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Analysis of the development, scale and nationality of translations of literary works into Arabic

Nigora Sabitovna Azimova

University of World Economy and Diplomacy, Teacher of the Department of Oriental languages, Tashkent, Uzbekistan

Abstract: The study explores the development, scale, and nationality of translations of literary works into Arabic, tracing the historical and cultural trajectories that shaped this dynamic field. Beginning with the Abbasid Golden Age, when the translation movement flourished under institutional support, the analysis identifies pivotal periods of growth and shifts in focus. It examines how globalization, regional politics, and the rise of Arab literary institutions influenced the scale of translations in modern times. The study also highlights the national origins of translated works, revealing dominant trends, such as the prominence of European literature during colonial and post-colonial periods, and the growing interest in Asian, African, and Latin American literatures in recent decades. Through qualitative and quantitative methodologies, the paper underscores the role of translation as a vehicle for cultural exchange, intellectual enrichment, and the construction of Arab literary identity in an interconnected world.

Keywords: “colorit”, the work “Ar-Rohikul-Makhtum”, “translations”, “poems”, “translators”.

Introduction: Although the theory of translation as a discipline was formed in our country later, it is no secret that translation activities began much earlier. As for the translation of literary works, work has been and is being carried out in this direction to translate literary works from many foreign languages into the Uzbek language and, in turn, from Uzbek into other languages. However, if we turn to Arab scholars on this issue, we will see that the number of translations of literary works is limited.

Of course, if we consider this issue within the framework of the Uzbek and Arabic languages

However, many world-famous scholars who lived in our country wrote in Arabic and left behind many world-famous works, it is known that almost all of these works are scientific works written with the aim of contributing to the development of sciences and the dissemination of knowledge. In particular, the works written in Arabic cover such areas as jurisprudence, faith, interpretation, grammar and sarf. After gaining independence, in the process of restoring the national heritage, it was discovered that we have such works and they were introduced into scientific circulation.

However, little has been done so far regarding the translation of Arabic literature. Of the 20th century Arabic writers and poets, only some stories by the Saudi writer Khiyam Hasun Ali al-Muflih have been translated into Uzbek, as well as works by the writer of this country Hakima al-Harbi, who wrote under the pseudonym "Lamis Mansur", such as "A Dream in the Whirlwind of Defeat" (1998), "A Question in the Hand of Glory" (2002), "A Plant in the Field of Kahrat Ayaz" (2002), "The Sadness of Refuge" (2004), "Beautiful Dreams", "Shadows over Barriers", "Dawn of Childhood" for children and "Prison of Life", but only a few of their stories have been translated into our language. He was born in Kuwait in 1945 in the family of the famous poet Abdullah Abdullatif al-Usman, who has been writing in the press since 1965, published articles in the field of art, hosted a program on current cultural issues on Kuwaiti television, and published a collection of poems, Shivar, an example is Leyla Osman, whose stories "The Woman in the Mirror", "Eyes Meet at Night", "The Charm of Love", "The Woman and the Cat" and other works are known in the Arab world. However, only a few of these writer's stories have been translated into Uzbek. Or, as for Jurji Zaydan (1861-1914; Lebanon/Egypt), who is familiar to most of us, he (12/14/1861, Beirut - 8/21/1914, Cairo) was an Arab writer, publicist, and scholar who studied at the Medical College in Beirut (1881-82). Having moved to Egypt in the 1880s and founded the journal Al-Hilal (1892), Zaydan laid the foundation for the historical novel in modern Arabic literature.

The author of 17 historical novels, which make up the "Series of Stories from the History of Islam" ("The Girl from Hassan", 1895-96; "The Sister of Harun ar-Rashid", 1906; "The Fergana Bride", 1907-08, etc.), these novels describe historical events that took place in the 7th-13th centuries, the events in the novel "The Fergana Bride" take place among the Arabs in Central Asia. The novel "Oppression of the Mamluks" (1893) is written on a historical theme, and the novel "The Coup d'etat of the Ottoman Turks" (1911) takes place during

the period of conquests (the end of the 7th century and the beginning of the 8th century), and Zaydan is the author of many scientific works: "History of Islamic Culture" (1902-06); "History of the Arabic Language" (1904); Information is provided that his works "History of Arabic Literature" (1911-14) and other works have been translated into many languages of the world, including ("Fergana Bride", 1971) into Uzbek.

