



BILINGUALISM IN UZBEK AND CHICANO LITERATURE. MARTIN ESPADA AND SADRIDDIN AYNIY AS A FAMOUS BILINGUAL REPRESENTATIVES

Ziyodillaeva Mahbuba Ermatovna

BSMI, the teacher of English language department

E-mail:mahbubaermatovna@gmail.com

Tel.number: +998997740280

<https://doi.org/10.5281/zenodo.6407978>

ARTICLE INFO

Received: 01st March 2022

Accepted: 10th March 2022

Online: 14th March 2022

KEY WORDS

Martin Espada,
bilingualism, Sadriddin
Ayniy, Chicano, diglossia,
pure bilingualism,
combined bilingualism,
national spirit

ABSTRACT

This article discusses bilingualistic matters in Uzbek and American poetries. The works of two prominent literary men Martin Espada and Sadriddin Ayniy are analysed. A reader can comprehend the meaning of "bilingualism" and will get an opportunity for understanding the life and literary activity of these famous poets

Bilingualism can be encountered in many works of world literary men. The combination of two languages is the result of interaction in multinational communities. In the USA the usage of English and Spanish is common. The result of this co-accordance is seen in Chicano literature. The concept of "Chicano" is etymologically derived from the term "Mexicano" and at the same time expresses its meaning from "Spanish to English" to "Hispanic communicator". It follows that Chicano English means communication in English based on the influence of Spanish by people living in the South of America.

One of the most outstanding personalities in Chicano literary activity is Martin Espada. As a poet, essayist, translator, editor, and attorney, Martín Espada has dedicated much of his career to the pursuit of social justice, including fighting for human rights and reclaiming

the historical record. His critically acclaimed collections of poetry celebrate—and lament—the working class experience. Whether narrating the struggles of immigrants as they adjust to life in the United States, or chronicling the battles that Latin Americans have waged against their own repressive governments, Espada has given voice to otherness, powerlessness, and poverty into poetry that is at once moving and vivid. He is the author of more than a dozen collections of poetry and several books of essays, the translator of Puerto Rican poet Clemente Soto Vélez, and the editor of influential anthologies such as *El Coro* (1997) and *Poetry Like Bread* (1994).[5]

Espada was born in Brooklyn, New York. His greatest influence is his father, [Frank Espada](#), a community organizer, civil rights activist, and documentary photographer who created



the Puerto Rican Diaspora Documentary Project. Espada earned a BA in history at the University of Wisconsin-Madison and earned his JD from Northeastern University. For many years he was a tenant lawyer; his first book of poetry, *The Immigrant* (1982), included photographs taken by his father. His subsequent books, including *Trumpets from the Island of Their Eviction* (1987), *Rebellion is the Circle of a Lover's Hands* (1990), and *City of Coughing and Dead Radiators* (1993), received significant attention. *Imagine the Angels of Bread* (1996) won an American Book Award and was a finalist for the National Book Critics Circle Award.[6] Often concerned with socially, economically, and racially marginalized individuals, Espada's early work is full of engaging narratives. Though defiantly and insistently political, his work is also known for its gentle humor. [Richard Blanco](#) has commented, "Espada's poems continue to define the role of the poet as an emotional historian. Like Whitman, Espada stirs in us an undeniable social consciousness and connectedness." [5]

Espada has edited three important anthologies: *El Coro: A Chorus of Latino and Latina Poetry* (1997), *Poetry Like Bread: Poets of the Political Imagination* (2000), and *His Hands Were Gentle: Selected Lyrics of Víctor Jara* (2012). In addition to his work as a translator and editor, Espada has also published books of essays and criticism, including *Zapata's Disciple* (1998, 2016), *The Lover of a Subversive is Also a Subversive* (2010), and *The Necessary Poetics of Atheism* (with Lauren Schmidt and Jeremy Schraffenberger, 2016). [6] In

the Progressive, poet [Rafael Campo](#) commended Espada's courage in *Zapata's Disciple*, maintaining that he is one of only a few poets who "take[s] on the life-and-death issues of American society at large." The book was banned in Tucson as part of the Mexican American Studies program outlawed by the state of Arizona, and issued in a 2016 edition by Northwestern University Press. *The Lover of a Subversive* is Also a Subversive considers the role of poetry in political movements. According to poet [Barbara Jane Reyes](#), "To be a poet, Espada asserts throughout this series of essays, is to be an advocate, to advocate for those who have been silenced, and for places that are unspoken ... Our work as poets can empower the silenced to speak." [7]. His "En la Calle San Sebastián" and "Chicano movement poem" can be acceptable examples for Chicano literature:

Here in a bar on the street of the saint
en la calle San Sebastián,
a dancer in white with a red red scarf
en la calle San Sebastián,
calls to the gods who were freed by slaves
en la calle San Sebastián,
and his bronze face is a lantern of sweat
en la calle San Sebastián,
and hands smack congas like flies in the field
en la calle San Sebastián,
and remember the beat of packing crates
en la calle San Sebastián,



from the days when overseers banished the drum

en la calle San Sebastián,

and trumpets screech like parrots of gold

en la calle San Sebastián.....

