

THREE POEMS (ABOUT THE TRANSLATION OF CHINESE CLASSIC POETRY INTO RUSSIAN AND UZBEK)

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UCH SHE'R (XITOIY KLASSIK SHE'RIYATINING RUS VA O'ZBEK TILLARIGA TARJIMASI HAQIDA)

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ТРИ СТИХОТВОРЕНИЯ (О ПЕРЕВОДЕ КИТАЙСКОЙ КЛАССИЧЕСКОЙ ПОЭЗИИ НА РУССКИЙ И УЗБЕКСКИЙ ЯЗЫКИ)

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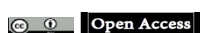
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Abstract. The paper is devoted to the problems of poetry translation and explores a variety of research in the area of Chinese-Russian translations. It analyzes three poems from the Tang Dynasty in both Julian Shchutsky's Russian translation and Abdulhamid Cholpon's Uzbek translation. We chose the basic research method following the work of N.I.Konrad and his explanation of the nature of the poetic genre. The scholar stated that the originality of Chinese poems stems from a specific relationship among their parts, such as the Beginning, Response, Turn, and Knot. Considering the semiotic nature of language, the key signs in each poem are identified and compared, exploring the cultural and linguistic differences that lead to translation inadequacies. It was proven that differences between languages make adequate translation impossible; however, the poets welcome experimenting and discover specific ways to adapt their languages to the complex task of expressing the specific nature of Chinese poetry in Russian and Uzbek. During the research, it was discovered that the poem "Staying overnight in the Shiyi mountain" in the 'Anthology of Chinese Lyrics' was mistakenly attributed to Vei Yun. This mistake was later translated into Uzbek by A. Cholpon. With the help of scholars from Sichuan University of Art and Science, it was proven that the poem was written by another Tang Dynasty poet, Han Hong. We believe that this discovery is essential for Russian sinology, and the method of analysing poetry involving poets from different eras and nations contributes to the development of cross-cultural research and communication.

Key words: poetry translation; Chinese poetry; sinology; Tang

Dynasty; Lu Zhuan; Wei Yingwu; Han Hong; Anthology of Chinese poetry; Julian Shchutsky; Chinese motives; Abdulhamid Cholpon.

Annotatsiya. Maqola she'riy tarjima muammolariga bag'ishlangan bo'lib, xitoy-rus va xitoy-o'zbek tarjimalari sohasida olib borilgan tadqiqotlar tahliliga asoslanadi. Tadqiqot doirasida Tan sulolasi davriga mansub uchta she'r Yulian Shchutskiyning rus tilidagi hamda Abdulhamid Cho'lponning o'zbek tilidagi tarjimalari asosida qiyosiy jihatdan o'rganiladi. Tadqiqotning metodologik asosi sifatida N. I. Konradning she'riy janr tabiatiga oid konsepsiyasi qabul qilingan. Olim xitoy she'riyatining o'ziga xosligi uning tarkibiy qismlari — boshlanish, javob, burilish va yakun o'rtasidagi murakkab semantik munosabatlar bilan belgilanishini ta'kidlaydi. Tilning semiotik tabiatini inobatga olgan holda, har bir she'rda asosiy semiotik belgilar aniqlanib, tarjimada yuzaga keladigan madaniy va lingvistik nomutanosibliklar qiyosiy tahlil qilinadi. Tadqiqot natijalari tillar o'rtasidagi tizimli farqlar sababli to'liq adekvat tarjimani amalga oshirish imkonsiz ekanini ko'rsatadi. Shu bilan birga, tarjimon-shoirilar ijodiy tajriba orqali xitoy she'riyatining milliy xususiyatlarini rus va o'zbek tillarida ifodalashning muayyan moslashuv mexanizmlarini ishlab chiqishlari aniqlanadi. Tadqiqot jarayonida "Xitoy lirik antologiyasi"da "Shiyi tog'larida tunash" nomli she'r muallifi xato ravishda Vey Yunga tegishli deb ko'rsatilgani aniqlandi va ushbu xato keyinchalik A. Cho'lpon tarjimasiga ham o'tganligi ko'rsatib berildi. Sichuan san'at va fan universiteti olimlari ishtirokida olib borilgan tahlil asosida mazkur she'r Tan sulolasi shoiri Han Hong qalamiga mansubligi ilmiy jihatdan isbotlandi. Mazkur aniqlik rus sinologiyasi uchun muhim ilmiy ahamiyatga ega bo'lib, turli davr va madaniy muhit vakillari ijodini qamrab olgan qiyosiy she'riy tahlil usuli madaniyatlararo tadqiqotlar va ilmiy kommunikatsiya rivojiga xizmat qiladi.

Kalit so'zlar: she'riy tarjima; xitoy she'riyati; sinologiya; Tan sulolasi; Lu Chjuan; Vey Yingvu; Han Hong; "Xitoy lirik antologiyasi", Yulian Shchutskiy, xitoy motivlari, Abdulhamid Cho'lpon.

Аннотация. Статья посвящена проблемам поэтического перевода и рассматривает различные исследования в области китайско-русских переводов. Анализируются три стихотворения эпохи династии Тан в русском переводе Юлиана Щуцкого и узбекском переводе Абдулхамида Чулпана. В качестве основного метода исследования выбраны работы Н.И. Конрада и его толкование природы поэтического жанра. Ученый утверждал, что самобытность китайских стихотворений проистекает из особого соотношения между их частями, такими как зачин, ответ, поворот и узел. Учитывая семиотическую природу языка, мы выявили и сравнили ключевые знаки в каждом стихотворении, исследуя культурные и языковые различия, приводящие к неадекватности перевода. Было доказано, что различия между языками делают адекватный перевод невозможным; однако поэты приветствуют эксперименты и находят особые способы адаптации своих языков к сложной задаче выражения специфики китайской поэзии на русском и узбекском языках. В ходе исследования было обнаружено, что стихотворение «Ночью в горах Шии» в «Антологии китайской лирики» ошибочно приписывалось Вэй Юну. Впоследствии эта ошибка перешла и в перевод А. Чулпана. С помощью учёных Сычуаньского университета искусств и наук было доказано, что стихотворение принадлежит другому поэту династии Тан — Хань Хуну. Мы считаем, что

это открытие является важным для российской синологии, а метод анализа поэзии, охватывающий поэтов разных эпох и народов, способствует развитию межкультурных исследований и коммуникации.

