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LITERARY TRANSLATION AS A BRIDGE BETWEEN CULTURES: THE RECEPTION OF RUSSIAN CLASSICS IN UZBEK LITERATURE

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Abstract. This article examines the phenomenon of large-scale translation activity in Uzbekistan in the twentieth century aimed at the assimilation of Russian literary classics. Using translations of works by A. S. Pushkin, F. M. Dostoevsky, and A. P. Chekhov as examples, the study analyzes the key strategies employed by Uzbek translators and poets, including cultural adaptation, the search for linguistic equivalents, and the use of traditional national poetic forms.

Keywords: literary translation, Russian-Uzbek literary relations, cultural reception, adaptation, A. S. Pushkin, Mirtemir, Uzbek school of translation, intercultural communication.

Introduction In the context of a globalizing world, intercultural dialogue is gaining particular significance, and one of its most effective instruments has been and remains literary translation. For Uzbek literature and culture of the twentieth century, translations of Russian classical literature became a catalyst for profound transformations, influencing the evolution of the literary language, the genre system, and artistic consciousness. This process was not a one-sided implantation of foreign elements; rather, it represented a complex and creative reception, during which the works of Russian authors acquired a new life in a different linguistic and cultural environment. As L. S. Barkhudarov noted, the primary task of translation is to achieve adequacy [1, p. 45].

1. Historical and Cultural Context: Stages in the Formation of the Translation School

The formation of a systematic practice of translating Russian classics in Uzbekistan is associated with the socio-political processes of the early twentieth century. Several stages may be identified conditionally.

The early, educational stage (before 1917):

Translations were sporadic and often carried out through the mediation of the Tatar intelligentsia. Their primary purpose was educational.

The stage of institutionalization (1920s–1930s):

With the establishment of Soviet power, translation was placed on a state basis as part of the policy of "cultural construction." Publishing houses such as Uzbekistan and Sharq were founded, and professional personnel were trained. Translation became an instrument for the eradication of illiteracy and ideological influence; however, it was precisely during this period that a

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professional foundation was laid. Priority was given to the works of A. S. Pushkin and M. Gorky, which were perceived as spiritually "close" due to their themes of struggle for freedom.

The "golden age" of Uzbek translation (1950s–1980s):

This period was marked by an unprecedented scale and the highest artistic quality. Nearly all canonical works of Russian—and, through Russian, world—classical literature were translated. A brilliant generation of translators emerged, many of whom were major national poets and writers: Mirtemir (a specialist in Pushkin and Lermontov), Aybek (translator of Eugene Onegin), Uygun, Mirmukhsin, and Chusti Ziyadullaev (translator of Dostoevsky and Tolstoy). Translation became an act of high art and profound cultural interpretation.

"My uncle, a man of the most honest rules…" [1, p. 5]

It was during this "golden age" that a distinctive Uzbek school of translation took shape, characterized not by slavish adherence to the source text but by creative competition with the original and the search for adequate expressive means within the rich arsenal of its own literary tradition.

2. Analysis of Translation Strategies: Between the Letter and the Spirit

2.1. Poetry: A. S. Pushkin in Mirtemir's Translations

The key challenge in translating poetry lies in conveying not only meaning but also form, rhythm, and intonation. Uzbek translators addressed this task with great skill by drawing on the resources of national poetics.

Example: Mirtemir's translation of Pushkin's verse novel Eugene Onegin and his lyric poetry.

Original (A. S. Pushkin):

My uncle, a man of the most honest rules,

When he fell seriously ill,

He made one respect him,

And could not have thought of anything better… [1, p. 5]

Translation (Mirtemir):

Mening ammam, odil odam,

Qattiq kasal tutgan chog'i,

O'ziga hurmat soldi o'zi,

Bundan yaxshisini topish qiyin-a?.. [2, p. 10]

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Analysis:

The translator preserves the ironic intonation while abandoning exact rhyme. To render the phraseological unit "a man of the most honest rules," the more general epithet odil odam ("a just / decent person") is used, adapting the concept for the Uzbek reader. Particularly noteworthy is the rendering of the line "could not have thought of anything better" as a rhetorical question—"Bundan yaxshisini topish qiyin-a?"—a device characteristic of Uzbek poetic speech that enhances expressiveness.

