

AN OVERVIEW OF TRANSLATION PRACTICES IN EARLY 20TH CENTURY
PERIODICAL PUBLICATIONS

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Abstract: The national awakening movement, which spanned the second half of the 19th century and the first 50–60 years of the 20th century, manifested in our region in the form of Jadidism and continued until the mid-1920s. Literary innovations, ideological struggles, and debates became the defining features of the literature of this era. Uzbek literature began to acquire a realistic character. By the early 20th century, many literary genres were explored on an experimental basis. Greater emphasis was placed on ideological issues rather than aesthetic aspects of literature. The connection between literature and the press became stronger. As a result, the boundaries between journalistic and artistic genres disappeared, and their features began to intertwine. During this period, the press provided detailed coverage of literary processes. Works from Turkish, Tatar, Chinese, and Russian literature were translated. This article explores translations published in the journal Oyina.

Keywords: Turkestan, Jadidism, literary process, press, translation

In the early 20th century pages of Turkestan's press, we witness not only the participation of Turkestan authors but also poets from Turkic, Tatar, Afghan, and Iranian backgrounds actively contributing their creative works. For example, poets such as Rijoizoda Mahmud Akrom, Dogistoni, Kafkozi, Javdat, Shaykh Olim Irani, Mahmud Tarziy, and Zuhuriddin Fathiddinzoda can be mentioned. Alongside these, samples from classical world literature were also featured, such as Goethe's Faust, and poetry by Omar Khayyam and Bedil. Specifically, in the 9th issue of the journal in 1913, a translation of Faust by Ayn.He. into Ottoman Turkish was published:

Nobud o'lamazmi bu qabo olami nochiz!

Toki edajakdir beni vorliq ila ta'jiz?

Bik jahd ila ben olami imhoya cholishdim,

Tog'lardan olov puskurub o'rmonlari yoqdim.

Ummondagi amvoji butun jo'sha geturdim,

Ben zilzilalar-la yeri zeru zabar etdim.

Hayf! O'lmadim oxirina maqsudima noil:

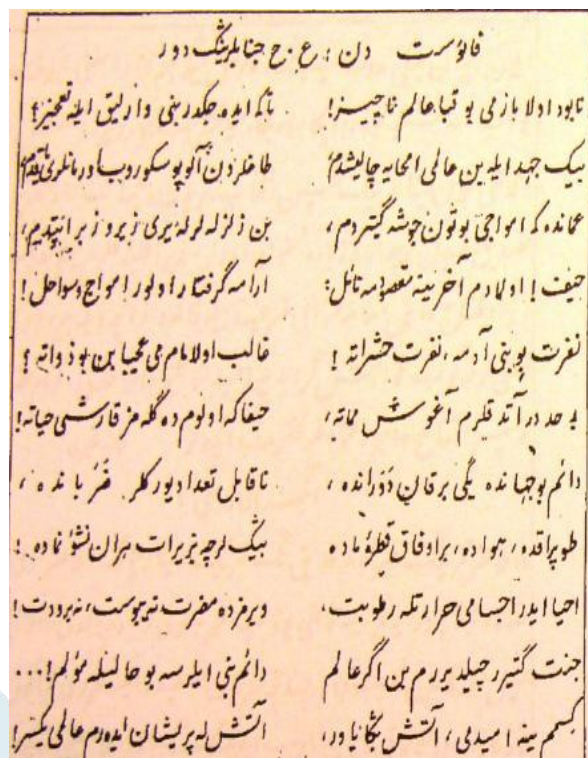
Oroma giriftor o'lur amvoj va savohil!

Nafrat bu bani odama, nafrat hasharota

G'olib o'lamammi ajabo ben bu zavota.

Behaddir otdiqlarim og'ush mamoti,

Hayfoki, o'lumda gelamiz qarshi hayota!



Doim bu jahonda yangi bir qon davaronda
Noqobil ta'dod yuraklar zarabonda.
Tuproqda, havoda bir ufoq qatrai modda.
Binglarcha bazirot har on nash'u namoda
Ahyo edar ajsomi haroratla rutubat.
Ver farda muzrat, na yabusat, na burudat,
Jannat gatarir childiraram ben agar olam.
Doim beni aylarsa bu holila muallam!..
Kesmam yana umidimi, otash benga yovur,
Otashla parishon edaram olami yaksar! [1:1]

The excerpt is taken from the first part of the work, "Faust's Study," and is being published in the modern script for the first time. From this excerpt, it can be understood that at the beginning of the 20th century there were also translation versions of Faust in Ottoman Turkish literature. However, this translation is only a fragment of the work. There is no information indicating that Ayn.He completed a full translation of Faust. It is worth mentioning that many translation scholars consider being a translator of Goethe's works, especially Faust, as a heroic feat. This view is also supported by the Russian Goethe scholar A. Mikhaylov, who states: "Goethe did not like to be concerned with the intricacies of meter, but Faust is the opposite; indeed, Faust is a whole encyclopedia of poetic forms and meters. Among them are the trimeter and tetrameter of Greek tragedies, the hexameters of 18th-century tragedies, German folk songs, the terzinas used by Dante in the Divine Comedy, and many other forms" [2:12]. Therefore, translating this miraculous work undoubtedly demands long and arduous labor.