Ключевые слова: перевод поэзии; китайская поэзия; синология; династия Тан; Лу Чжуань; Вэй Ину; Хань Хун; «Антология китайской поэзии»; Юлиан Шццкий; «Китайские мотивы»; Абдулхамид Чулпан.

Introduction

The problems of poetry translation are among the most unsolvable in translation studies. Nevertheless, for centuries, people have been trying to overcome the language and cultural barriers to present samples of one national poetry to another, promoting cross-cultural understanding and improving international relations. The more remote a language and culture are, the more challenging the task becomes.

Regarding the translation of Chinese literature into Russian, considerable research has been conducted. From the 18th century, Chinese poetry started its journey into Russia [Morozkina, Zhao Panpan 2019: 230]. Many sinologists, both scholars and poets, have made significant contributions to the task of making Chinese texts sound natural in Russian while preserving their cultural uniqueness and flavor. The complexity of the mission prompts scholars to move from the general to the particular, exploring the issue within a specific period of literary history, the community of writers, or even an exact poet's creations. Recent studies in the area of Chinese-Russian translations dwell around such topics as 'history of translation from Chinese to Russian' [Morozkina, Zhao Panpan 2019], 'peculiarities of Chinese literature translation into Russian' [Wu Jiaqi 2023]; [Men'shikov 2023]; [Smirnova, Cian Dantsin 2017], focusing of the 'translation of classic poetry' [Zhang Shujuan, Yang Fengyu, Mitkina 2024], 'translation of prose' [Wang Yichan 2019]; [Storozhuk 2022] as well as 'modern Chinese literature' [She Xiaoling, Wen Jian 2021]; [She Xiaoling, Li Mengya 2022]; into Russian, and 'influence of Chinese literature and culture on Russian literature' [Cui Lu 2018].

This article is devoted to the analysis of translations of three Chinese poems by poets from the Tang dynasty into Russian and Uzbek languages. The choice of poems and the order of presenting the texts depend on how they appear in the works of Uzbek poet Abdulhamid Cholpon, who translated them from the Russian version done by a prominent Russian sinologist and translator, Julian Shchutsky.

Main Part

Abdulhamid Cholpon (1897–1938) is an Uzbek poet who laid the foundation for modern Uzbek poetry. As a teenager, he became interested in Jadid's movement and followed their ideas about awakening and enlightening people through literary creations. Over the years, he contributed to all types of New Uzbek literature. In poetry, he was one of the reformers, enriching it both in forms (changing traditional 'aruz' metric to syllabic metric — 'barmoq' (finger)) and in meaning (preferring realistic life themes to symbolic style and imagery of classic poetry), in

prose, he authored the second novel in Uzbek Literature ('Night and Day') and, in drama, he wrote many plays to promote Uzbek theater. He learned Russian while studying in a Russian-native school (*russko-tuzemnaya shkola*), so later, he went to Russia on several occasions, including the one when he served as a translator for a theatrical group during their studies. He translated many works of Russian writers into Uzbek. As a poet, he published a few volumes of poetry, and in one of them, named "Soz" (meaning, musical instrument), he included several texts united under the title: 'Chinese motives.

According to D. Kh. Kuronov, a leading expert on A. Cholpon's work in Uzbekistan [Kuronov 2018; Kuronov 2023], who meticulously researched the poet's work and participated in compiling, first, a two-volume set and then, the most comprehensive to date, a four-volume collection of his works, Chinese themes were relevant in Uzbekistan (as a part of the Soviet Union) in the 1930s, and this was reflected in A. Cholpon's work. He translated S. Tretyakov's play "Roar, China," which was successfully staged, as well as several poems that were later included in the poet's last collection, "Soz," published during his lifetime.

A. Cholpon's "Chinese motives" begin on page 21 of his volume [Cholpon 1935] with the poem "The song of the servant boy" ("Hizmatchi bola qo'shig'i"). The sub-heading in brackets indicates that the song is from the play "Roar, China" — the boy, who was killed in the play, sang it before his death. The poem is dated as "1928" (1928-yil).

The second poem, "Jan-Zi," also has a date of "1928." There is no sub-heading here, so it might also be from the same play, which needs to be proven, since the text of the play's translation, as well as many other Cholpon's dramatic works made for the theater, were lost.

The third poem is on page 22 of the volume and is titled "The song of the Qadoqchi" ("Qadoqchi qo'shig'i"), where "qadoqchi" refers to a nowadays obsolete profession of a person who mends broken dishes. There is a sub-heading in brackets: "The song is sung in the play 'Hujum' by a qadoqchi from Qashgar." Qashgar here refers to Kashgar or Kashi, the city in Xinjiang Province, China. The poem has a date "1927 year", so the play "Hujum" was written a year before the play "Roar, China" was translated. The second poem on this page is "Looking into the distance" ("Olislarga qarayman"). It has a sub-heading that says: "The poem by Lu-Szin-Van, translation" (Lu-Szin-Van she'ri, tarjima). There is no date under the poem.

On the following 23rd page of the volume, there are two more poems. The first "Duck's sound" ('O'rdak ovozi") has a sub-heading "The poem by Vei In U, translation" ("Vei In U she'ri, tarjima"), and the second one "Stayed Overnight on Mountains" ("Tog'da tunadim") has a sub-heading "The poem by Vei In, translation" ("Vei In she'ri, tarjima"). Both poems on page 23 have dates as "1930". This gives us the right to guess that Cholpon translated his previous poem ("Looking into the distance") also in 1930. These three poems - "Looking into the distance", "Duck's sound", and "Stayed Overnight on Mountains"- we will analyze closely, since they are the translations we focus on in this work.

Comparing several versions of the poems by Wei Ying Wu and Lu Zhuan, presented on the website "Chinese poetry" ("Китайская поэзия")

(URL: https://chinese-poetry.ru/poems.php?action=show&author_id=43; URL: https://chinese-poetry.ru/poems.php?action=show&author_id=135), it was not hard to identify that A.Cholpon translated the poems following the works by J. Shchutsky from his "Anthology of Chinese Lyrics". The number of lines in his translations, as well as the key images developed in the texts, prove it.