“en la calle San Sebastián” means “in San Sebastian street”. In this poem Martin Espada defined slavery system in America, by the phrase “bronze face is a lantern of sweat” the appearance of Mexican slave is vividly described.

Bilingualistic features can also be seen in the works of several Uzbek scholars. Sadriddin Ayniy’s literary activity demonstrates idiosyncratic peculiarities of bilingualism (the term is referred to “zullisonain” in Turkish-Uzbek poetry). Born in the last quarter of the 19th century and living until the middle of the 20th century, Sadriddin Ayni was a prolific writer who contributed to the development of Uzbek and Tajik literature. The generation of writers to which he belonged sought to give a new impetus to classical Eastern literature, far removed from the life of the people and society, to enrich it with the ideas of a new historical epoch. In this sense, Sadriddin Ayni and his pen pals laid the foundation for a new type of Uzbek and Tajik literature in the 1920s. Sadriddin Ayni was born in 1878 in the village of Suktare, Gijduvan district of Bukhara region. At the age of eleven, he was orphaned by his parents. Sadriddin Ayni, who received his primary education at the hands of his enlightened father, studied at madrasas in Bukhara in 1890–1899 and received a thorough education in accordance with his time.[4] Getting acquainted with newspapers and

magazines published in Calcutta, Boghasarai, Ufa, Orenburg, and Kazan, especially reading Fitrat's works such as “Debate” and “The Indian Traveler”, revolutionized the writer's worldview. He saw the decay of the emirate, the need to modernize the way the country was governed, democratic reforms, and the enlightenment of the masses. [4] In this way, Sadriddin Ayni joined the young Bukhara movement and became one of the brightest representatives of Uzbek modern literature. While Sadriddin Ayni was more physically active during his adolescence, he later began to earn a living through mental labor due to changes in his social consciousness. For example, he works as a translator at a Tatar school. At the same time, Sadriddin Ayni, who had acquired certain skills, opened a school in his yard with his friend Mirza Abdulvahid. In 1909, he wrote a textbook, Tazhib us-sibiyon (“The Upbringing of Children”). [1] This early pedagogical work of the young teacher was strongly opposed because it was a major event for that period. Speaking of Sadriddin Ayni's early creative activity, it is impossible to ignore the Tarbiyai Atfol (Children's Education) Society, founded in 1909–1910. [3] Founded with the participation of Sadriddin Ayni, the society was tasked with, firstly, the distribution of education and various literature among the general public, secondly, the fight against waste, materialism and other evils, and thirdly, a broad campaign against the government.

In short, Sadriddin Ayni, with his creative and organizational activities during this period, played an important role in the formation of the Uzbek Jadid movement and Jadid literature. His services in this



regard are one of the enlightening pages of Sadriddin Ayni's creative activity. As originally he was rooted with tajik descendants persian effect is visible in his several poems.[2]

Yuzi toza gul, zebo jamolu **siynasi** nasrin,

Qadi sarvu sanavbardur, **tani nuqra**, bu ta'rif chin,

Labi la'li shirin, go'yo muattar sochlari mushkin,

Bo'lur har kimsaga **oromi dil**, oromi jon, lekin

Ming afsus, men uchun bir zarra ham unda vafo yo'qdir.

Chiroyli yuzlari birlan muattar qora xoliga,

Buralgan sochlari, nozik, go'zal qaddi niholiga,

Dilu jonimni topshirdim vale kelmas xayoliga,

G'arib ushshoqlar qalbin matoin boqki holiga,

Uning bozori husni ichra arzirli baho yo'qdir.

(Her face is pure flower, her beautiful breasts are beautiful,

Figure is a pine, its body is silver, this description is true,

Lips are so sweet, as if fragrant hair musk,

Peace be upon everyone, peace be upon them, but

Unfortunately, for me, not a single bit of it is true.

Scented black carpet with beautiful faces,

Twisted hair, thin, beautiful stature,

I gave my whole heart to her

The stranger's ears are like the fabric of her heart,

There is no value in this market beauty)

The poem is about two lovers. Loving boy is describing the beauty of his lover and expressing his affection.

Demasman dilni haq, sen ishqiq botil,

Vale dil, rost, holing bo'ldi mushkul,

Sen undan noliding, sendan esa dil,

Qon o'lding dilni deb, dil bo'ldi bismil,

Uyal, Lohutiy, **sharm etsun** va yo dil.

Dilu aql ila dinni yengdi savdo, ey, nasihatgo'y,

Qilursan to qachon bizni tamosho, ey, nasihatgo'y,

Bo'libman, Ayniy, ishqiq ichra **rasvo**, ey, nasihatgo'y,

Ishida bo'ldi xo'b darmonda Yag'mo, ey, nasihatgo'y,

Chunon **rasvoi olam** ayladi, ey, aql, bo'l darmon.

All in all, using two or more languages in literary works demonstrates the combined spirit of two nations. Traditions digested by another culture is, that is why, considered to be a great phenomenon in literary activity. As the coin has two sides, though uzbek and spanish people underwent brutal processes of colonial period culture, traditions and language were polished in a wide range. Sociolinguistic aspects of these two nations



were widened by diglossive features as a result of interactive communications

between uzbek-tajiks and mexican-americans.

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