbek literature in the last century. The author believes this is because the translator is also a writer.

The 2016 version is more common in expression; it aligns with the vocabulary patterns of the modern Uzbek language (such as using Russian phrases that are now more widely used in translating “Mars”). Since the translator is a journalist, modern language impacts interpretation.

Despite the increasingly close exchanges and contacts between the two countries in education and culture, and the increasing number of activities held between the two countries each year, there are still significant problems in translation. Uzbek sinologists and translators have translated many Chinese textbooks, but only a few works are translated directly from Chinese into the Uzbek language. Some works translated directly from Chinese into Uzbek: “Strange Tales of Liaozhai”, “Wine Country”, and Chinese fairy tales.

#### **DISCUSSION/ ОБСУЖДЕНИЕ/ МУХОКАМА**

With the ongoing development of Uzbek-China relations, the two countries have close cooperation in various spheres, including the economy, education, and culture. The 5,000-year history of China has formed a vibrant Chinese culture. The rapid development of China’s economy in recent years has led to an increased number of Uzbeks learning Chinese, studying in China, and experiencing China’s cultural traditions and customs firsthand. Nonetheless, the two countries still have specific issues and obstacles regarding cultural interaction and literary translation. However, there have been few types of research on the translation of Chinese Uzbek literature.

The following are the author's highlights:

This work briefly introduces the distinct stages of translation and literature in Uzbekistan. Very few Uzbekistan translations of Chinese works were from the 14th to the 18th centuries. The Uzbek School of Translation was founded in the 14th century to translate Arab and Iranian literary works. According to the Uzbek translation school, the main goal of a translator is to make the reader understand the central meaning of the original text in ordinary language rather than to achieve a perfect translation.

Since Uzbek was a part of the Soviet Union during the Soviet period, many works began to be translated from Russian to Uzbek. At the same time, an increasing number of people began to study Russian. Russia and China have a very tight relationship, and many Russian translators interpret Chinese works into Russian. Aside from Russian, relatively few world literary works have been directly translated into foreign languages, and they are all translated from Russian to Uzbek. Chinese works also made their way into Uzbekistan through Russian. There were 16 translations from Russian to Uzbek during the Soviet period. The peak period for translating Chinese works was from 1950 to 1963.

After Uzbekistan declared Independence in 1991, the need for talents who could translate directly from foreign languages to Uzbek remained. However, the Uzbek government is gradually addressing this issue. An increasing number of foreign works are being directly translated into Uzbek. This trend can be observed in Uzbekistan's translation and introduction of Chinese literary works. For instance, the Uzbek translation of "The Cat City" was published twice, in 1996 and 2016; in 2003, Pu Songling's "Liaozhai Zhiyi" was directly translated from Chinese into Uzbek; in 2017, the Uzbek translation of Chinese children's fairy tales was published; and in 2019, Mo Yan's "Wine Country" was translated from Chinese and Russian into Uzbek. The author argues that the growing prevalence of Chinese literary works among Uzbek readers is tightly linked to the continued development of Uzbek-China cultural and literary relationships.

Regarding the challenges experienced in the translation and promotion of Chinese literary works in Uzbekistan, the author concludes that:

1. Uzbek people's understanding of Chinese culture comes from movies rather than literature. This is also a worldwide trend, with individuals reading less. "While we do not desire this, the culture of reading in our popular culture is growing less and less due to increasing movies, television, and pop music cultures", as noted in a speech at the American Modern Language Association conference. Many Uzbeks are familiar with Jackie Chan and Bruce Lee, but only a few are familiar with authors like Lao She and Lu Xun.

2. Due to China's geographical distance from Uzbekistan, only some Uzbeks are familiarized with Chinese culture and literature. Arab, Iranian, and Russian culture and literature from the 14th to the 20th centuries gradually enriched Uzbek culture and literature. In contrast, the history of Chinese culture and literature being translated into Uzbekistan is noticeably short, so its influence is limited.

3. Lack of relevant translation talents. Many students in China pursue popular degrees such as finance and advertising, while only a few study translations. Most overseas students prefer high-paying careers, whereas literary translation involves high professional standards but low pay.

The author believes that the two governments should first increase their attention and support for cultural exchanges and literary translation. This may enhance the attractiveness of investment in this field, provide policy support and assistance, and attract more people to the

translation industry. Secondly, the translation industry and the training of translation experts and specialists should be strengthened. The author hopes to expand cooperation beyond, establish specialized translation research cooperation institutions and organizations, and cultivate more professional translation talents. Finally, there is a need to foster additional aspects of the two nations' cultures.

Further cultural exchanges and promotion are required as the "Belt and Road" initiative evolves. Not only are Uzbeks inexperienced with Chinese culture, but many Chinese also need to be made aware of Uzbek culture. As a result, closer cooperation between the two countries media is necessary to enhance the exchange of information so that people in both countries can learn more about each other's literature and cultural heritage.

The author hopes to gain insight into several important topics in future research, including the comparative analysis of Uzbekistan versions of Chinese literary works, the audience environment and motivations for Chinese literary works in Uzbekistan, and the uniqueness of Chinese Uzbekistan. This study may serve as a resource for faculty members interested in studying translated literature in Uzbekistan and translating and introducing Chinese literature. It is also believed that more scholars and interpreters from both countries will collaborate to extend literary translation and cross-cultural exchanges.