Julian Schutsky (1897–1938) — an outstanding sinologist and a translator of Chinese poetry was primarily a scholar and then a poet. A rare musical talent helped him to develop a unique insight into the structure of Chinese poetry; however, his most significant interest was in philosophy. The postdoctoral research by J. Shchutsky was based on his translation of the Chinese "Book of Changes," also known as the "Yijing". The monograph of J. Shchutsky, which included original research, a translation of the "Book," and attachments, was written in 1935. In 1937, J. Shchutsky successfully defended his postdoctoral dissertation [Kobzev 1993]. The "Book of Changes" was recommended for publication; however, soon J.Shchutsky was arrested and killed. So, his book was published only after his rehabilitation (1956) in 1960 (the second edition in 1993) [Shchutskiy 1993]. The "Book of Changes," translated by J. Shchutsky, is regarded as the most accurate translation of the "Book" into European languages [Shchutsky URL: koob.ru https://www.koob.ru/shchutsky_yuk/].

"Anthology of the Chinese Lyrics" [Antologiya kitayskoy liriki 1923] J. Shchutsky published much earlier in 1923. For this book, he translated a large number of poems under the supervision of his mentor, V.M. Alekseev, who handled the editing. Sinologists praised the "Anthology" as a great success in the field of poetry translation, and N.I. Konrad published a detailed review [Konrad 1977] of the book, reflecting on its quality and uniqueness.

The "Anthology of Chinese Lyrics" (Антология китайской лирики) consists of the foreword by the editor, V. M. Alekseev, the poems, and the notes (Примечания) to clarify the meaning of the poems. The poems are presented in nine thematic groups, followed by Bai Juyi's poem "Lute" (Бо Цзюйи — «Лютня» - поэма), and the attachment "Different Poems" (Приложение — Разные стихотворения), which includes seven of them. Thematic groups are the following: Nature and Me (Природа и я) (30 poems); Away from the World (Прочь от мира) (26 poems); My Friend (Мой друг) (26 poems); In a Foreign Land (На чужбине) (20 poems); Disfavor (Немилость) (13 poems); Wife (Жена) (7 poems); In the Temple (В храме) (4 poems); Ancient (Древнее) (7 poems); Oldness (Старость) (5 poems). Each section begins with a brief introduction — a creative explanation of the related concept provided by the editor, V.M. Alekseev. The poems we are interested in belong to two different thematic groups. The poem "Staying overnight on the mountain Shi-yi" (Ночую в горах Ши-и) is the first poem (page 21) in the book. It begins the section "Nature and Me." It is signed as "Vei Yun" (Вэй Юн). The following two poems, "From Southern home, I am looking into the distance" (Из южного дома смотрю вдаль) and "I Heard Geese" (Заслышал гусей), are both in the section "In a Foreign Land". The first is on page 77, signed as Lu Zhuan (Лу Чжуань). The next is on page 80, it is signed as Wei Yingyu (Вэй Ин'ю).

The website "Chinese poetry" ("Китайская поэзия") displays original versions of two of our poems: "From Southern home, I am looking into the distance" and "I Heard Geese". For the text "Staying overnight on the mountain Shi-yi", they do not have the Chinese version of the poem and explain it with the statement: "Available reference books have not preserved any information about the poet" [Chinese poetry; URL:https://chinese-poetry.ru/authors.php?action=show&record_id=46].

To find the solution, Chinese scholars from Sichuan University of Art and Science (Dazhou, China) — Xu Qian, Li Xilian, and Liu Yanshi — analyzed the Russian version of the poem by J. Shchutsky and discovered that there was a mistake in the name of the poet. In reality, the poem "Staying overnight on the mountain Shi-yi" was written not by Vei In, as it was stated in J. Shchutsky's "Anthology", but by another poet from the Tang Dynasty — Han Hong. We believe that this contribution has significant value for Russian sinology. It is currently difficult to determine precisely what confused J. Shchutsky's work. However, it is more essential that, thanks to the discoveries made by our Chinese colleagues, we can now refer to the poem's original text while analyzing its journey through other national literatures.

Given the complexity of Tang Dynasty Chinese poetry, we are not confident enough to analyze its pearls. It is especially relevant because, as O.V. Dubkova, a translator of ancient Chinese medical literature, stated, the Tang Dynasty's poetry, even when translated into modern Chinese, can yield multiple interpretations [Personal interview]. The phenomenon is explained by the scholars as follows: "Classical Chinese poetry was created using the classical Chinese character language, Wenyan, in which a word, typically one syllable long and written with a single character, is fundamentally static, unrelated at the beginning or end, has no prefixes or endings, and can structurally appear in any part of a stanza. Poetic works written in ancient Chinese may be incomprehensible to contemporary readers. To read classical poetry, modern Chinese require paraphrases, commentaries, and even translations into modern languages." [Morozkina, Zhao Panpan 2019: 230]. Since it is not easy to grasp the exact meaning of classic poetry, we will leave it to professionals in the field. In this article, we aim to identify what was conveyed from Chinese sources to Russian texts and later to Uzbek texts, and how it was interpreted in the works of the Uzbek poet A. Cholpon. In the attachment, we present all the texts we analyzed.

In the foreword to "Anthology", to explain the method of the translation, they chose, V.M. Alekseev concludes: "More often than not, a Chinese poem, in our sense, is mute, unpronounceable, for the series of its ideograms transforms the poem itself into a unique image-ideogram. Clearly, transplanting a proportion of inaudible words into a language that lacks such words is unimaginable. From this perspective, adequate translations from Chinese have never been, nor ever will be" [Antologiya kitayskoy liriki 1923: 18].