It is surprising that, despite the fact that this writer is famous and popular, only one of his works has been translated into Uzbek – "The Fergana Bride". This was done in 1971. However, literary works in Arabic were mainly translated by Russian Arabists. As an example of translations of works by modern Arab writers into Russian, we can cite a number of translations, including the translation of a novel from the works of At-Tahir Wattar, who lived and worked in Algeria.

It should also be noted that Russian translators translated works of Arab writers for Russian-speaking readers not only from Arabic, but also through other languages, in particular French. For example, I. Volevich translated one of the works of the Algerian writer Rachid Bouedra from French into Russian under the title "Cup holder" (novel). There are many examples of such translations made by Russian translators.

Although we mentioned above only translations of Algerian writers into Russian, they, that is, Russian translators, managed to bring to the attention of Russian readers the works of writers not only from Algeria, but also from Lebanon, Egypt, Palestine, Iraq and a number of other Arab countries.

As is known, translating a work by a writer who lived and wrote in a certain country from one language to another and transmitting it to the speakers of that language is not just an introduction to the work or a consolation for someone who is bored and does not know what to do, but also an introduction to that nation, its customs, unique national characteristics and history, past and present. Since the Arab Republic of Egypt is the Arab country that has the greatest scientific contacts with our country, our Arab scholars are better acquainted with the people and customs of this country, as well as its unique characteristics, than with other Arab countries. Of course, this is true if we consider the issue within the framework of Arabic studies. However, such a situation is difficult to observe among the general public.

Because only a small number of literary works from Arabic have been translated into Uzbek. Most of the works in Arabic known to our people are religious works, which in itself indicates that many works of religious content are translated and that classical Arabic translators are much more advanced in the field of translation than modern Arabic translators.

As you know, “colorit” is associated with the ideological content of the work and serves to more clearly demonstrate the idea and artistic image that the artist is trying to express. An artist who pays special attention to color when expressing thoughts, ideas, concepts, and embodying an image is called a colorist. The second meaning of this term refers to a set of certain aspects of something. For example, a characteristic feature of a work of art is the expression of the characteristics of a nationality, era, or a certain place. [8, 98-99]

Simply translating something written or spoken from one language to another is not a problem for someone who knows that language, but the extent to which the emotions and spirit of that translation reach the listener is a problem. It should also be noted that what unites the Arab peoples with our people, what brings them closer to our nation, is their religious worldview, which to a certain extent facilitates the translation of works from one language to another or from one language to another, but this can only happen with works that have a religious worldview. In addition, this situation does not cover the possibility of making any aspects of the identity of one nation fully understandable to another nation.

Therefore, it can be said that among the works translated from Arabic into Uzbek, the transmission of information including religious traditions in works of religious content turned out to be more vivid and at the same time preserved the spirit. As an example, the following sentences from the translation of “Ar-Rahikul-Makhtum” can be cited:

اري ان ناخذ من كل قبيلة فتي شابا جليدا نسيبا وسيطا فينا ثم نعطي كل فتي منهم سيفا صارما ثم يعمدوا اليه فيضربوه بها ضربة رجل واحد فيقتلوه فنستريح منه فانهم اذا فعلوا ذلك تفرق دمه في القبائل جميعا فلم يقدر بنو عبد مناف علي حرب قومهم جميعا فرضوا منا بالعقل فعقلناه لهم [10, 152]

We will take from each tribe a strong, well-bred, middle-aged youth and give each of them a sharp sword. They will all strike him with their swords at once and kill him. In this way we will be rid of this. If this is done, his blood will spread among all the tribes, and Banu Abdumanof will not be able to wage war against them all, and he will agree to receive compensation, and we will pay it. [5, 120]

Indeed, ensuring unity of form and content cannot in itself guarantee the historical spirit of a nation or its unique aspects from the point of view of communication.

CONCLUSION

In conclusion, it can be said that there are few translations of Arabic literary works into Uzbek. Most of the works translated from Arabic into Uzbek are

religious works covering such scientific fields as biography, jurisprudence, aqida, hadith and tafsir. Many works of art have been translated from Arabic into Russian by Russian translators, and not all of these works have been translated directly from Arabic, but many have been translated from French. As for the issue of nationality in translations, the commonality of beliefs and religions between the Arabs and our people, and therefore the closeness of many national customs between the two peoples, have greatly helped Uzbek translators in translating classical works.

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