There are translation copies of Faust by the poet-translator Boris Pasternak, Kholodkovskiy, Kazakh translator Medeubay Kurmanov, Azerbaijani Ahmad Jamil, and translation scholar Poshali Usmon oglu. While Pasternak and Erkin Vohidov focused on the artistic refinement of the translation, the versions by Kholodkovskiy and Poshali Usmon are noted for their close literal fidelity to the original. Unlike these, the excerpt we are studying shows a much freer approach to translation. This is because Ayn.He made significant changes both to the content and the form of the work. For example, the 19-line passage narrated by Mephistopheles was expanded to 22 lines in the translation, and the 11-syllable meter was "enriched," with each line becoming more distinct in length: 14, 13, and 12 syllables respectively. There are also noticeable shifts in the order of the content. Comparing this change with Erkin Vohidov's translation makes it even clearer.

Ayn.He selected the passage where Mephistopheles reveals himself to Faust and his intentions for translation. It should be noted that in this very passage, the essence of the name Mephistopheles seems to be unveiled.

Nobud o'lamazmi bu qabo olami nochiz!
Toki edajakdir beni vorliq ila ta'jiz?
Bik jahd ila ben olami imhoya cholishdim,

Togʻlardan olov puskurub oʻrmonlari yoqdim.

Ummondagi amvoji butun joʻsha geturdim,

Ben zilzilalar-la yeri zeru zabar etdim.

Erkin Vohidovda:

Poyon bilmas Yoʻqlik olami aro

Kichkina zarradir bu borliq dunyo.

Uni yoʻqotmoqqa urinmay necha.

Hanuz ustivordir kor qilmas picha.

Unga yubordim: men chaqmogʻu boʻron,

Dahshatli zilzila, yongʻinu toʻfon.

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Bu – tun. Bir zamonlar borliqni butun

Chulgʻab olgan zulmat! U yaratdi nur...

Vaqt kelib olamdan yoʻqolsa jism

Borliqda qolmagay nur degan ism.

From this brief excerpt, we can see the reflection of the conflict between Nothingness and Being, darkness and light, death and life. Overall, if we consider the translation carried out by Ayn. He in 1913 within the context of that era, it can be regarded as a significant step in the study of world literature. The editor Behbudi, in his own way, introduced this effort as a novelty to his journal, describing it as the translation of a work that is “well-known in world literature but little studied” (Henry Poshmann). Although Behbudi himself did not specialize in translation from world literature, it cannot be said that he stood aside from this process.

For example, in issue number 10 of the Turkiston viloyati gazetesi in 1909, the story “The Woman with the White Hat” was published. It began with a foreword titled “Coincidence.” The author was not named, but the signature included: “1909, Dalvi Devona, Samarkand, Mahmudkhoja ibn Behbudkhoja” [4:10]. The story is related to Chinese literature. According to Professor Begali Qosimov, Behbudi wanted to present the work “to the Uzbek reader with his own heart and pen” [5:53]. Indeed, Behbudi’s language and writing style are noticeable in the text. Specifically, words such as “muqtasi’ qadrga tobe’ bo’ldi,” “dunyo odati uzra har shay kechar,” “g’amum,” “baroi hujum,” “dumu’,” “xumoi,” and “jadid” reveal Behbudi’s characteristic use of Arabic-Persian and old Turkic words with a certain expressiveness. Behbudi did not directly copy this story but rather gave it a national spirit by adapting a previously “seen” [6:505] translation to suit the Uzbek reader. This can also be called a free translation. Another translated work appears in issue 27 of the Oyina journal in 1914. It is a short monologue titled “The Sorrow of a Blind Boy,” and at the end, three authors are credited: “Editor: French girl Sorrun; Translator: the late Rijoizoda Mahmud Akrom; Adapted from Ottoman Turkish by: Mahmudkhoja” [14,505]. Although Behbudi himself describes it as “adapted from Ottoman Turkish,” we should consider this as a translation. This is because Rijoizoda was a Turkic writer who translated the story from French into Ottoman Turkish. Behbudi then rendered it into Uzbek, calling his version an adaptation. In fact, the term tabdil (although it no longer fully conveys the meaning of translation today – N.E.) could be assumed to have been a substitute word for translation in that historical context.

In this sense, “The Sorrow of a Blind Boy” and “The Woman with the White Hat” are translation works carried out by Behbudi. In conclusion, it should be noted that translation has always served as a bridge between all peoples throughout history. Its earliest roots date back nearly two thousand years ago, when the Greek Livy Andronicus translated Homer’s Odyssey into Latin [3:238]. Today, it is fully understood that no culture can develop without translation. As the prominent translation scholar G’aybullat Salom states, “How fortunate it is that the peoples have the mighty tool called ‘translation’ in their hands!” [7:4]

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INTERNATIONAL MULTIDISCIPLINARY JOURNAL FOR RESEARCH & DEVELOPMENT

SJIF 2019: 5.222 2020: 5.552 2021: 5.637 2022:5.479 2023:6.563 2024: 7,805
eISSN :2394-6334 <https://www.ijmrd.in/index.php/imjrd> **Volume 12, issue 05 (2025)**

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