Positively evaluating J. Shchutsky's work in the "Anthology", N. I. Konrad, in his review, presents a clear and detailed analysis of the translation method applied in the "Anthology", performed in a strict scientific manner. As a professional sinologist well-versed in Chinese

poetry, N. I. Konrad asserts: "The elements of verse derive least from the way words are combined into four lines of five words each, or from the thematic specificity of the entire material; they stem from the peculiarities of composition, rhythm, and melody. Only these elements impart a specific poetic meaning to the Chinese phrase, and they constitute the chief charm of Chinese lyric verse" [Konrad 1977: 592]. He emphasizes three critical points that Shchutsky's method of translation failed to present: justification of the eight-line verse, conveying the rhythmic-syntactic movement characteristic of the original, and preserving the melody of the Chinese poem. Even though while analyzing the problems of form translation, N. I. Konrad admits that "this side of Chinese poetics is the most unclear to us, and the method of transferring it to Russian soil is still completely undetermined" [Konrad 1977: 593]. At the same time, praising the quality of the poems translated in the "Anthology", N. I. Konrad expressed his hope that J. Shchutsky could improve into a professional translator who would be able to solve all the mentioned problems. In the present status, N. I. Konrad identified J. Shchutsky's accomplishment as limited, stating that "All he wants to follow the original in is to maintain verbal and semantic precision and a uniform eight-line meter." [Konrad 1977: 592].

While analyzing the translation, we will attempt to examine what the translator achieved in his work, setting aside all the drawbacks pointed out by N.I.Konrad. We will focus on "verbal precision" and the "structure of the eight-line poem".

To demonstrate verbal precision, we can compare the original text with its Russian version. Since the simplified version of Chinese appeared in the 1950s, and J. Shchutsky published his poems much earlier (1923), it is clear that he used traditional Chinese poetic texts. However, regardless of whether the keywords are written in traditional or simplified Chinese characters, the Big Chinese-Russian Dictionary (Большой китайско-русский словарь) [URL: <https://bkrs.info>] helps us recognize them, which will aid in analyzing the content of the poems. Following N. I. Konrad's statement about the natural division in the middle of Chinese verses, along with his explanation of the functions of all four lines in the poem, allows us to divide every line of the two-line poem into two parts, making it into four key pieces.

Here is the division for the poem by Lu Zhuan (Leaving for Sanba):

南望樓《去國三巴遠》唐·盧僊。

Beginning	去國三巴遠,	left for SanBa far away
Response	登樓萬里春.	up from the floor — spring is on the thousand li
Turn	傷心江上客,	a sad traveler on the river
Knot	不是故鄉人.	is not from my homeland (not my compatriot)

Considering the semiotic nature of language, we will group the most essential signs observed in the poem.

1 line: Leaving away (action); SanBa (toponym); far away (adverb with connotation: distance)

2 line: Going up (action); Upper floor (place); thousand li (distance); spring (noun: exact season)

3 line: Sad (quality); on the river / on the river side (place); a traveler (noun: a human)

4 line: is not (status); motherland (place); a person (noun: a human)

Nevertheless, we have to keep in mind that two of our lines should be considered as one. We may understand the first section of the poem as follows: the lyric persona (a poet) left for SanBa, far away. He climbs the upper floor and sees spring all around the place. The second line might be read as follows: (From the upper floor), the poet can see the sad traveler by the river, who is not from his homeland.

In J. Shchutsky's translation, we can observe the following development of the key signs from the original text.

Beginning: the first two lines	Из мест родных уйдя, Я далеко в Саньба.	Leaving native places (homeland) I am far away in Sanba.
Response: the second two lines	Взошел в беседку я — Везде-везде весна...	I entered (in the up direction) the pavilion Everywhere is spring.
Turn: the three lines of the second stanza	Мне грустно оттого, Что на волнах реки Из близких — никого	I am sad, because, on the waves of the river (on the river), there is nobody from my close ones.
Knot: The last line	И все не земляки...	And all of them are not my fellow-countrymen.

As the table suggests, J. Shchutsky preserves key signs from the original text and attempts to place them in the appropriate sections. So, we see 'Sanba' in the Beginning and 'spring' in the Response, as well as 'not my compatriot' in the Knot. The only part that was extended (3 lines) is the Turn. Here we have an additional sign: 'no close ones'. There is an extra sign in the Beginning, too: мест родных — 'native places (homeland)'. However, 国 (country) as part of 去国 (leave) may probably stand for the motherland here.

Additionally, there are some changes in vocabulary: 'беседка' (gazebo) is typically built in a park or garden. It is usually not associated with a construction on the upper side of the house, only if it is a belvedere (бельведер) [URL: <https://ru.wikisource.org/wiki/ЭСБЕ/Бельведер>], so for a Russian reader, it might sound awkward to go up to "беседка". There is one more noticeable change in quality — 'sad'. In the original poem, the 'sad' is 'a traveler'; in J. Shchutsky's version, the 'sad' is 'a lyric persona' — a poet. Moreover, J. Shchutsky uses the plural form to present people on the river. Although in the original, it is more likely that the poet used the singular form.

To preserve the laconic style of the Chinese poem, J. Shchutsky used the iambic hexameter, which he tried to mix with the iambic pentameter in the first two lines of the first stanza. However, the length of Russian words

did not allow him to maintain this rhythm in the following lines, so he kept hexameter throughout the rest of the poem. At the same time, closely placed rhyming ABAB CDCD keeps the poem tight. Key signs, such as: Sanba (toponym), spring (season), river (noun), (not) compatriots (noun: human(s)), help to accept this poem as a qualified translation of the work by the Tang Dynasty's poet Lu Zhuan. It reflects the nostalgic feeling of the poet, his longing for his motherland and his fellow citizens, emphasizing the contrast between the beauty of nature and his sadness. It also preserves the key toponym — Sanba, which alienates the poem (makes it foreign), adding specific 'Chinese' characteristics that are empowered by such helping images as 'pavilion' (беседка), river waves (the motive of travelling), and people who are not his 'fellow-countrymen'.

To analyze the Uzbek translation, we must compare it with J. Shchutsky's poem. The translation was done following the Russian version, as there is no evidence (to date) that A. Cholpon was acquainted with the original Chinese version. While locating the poems in a table, we will focus on the Uzbek text and leave more space in the table cells to preserve its original line breaks.

