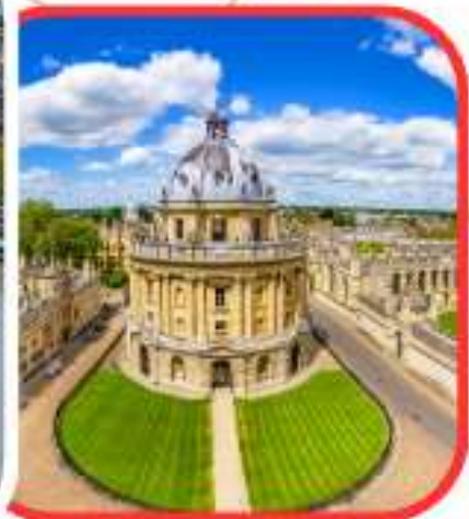




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INTERNATIONAL CONFERENCE ON MULTIDISCIPLINARY STUDIES AND EDUCATION: a collection scientific works of the International scientific conference – London, England, 2025. Issue 5

Languages of publication: Uzbek, English, Russian, German, Italian, Spanish

The collection consists of scientific research of scientists, graduate students and students who took part in the International Scientific online conference «**INTERNATIONAL CONFERENCE ON MULTIDISCIPLINARY STUDIES AND EDUCATION**». Which took place in London , 2025.

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On Gaybulla Salomov's Approach to Literary Translation in the Context of Literary

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Abstract. This article examines Gaybulla Salomov's scholarly approach to literary translation through the prism of literary traditions. Special attention is paid to his historically grounded methodology, his understanding of translation as creative re-creation, and his theoretical justification of the inevitability of multiple translations of a single literary work. The study highlights Salomov's contribution to Uzbek and world translation studies and situates his ideas within broader comparative and historical frameworks.

Gaybulla Salomov's research methods related to translation analysis are examined primarily from a linguistic perspective, alongside a critical investigation of the associated theoretical issues. However, is devoted entirely to literary translation—more precisely, to the art of re-creation—and focuses on approaches to translation in the context of the literary traditions of different historical periods.

First, let us consider the definition of the term *literary tradition* as presented in modern dictionaries. Literary tradition is defined as the quintessence of creative experience accumulated by past literature, a component that has retained its relevance and significance over time, has been transmitted from generation to generation, and is grounded in enduring values. Thus, the concept of literary tradition does not encompass all achievements of past literature, but only those aspects that have been recognized as relevant by writers of a given period, evaluated as lasting values, and adopted as models in their creative activity.

Literary tradition is, in essence, a term originating in literary studies. At the same time, it is also directly relevant to translation studies, which operates at the intersection of linguistics and literary scholarship and is recognized as a general philological discipline. Moreover, it is fair to state that in both Central Asian and global translation studies, the functioning of literary tradition in translation can be most clearly understood through the research of Gaybulla Salomov.

This issue is comprehensively addressed in Salomov's book *Literary Tradition and Literary Translation*. In this work, particular attention is devoted to the concepts of "tradition," "literary tradition," and "literary translation," with an initial emphasis on a historical approach to the subject. Like any scholar, Gaybulla Salomov possesses a distinctive academic and creative style, and this originality is clearly reflected in his treatment of literary tradition in translation. Notably, his mastery of crafting expressive and meaningful titles occupies a special place in his scholarly and publicistic





works, revealing an affinity with Anton Chekhov and Abdulla Kahhor. The titles in this book alone convey substantial conceptual meaning.

The first chapter, entitled *Literary Contact and Literary Translation*, includes several subsections with distinctive headings. For instance, the section *The Role of Literary Translation in the Formation of World Literature* introduces the topic with the subheading *The Constant Need for Literary Translation*, immediately immersing the reader in the depth of the issue.

Salomov does not adopt a narrow view of translation. Rather, as noted in the opening chapters, he approaches translation as an integral part of society and, in today's globalized world, as a vital means of continuous interaction among peoples, nations, and literatures representing diverse modes of thought and cultures. He regards translation as a crucial factor in mutual enrichment and as a tool that fosters both individual and societal development. Each translation from one language into another is seen as a response to the needs of its time and as an indicator of the position of a national literature within the global literary process.

The subsequent section, *A Historical Approach to the Phenomenon of Translation*, reveals another dimension of Salomov's understanding of literary tradition. Historical contextualization thus becomes a key factor in his literary approach to translation. In this regard, he substantiates the idea that various traditions in the history of Uzbek translation are closely linked to historical events that took place in the region.