Из мест родных уйдя, Я далеко в Саньба.	Leaving native places (homeland) I am far away in Sanba	Tug'ilgan yerlardan ayrilib Yashayman shu yiroq San-bada.	Separated from the places where I was born, I am living in this distant Sanba
Взошел в беседку я — Везде-везде весна...	I entered (in the up direction) the pavilion Everywhere is spring	Bir kuni shipongdan qayrilib Qaradim: bahor ko'p ozoda...	One day, turning aside on the shipong (gazebo) I looked around: the spring is so pure...
Мне грустно оттого, Что на волнах реки Из близких — никого	I am sad, because, on the waves of the river (on the river), there is nobody from my close ones	Dolg'ali soylarning bo'yida Bir tanish kishini ko'rmasam,	On the sides of the wavy rivers, If I cannot see any single acquainted person,
И все не земляки...	And all of them are not my fellow- countrymen	U olis elimning o'yida Mumkinmi yonmasam, kuymasam	Is it possible for me not to suffer (to burn) thinking of my people (fellow citizens) who are far away? (How is it possible not to suffer while thinking of them?)

In Cholpon's poem, as evident from its structure, the poet preserved the original (Russian) text's size, writing it in eight-line verses. Moreover, he does not have the confusion in the second stanza as in Shchutsky's version, where "turn" has three lines. Without referring to the original

poem, A. Cholpon kept all the sections strictly in two lines. The key signs in the first stanza follow Shchutsky's text: 'Sanba' (toponym), 'shipong' (noun: gazebo), and 'bahor' (spring - season). The second stanza has 'Dolg'ali soylar' (wavy rivers), 'tanish kishi' (acquaintance), 'elim' (my people (nation)).

However, there are some significant changes here, in the Uzbek translation. In the Russian version, 'уйдя' means that the person went away from their homeland to Sanba on their own. In the Uzbek version, the pain of separation is clearly visible: "ayrilib" stands for loss which did not happen by the lyric persona's will. He got separated from his homeland, lost it, and later, the second line emphasized his pain: 'I am living in this distant Sanba' ('Yashayman shu yiroq Sanbada'), which means that 'this Sanba' is not something he likes. It is also far away from his motherland. The second line includes the additional element: one day (bir kuni), which makes the action of looking around (qayrilib/Qaradim) unintentional. At the same time, J. Shchutsky's action was firm. He entered the gazebo, and he saw the beauty of the spring. In Cholpon's poem, the poet is obviously busy with other errands, so his "looking around" happens unexpectedly and brings him a surprise: spring is very pure and free. (the word 'ozoda' has a root meaning 'free' — Ozod (man's name), and 'pure, clean' — Ozoda (women's name)).

In addition, we might see a revolutionary-romantic meaning in the sign: 'Dolg'ali soylarning bo'yida' ('on the side of the wavy rivers'), where the waves are raging. However, there is no one from his acquaintances here. His people are far away, and he cannot help but suffer as he thinks of them and their destiny. As mentioned above, earlier in his career, A. Cholpon was a follower of the Jadids, and their primary concern was the fate of their nation; they sought to 'wake the nation up' and orient it toward progress. In 1930, the movement had long been banned as a nationalistic one, but the signs of its poetry remained in Cholpon's mind. Therefore, in the Chinese poem, which is not closely tied to the progressive nationalistic movements, A. Cholpon incorporated some of the signs of Jadid's poetry. As for the number of people, near the river, A. Cholpon follows J. Shchutsky: he says, 'If I cannot see a single acquaintance' (Bir tanish kishini ko'rmasam), which means that he actually sees many people, but none of them is his acquaintance. So, instead of emphasizing that the man is "not his fellow-citizen", A. Cholpon prefers to advance the idea about his 'nation' that he is still concerned about (Is it possible not to suffer while thinking about them?).

At the same time, A. Cholpon could also preserve some of the poem's specific "Chinese" nature. Key signs, such as 'Sanba' (in the text, it is 'Sanbada yashayman' — 'In Sanba I am living'), 'shipong', which is the same as 'беседка'. What is essential here is that the shipong is not upstairs. It is usually located in parks or gardens to protect people from rain or heat. In Uzbek, it has an additional meaning: 'shipong' is a structure with a roof but no walls. It is placed on the fields for people to come, eat, and rest while working on the farm. It has a good view of the surroundings, because only fields are around, so it is very natural to notice the beauty of the spring from shipong.

Additionally, as stated in the Uzbek language Dictionary, the word 'shipong' originated from the Chinese language. It means 'stone house' [Shiypon - Dictionary 1981] or 石棚 shi peng - stone shed [BKRS URL: <https://bkrs.info/slovo.php?ch=石棚>]. Soy (сой) is also a specific type of river; it usually runs between mountains. By placing these key signs in the poem, A. Cholpon enabled himself to recreate a "Chinese" poem with its specific landscape and realities. We cannot judge the poem's adequacy to Lu Zhuan's poem, but A. Cholpon managed to interpret Shchutsky's version closely, maintaining his (Cholpon's) own specific characteristics.

The second poem we analyze is Wei Yingwu's poem:

闻雁《故园眇何处》唐·韋應物.

Beginning	故园眇何处,	Where is my homeland,
Response	归思方悠哉.	Sad thought about going back
Turn	淮南秋雨夜,	In HuaiNan autumn rainy night
Knot	高斋闻雁来.	In my study I hear wild Geese came

As before, we will focus on the key signs.

1 line: motherland (noun: place), where? (question)

2 line: sad (quality), thoughts (noun), return (action)

3 line: Huainan (toponym), autumn (noun: season), rainy (quality), night (noun: time)

4 line: Study room (noun: place), to hear (action: verb), wild geese (noun: bird).

The meaning of the lines, following the mentioned signs, can be as follows:

1. With sadness, I am thinking of going back to my homeland: where is it now?

2. In HuaiNan, it is autumn and a rainy night. From my study, I hear that wild geese come.

Here, we can discover some oppositions, such as: Beginning against Knot: The poet is only thinking about the travelling, while the Geese do it. They have no boundaries; they can go wherever and whenever they want. The fact that the Geese are wild makes them more natural, not limited by the rules of the human world. This hymn for Nature is especially clear in the Turn: every character is essential and pronounced (not 'mute', as V. M. Alekseev stated): 'Huainan — autumn — rain — night'. There are actually five characters, but for Huai Nan, two of them are used, so it yields only four words, each as a sign — independent picture. The picture style in the Knot is slightly different. Here, nouns are mixed with verbs. Study room — to hear — wild goose — to come.

In the text, the lyric persona — poet makes an impression of the successful person: even if he is far away from his homeland and misses it, he is respected in a foreign land. He has his study room, which means he gained attention as an educated person. Even though his Turn has some pessimistic notes (rainy night), the toponym Huainan does not have

negative connotations: even if it might be cold and lonely here, he has a good place to stay, and it is full of life - geese have arrived.

In Shchutsky's version, we have the following use of the signs, analyzed above.

Beginning: the first two lines	Стала родина милая - там: Где-то вдали... вдали...	My lovely homeland remains over there, somewhere far... far away
Response: the second two lines	Мне к родным бы вернуться местам!.. Грустно мечты потекли...	I would go back to my native places! Sadly, dreams flow...
Turn: the first two lines of the second stanza	В Хуайнаньскую ночь, под дождем, Осенью, полный скорбей,	At Huainan night, under the rain, in autumn, full of sorrow
Knot: The last two lines	Слышу в доме высоком своем Я прилетевших гусей	In my high house I hear the geese that arrived

In the "Anthology", there are many beautiful poems written by Shchutsky; however, this one has some sad flaws. Two sentences in the first stanza seem to force poetic Russian, which is not natural for it. The verb 'Стала' is more adequate as 'become', for example: Родина стала еще прекрасней (The motherland becomes even more beautiful). The sentence: Стала родина милая - там: / Где-то вдали... вдали... would sound more natural with the verb "Осталась". 'Осталась родина милая там: / Где-то вдали... вдали...'. The meaning: the motherland 'is left /remains' somewhere far away. That assumes the poet traveled to another place and 'had to leave his motherland behind.' We can explain Shchutsky's choice by his attempt to preserve the metric style — anapest, which is more prevalent here. Another expression that sounds unnatural for Russians is 'Грустно мечты потекли'. By the word usage, the verb 'потекли' is not suitable for the word 'мечты'. In Russian, it is more natural to say: thought flow — мысли текут, but not 'dreams flow' — мечты текут. We can infer that Shchutsky intended to use the word 'мысли' here, which is present in the original text; however, it might be due to the poem's rhythmic structure and the different positions of word stress that he chose 'мечты'.

The key signs in Shchutsky's translation are the following:

Beginning: beloved (quality) motherland (noun — place) somewhere (pronoun — place) far away (distance);

Response: would go back (action — conditional), sadly (quality), thoughts (noun) flow (action)

Turn: Huainan (toponym), night (noun — time), autumn (noun — season), rain (noun — weather), full (quality), sorrow (noun — feeling);

Knot: hear (action), house (noun — place), tall (quality), own (pronoun — possession), I (the subject), geese (noun — birds), that arrived (quality).

Shchutsky's version emphasizes the poet's miserable status. His nostalgic feeling is highlighted and empowered. The exclamatory mark suggests that only while thinking of going back home can the poet feel happy. The impossibility of the task saddens him. The picture of Huainan at night and in the fall is not an objective description of the "time and weather" conditions; it adds to the poet's misery creating more associated signs, such as 'dark, wet, cold, lonely'. However, the 'high status' of the poet was also expressed here by the phrase: 'в доме высоком своём'. The Russian word "высокий" has a rich and varied sphere of usage: it not only describes a specific 'house' or reminds of the poet's high social status. It does hint at some spiritual meaning, especially if it comes not before but after the noun it defines, and thus raises the poet's image and mission to the level of heroic deed and devotion. It assumes that the poet might be in exile and whatever he does, all is to sacrifice for his motherland. The image of geese here does not have any deep connotations. The geese are just part of the nature; they are not related to the poet's status or mission. However, the idea of birds' migration could work for creating such signs as a reminder of the seasons and the passage of time: the years pass, but the poet remains here.

A. Cholpon's version of the poem, compared to its source, develops the following signs:

Стала родина милая — там: Где-то вдали... вдали...	My lovely homeland remains over there, somewhere far... far away	Sevgili yurtimni qoldirib keldim Yiroqda... yiroqda... allaqaylarda.	I came here, leaving my beloved land Far away... far away... in somewhere...
Мне к родным бы вернуться местам!.. Грустно мечты потекли...	I would go back to my native places! Sadly, dreams flow...	Ba'zida o'ylayman yonib yuragim: "Oh, qachon bo'laman o'sgan joylarda?"	Sometimes I think with pain in my heart (heart burning): "Oh, when will I be in the places I grew up"?
В Хуайнаньскую ночь, под дождем, Осенью, полный скорбей,	At Huainan night, under the rain, in autumn — full of sorrow	Xu-An-an oqshomi... Kuz fasli... Yog'mur... Mung'ayib turaman bolaxonamda,	Evening of Huainan... Autumn season... Rain... Sad I am staying in my balcony
Слышу в доме высоком своём	In my high house I hear the geese that arrived	Tinglayman: uchmoqda tepamda, tomda	I am listening: above me, on the roof, ducks

Я прилетевших гусей		— Yurtimdan keluvchi o'rdaklar gur- gur!	that are coming from my land are flying!
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In the Beginning, A. Cholpon changes the actant. In Shchutsky's version, the subject is the motherland, while in Choplon's poem, the subject is the poet. The action of leaving his country 'far away, somewhere far away' was intentional, even if not desirable. He left his country ('yurtimni qoldirib keldim') to come to this place. In the first stanza, the destination is not specified. Regarding the home he seeks, the poet states that 'sometimes' he thinks about returning home with a pain in his heart. The exclamatory mark, which was in the Russian version, is replaced by a question mark in this instance. The poet is not dreaming; he is asking when it will be possible for him to get back to 'the land of his childhood'.

The description of the night in Huainan is an excellent achievement of A. Cholpon. The fact that he wrote the toponym HuaiNan not as Xuai-nan, but as Xu-An-an once more proves that he did not have a chance to refer to the Chinese original text, while translating. However, as is natural for Chinese texts, where each character has a single meaning, A. Cholpon uses a set of nominative sentences (with only the subject) and places them on separate lines. It allows him to create a picture of HuaiNan — his implied, but not mentioned in the first stanza, destination, in the 'time and weather' mode free of any emotional connotations: evening of Huainan — autumn season — rain (Xu-An-an oqshomi... / Kuz fasli... / Yog'mur...). It is a description of Nature that runs by its own rules and is indifferent to people's struggles. It is powerful and beautiful in its own right. In the Russian version, the rain was directly connected to the poet, who stays 'under the rain' (под дождём). In the Uzbek version, the poet and his staying on 'his balcony' are mentioned in a separate sentence, emphasizing the isolated status of Nature.