Salomov's research in this area—particularly his studies of translation under specific historical conditions, including periods of revolutionary change—demonstrates notable parallels with the work of Professor Michael Schreiber of the University of Mainz, one of Germany's leading universities, in his study *Translation Policy during the French Revolution* (1980s–1990s). While originality is essential in scholarship, the fundamental role of language in translation ensures that Salomov's research on translation into and from the Uzbek language differs significantly from European studies. Nevertheless, both scholars, working in different cultural and geographical contexts, emphasize that translation adapts to the dominant political systems, languages, and cultural conditions of a given time and place.

For example, during the Early Middle Ages (9th–12th centuries), under Arab rule, prominent scholars conducted their intellectual activities in Arabic, and translations were likewise carried out in that language. Similarly, the *khamsa* tradition of the 14th–15th centuries developed on the basis of Persian and Turkic languages. In the subsection *Philological Analysis in Translation*, Salomov's assertion that “the process of translation does not end with transferring the source text into the target language; for a true creator, this is often where the real work begins” (p. 22) closely aligns with Schreiber's conclusions regarding philological translation in European translation studies.





However, the challenges of bilingual translation inevitably manifest differently across language pairs.

One of the central tenets of Gaybullā Salomov's translation theory is the inevitability of multiple translations of a single literary work within a given literary process. While some works may exist in only one translation at a particular time, this does not preclude the possibility—or necessity—of subsequent translations. As Salomov emphasizes, no representation, no matter how faithful, can ever be identical to its original. Therefore, each translation should be understood as a significant step toward the original rather than its final embodiment.

This principle is consistently reflected in Salomov's research and in the scholarly works produced under his supervision, where multiple translations of the same text, created in different periods, are systematically analyzed. The monograph *Literary Tradition and Literary Translation* focuses particularly on three Uzbek translations of William Shakespeare's tragedy *Hamlet*, produced by Abdulhamid Cho'pon, Maksud Shayxzoda, and Jamol Kamol.

In fact, the practice of producing multiple translations of Shakespeare's works has become a tradition in world translation history. As noted in the book, *Hamlet* has been translated into Armenian eight times, *Othello* seven times, *Macbeth* six times, *Romeo and Juliet* six times, *Julius Caesar* six times, and *King Lear* four times. Armenian translators thus rank second in the former Soviet Union in terms of the number of Shakespeare translations. In the section entitled "*Russian Shakespeare*," Salomov highlights three Russian translators whose versions remain widely read: Mikhail Lozinsky, noted for scholarly precision; Boris Pasternak, for the relative ease of reading his translations; and Samuil Marshak, for the simplicity and clarity of his language.

According to Salomov, the inevitability of multiple translations has both objective and subjective dimensions. Objectively, language evolves over time, creating the need for new translations. Subjectively, different artistic approaches—such as Pasternak's highly poetic style, Lozinsky's scholarly rigor, and Marshak's simplified clarity—generate renewed demand for alternative interpretations. It is also historically true that, in the former Soviet Union, translations from Western European languages into the literatures of related nations were often mediated through Russian.

Salomov further notes that the translation traditions of Shakespeare's works among Armenians were distinctive. Initially, Armenian translators did not translate Shakespeare directly from English but relied on intermediary translations, often working outside Armenia in foreign countries. The first Armenian translation of Shakespeare was published by Mesrop Taghiadyan in the Armenian newspaper *Shtameran* in Calcutta. Subsequent translations appeared in Italy, and from 1867 onward, Shakespeare's works began to be





translated directly from English into Armenian. One of the translators of *Hamlet* from the English original, O. Meseyan, worked at the Armenian embassy in Berlin and pursued his creative activity there for many years.

Based on his study of Shakespeare translation traditions in world translation practice, Gaybulla Salomov arrives at several key conclusions:

- Shakespeare entered the languages of the world not through smooth and effortless paths, but through serious struggles, doubts, and the cultural and national self-assertion of peoples.
- Shakespeare's works were introduced into different languages at different historical stages. For instance, the peoples of the Caucasus translated his works before the October Revolution, whereas Central Asian peoples, including Uzbeks, did so after the revolution.
- While some nations translated Shakespeare directly from the original, others relied on intermediary languages.

These phenomena are integral to translation traditions. Ultimately, each translator, through Shakespeare translations, sought to articulate a distinct message reflective of their own historical period.