The Knot is the part where A. Cholpon attempted the most changes. He replaced the image of geese with that of ducks, and he added the fact that the birds are 'coming from his motherland'. It allowed him to unite the Beginning with the Knot thematically: his motherland is far away, but ducks bring a greeting from it, relieving the poet's sorrow and lightening his heart. Onomatopoeia 'gur-gur' emphasizes that the ducks are many in numbers and they are noisy and lively. It vitalizes the image of his motherland in his mind and adds meaning to his sacrifice: he is far away from his home, but he never forgets it, and whatever he does is to make his homeland better. The high status of the poet is emphasized by the image of a balcony that belongs to him: he is staying on 'his own' balcony. 'Bolaxona' is a structure that is usually on the top of houses, so the high status of the place and the poet was also expressed.

The third poem we analyze is written by Han Hong:

宿石邑山中 唐] 韩翃

Beginning	浮雲不共此	Floating clouds cannot reach the height
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	山齊,	of this mountain.
Response	山靄蒼蒼望 轉迷。	The mountain mist is dark blue, moving, looking confusing.
Turn	曉月暫飛高 樹裏,	Morning moon suddenly flies (seen) through tall trees
Knot	秋河隔在數 峰西。	Autumn River separated by several mountains to the west

Key signs of this poem are as follows:

1 line: floating (quality), clouds (noun) cannot equal (action), mountain (noun)

2 line: mist (noun), dark blue (quality), moves (action), confusing (quality)

3 line: morning (quality), moon (noun), appears (action), tall (quality) trees (noun)

4 line: autumn (quality), river (noun), separated (action), mountains (noun), west (noun)

The lines' meaning, we may read as:

1. The mountain is so tall that clouds cannot reach it, and the mist moves and makes everything unclear from a distance.

2. In the morning, the moon hides behind the trees, and the autumn river runs west, separated by mountains.

That is a fascinating picture of a mountain landscape, made with a great artistic talent. The direction of observation is from up to down: from the top of the mountain, the sky (celestial object — moon), down to the river that runs between the mountains. It captures the whole picture and presents it in a rich metaphorical way. The mountain in the first line is colossal, grand, imperturbable. It stands out in comparison to any other. Flying clouds could not match its height; mist, changing color and moving slowly around, cannot bother it. The second line vitalizes the picture by adding the image of a quick moon, which appears behind the trees when it pleases. The river in the lowlands runs through a valley, separated by mountains. There is an opposition here between clouds and river: cannot/can. Clouds cannot equal the mountain, but the river can, because it runs further west, even though the mountain is trying to block its way.

Here is how J. Shchutsky translated this picture into Russian:

Beginning: the first two lines	Сравниваться с этими высокими горами И сами облака плавучие не в силах.	To equalize with these tall mountains, even the floating clouds cannot.
Response: the second two lines	Покрыла дымка все - и густо голубеет. Слабеет и теряется все больше зренье.	Everything is shrouded in mist — and it becomes a dense, blue hue. The eyesight (vision) becomes weaker and more confused.
Turn: The first two	Мгновенье — в тысячах деревьев на рассвете	A moment — in a thousand trees in the

lines of the second stanza	То светит, то таит луна свое сиянье...	dawn, the moon sometimes lightens, sometimes hides its light.
Knot: The last two lines	За гранью многих гор, осеннего потока Далеко воды тихие вперед струятся.	Behind the borders of many mountains, quiet waters of the autumn stream float far away.

This is one of the most beautiful poems in the "Anthology", and we can infer that J. Shchutsky liked it too, as the poem opens the book. It is the first poem here. As it is seen from the table, J. Shchutsky carefully translated all key signs from the poem.

In the Beginning, the poem has floating clouds that cannot reach the top of the mountains. The only difference is that in Russian, he used the plural form for mountains, even if in the original it was more likely 'one' mountain — Shi-yi. The name of the mountain is actually in the title: Staying overnight in mountain Shi-yi (Ночую в горах Ши-и).

In the Response, he describes the image of the mist. Only the fact that the mist is confusing, J. Shchutsky explains by the poet's eyesight problems: 'Слабеет и теряется все больше зренье' (eyesight becomes weaker and is being lost).

In Turn, the appearance and disappearance of the moon among the trees is also described adequately: Мгновение — The moment (suddenly), то светит, то таит (the moon some moments lights / some moments hides its light). An additional image here is a 'thousand trees', which we could not find in the original Chinese poem. J. Shchutsky decides not to use the word 'tall' (高) — 'высокий', he might assume that the tallness of trees in the mountains is obvious, since the moon can be seen through them. In exchange, he put a number: 'в тысячах' (in thousands), making the number of trees enormous. Dawn is also here: the moon plays among the trees in the morning.

In Knot, the attention is focused on the river, J. Shchutsky names it as an 'autumn stream' — осенний поток. The placement of the river is "behind the many mountains". The waters of the stream are 'calm' — тихие. However, they are streaming 'far away' (далеко) and 'straight on' (вперёд).

The opposition between floating clouds 'themselves' (сами) that cannot, and the autumn stream that can compete with the mountain, connects Beginning with the Knot, emphasizing the beauty of nature and the power of intention.

The vast landscape dictates the scope of the poetic expression, so J. Shchutsky uses iambic heptameter to embrace the magnificent view and express the mood it evokes. The absence of rhyming (ABCD EFGH) adds to the same tasks: the lines are loose, their tips diverge in different directions, as if trying to grasp the whole landscape described.

In the Uzbek version of the poem, we see the following transformation of J. Shchutsky's text:

Сравняться с	To equalize with	Shu yuksak	To the head
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этим высокими горами И сами облака плавучие не в силах.	these tall mountains, even the floating clouds cannot.	tog'larning boshiga Uchag'on bulut ham yetolmas.	of this tall mountain, the flying cloud also cannot reach (catch up with)
Покрыла дымка все — и густо голубеет. Слабеет и теряется все больше зрение.	Everything is shrouded in mist — and it becomes dense and blue. The eyesight (vision) becomes weaker and more confused.	Har tomon tumanli... Quyug nilgunlik. Ko'zlarni xiralik va parda bosmoqda. Tong chog'i...	Everywhere is foggy Thick blue sky. Haze and a veil block the eyesight. Dawn time...
Мгновенье — в тысячах деревьев на рассвете То светит, то таит луна свое сиянье...	A moment — in a thousand trees in the dawn, the moon sometimes lightens, sometimes hides its light.	Bir damda minglarcha daraxtda — Dam ochib, dam yopib — Nurlar-la o'ynar oy.	At a moment among thousands of trees Sometimes turning on, sometimes turning off, a moon plays with its rays.
За гранью многих гор, осеннего потока Далеко воды тихие вперед струятся.	Behind the borders of many mountains, the quiet waters of the autumn stream float far away.	Sanoqsiz tog'larning ketida Kuzlarning musaffo suvlari Tubanga chopmoqda...	Behind the countless mountains, Pure waters of the autumns Runs deep down.

As the table shows, in the Uzbek text, the same attempt to embrace the presented panorama led to the use of blank verse and an increase in the number of lines. Hence, A. Cholpon intentionally divided the perfect two-line verses of J. Shchutsky into smaller parts. It allowed him to place nominative sentences on separate lines, imitating the structure of Chinese characters. His Beginning consists of two lines; Response — four lines; and Turn and Knot share the following six lines, with three lines each. In this space, A. Cholpon located all the signs from the Russian version, with slight changes that fit the poetic rhythm of his poem.

In the Beginning, the 'floating' clouds he translates as 'flying', and uses the singular form for a cloud, while in Russian, and probably in the Chinese version, the clouds are in plural. In addition, he uses an extra image 'a head of the mountain' — tog'larning boshiga. In the Uzbek

language, when referring to the top or beginning of something, the word 'head' (bosh) is usual. Following J. Shchutsky, A. Cholpon also put the mountain in the plural.

In Response, A. Cholpon made four lines instead of two, but every line contains a picture within it. Here, all signs are present: fog, thick blue sky, not visible, dawn time.

The Turn has three verses. The process of Moon's playing with its rays is put into the separated lines: 'a moment — turning on, another moment — turning off' (— Dam ochib, dam yopib — / Nurlar-la o'ynar oy).

In Knot, there are also three lines. The difference in water quality is essential. J. Shchutsky's water is calm, and A. Cholpon's water is clear. In the Russian version, the water 'streams', in the Uzbek version, it 'runs': 'chopmoqda' has a meaning of running fast, since the word is normally used to describe running horses. The original opposition between clouds and water is also presented here: yetolmas (cannot reach) — chopmoqda (runs).

This poem is the only one where A. Cholpon omitted the toponym: Shiyi. We have it in the original poem's title: 宿石邑山中 — Staying overnight in the Shiyi mountain. We have it in the Russian version: Ночую в горах Ши-и — I am spending a night in the mountains Shi-yi. In Uzbek translation, we have only: Tog'da tunadim... — I spent a night on the mountain ... This ellipsis hints that the word is missing, and we know that the word is a toponym — the name of the mountain. It is hard to say why A. Cholpon decided to omit it. The only reason that comes to mind is that A. Cholpon might wish to avoid creating an association between the name of the mountain and the Shiites, another Islamic branch that differs from the Sunnites. In the 1930s, Uzbekistan, a part of the Soviet Union, was less influenced by religious issues than it had been in previous centuries. However, the poet might wish not to cause tension and therefore decided not to use the toponym even though the beauty of the landscape is vividly presented in his translation, which acts as a valuable poetic painting.

Conclusion

By observing the ways of direct and indirect translation in our examples, we can conclude that the beauty and essence of the Tang Dynasty's poetry are among the most complex to express in other languages. A prominent Russian scholar and poet, J. Shchutsky, left an inestimable legacy in the field, and his poems from the "Anthology of Chinese lyrics" remain to be explored and analyzed in terms of practical approaches to Chinese-Russian poetry translation. The poems included in "Chinese motives" open new opportunities for the development of Chinese-Uzbek poetic translations, proving the flexibility and responsiveness of Uzbek poetic language, which, as A. Cholpon demonstrated, can be easily adapted to the challenging task of expressing the ideographical nature of Chinese writing. Summarizing A. Cholpon's achievements, we can say that to accomplish the task, our poet carefully used:

- toponyms presented in J. Shchutsky's translation, such as Sanba, Xu-an-an (Huainan);
- specific nouns (shipong, soy) that help him recreate the Chinese landscape and realities;
- short nominative sentences: (Xu-An-an oqshomi.../ Kuz fasli.../Yog'mur...) to represent ideographic nature of Chinese writing;
- specific poetic line structures to preserve existing oppositions, highlighting the isolated status of nature and its indifference to people's fate;
- additional information to enrich the emotional content of the poems (his geese did not just come; they came from his motherland);
- his own poetic background to add ideological meaning: longing for his motherland and his native people's development;
- specific Uzbek syntax (— Dam ochib, dam yopib —/ Nurlar-la o'ynar oy) to help the poems sound natural in the target language.

Thus, the samples of Chinese poetry indirectly translated into Uzbek by A. Cholpon constitute some of the most excellent pieces of his legacy, which not only preserve the poems' foreign nature but also combine it with his original thoughts and feelings.

We clearly realize that now is the time for Uzbek Literature to enjoy direct translations from Chinese, and the process of such translation is now led by Silk Road Publishing — the company that has already translated six levels of HSK into Uzbek and continues to translate literature and scientific books. However, whatever great results are achieved in the future, we believe that the contributions of these two wonderful people, J. Shchutsky and A. Cholpon, who shared astonishingly similar ages and fates, will always be appreciated and gratefully respected.

We also hope that such a 'call and response' practice involving the works of great poets of different eras and nations will add to the development of cross-cultural research and communication, providing understanding and collaboration between scholars and artists from our parts of the world.

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