Strategy of formal adaptation:

The strict "Onegin stanza" (fourteen lines with a complex rhyme scheme) proved nearly impossible to reproduce in the conditions of the agglutinative Uzbek language, where rhyme functions differently. Like many translators into Eastern languages, Mirtemir abandoned literal imitation. Instead, he employed the classical muhammas form (a five-line stanza with the rhyme scheme aaaab), which, while maintaining internal discipline and musicality, was organic and recognizable to the Uzbek reader.

The most striking transformation is the replacement of the declarative statement "could not have thought of anything better" with the rhetorical question "Bundan yaxshisini topish qiyin-a?". This technique, typical of Uzbek poetic discourse (ergash), lends greater vitality to the utterance, brings it closer to folk proverbial speech, and intensifies the comic effect [3, p. 78].

Strategy of image adaptation:

Culturally specific realia (such as bilboke or tailcoat) were often omitted if they did not carry essential semantic weight or were replaced with functionally or emotionally equivalent analogues. Greater attention was devoted to conveying the psychological state of the lyrical hero, the subtleties of romantic feeling, and descriptions of nature—elements that readily resonated with the traditions of Uzbek poetry.

2.2. Prose: F. M. Dostoevsky in the Translations of Chusti Ziyadullaev

The translation of prose—especially prose as psychologically and philosophically intense as that of Dostoevsky—required the resolution of a different set of challenges.

Strategy of conveying "polyphony":

The principal difficulty lay in rendering the author's unique style—nervous, fragmented, saturated with internal monologues and dialogues. Ziyadullaev worked masterfully with syntax, employing rhythmic repetitions and short, abrupt sentences in Uzbek in order to recreate the effect of tense thought and emotional intensity.

Strategy of translating concepts:

Key Christian notions ("humility," "redemption," "suffering") were rendered not through literal equivalents but through the prism of Islamic ethics and the Sufi tradition, which likewise highly

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value ideas of self-knowledge, spiritual purification, and compassion. This approach made it possible to convey the moral and philosophical depth of Dostoevsky's works in a manner comprehensible within a different religious and cultural context.

2.3. Drama: A. P. Chekhov on the Uzbek Stage

Stage productions of Chekhov's plays (The Cherry Orchard, Uncle Vanya) in Uzbek theatres became vivid examples of scenic adaptation. Directors and actors translated not only the text but also the subtext—the distinctive "Chekhovian mood." Minor бытовые details of Russian estate life were often replaced with equivalents drawn from the life of the Uzbek intelligentsia of the early twentieth century; however, the universal themes of spiritual impoverishment, beauty, a departing era, and human loneliness found a direct emotional response among audiences.

3. The Influence of Translations on Uzbek Literature and Culture

The reception of Russian classics through translation exerted a multifaceted impact:

1. Enrichment of the literary language:

Translation necessitated the creation of new lexical units to describe abstract philosophical and psychological concepts, as well as the development of complex syntactic structures capable of conveying extended authorial discourse.

2. Assimilation of new genres:

Uzbek literature, which possessed strong traditions of poetry and the dastan, actively assimilated the genres of the socio-psychological novel, the short story, and modern drama through translation.

3. Formation of a cultural code:

For several generations of the Uzbek intelligentsia, the images of Pushkin, Onegin, Raskolnikov, and Chekhov's characters became part of a shared educational and cultural repertoire, laying the foundation for a productive dialogue with Russian and world culture.

Conclusion. The analysis conducted allows us to assert that the reception of Russian classical literature in Uzbekistan in the twentieth century became possible due to the phenomenon of literary translation understood as a creative act. Uzbek translators and poets, acting as cultural mediators, chose a strategy of profound adaptation, striving not for formal equivalence but for artistic, aesthetic, and ethical adequacy. They transplanted Russian classics onto local soil, drawing on the richness of the Uzbek language and poetic tradition in order to endow them with new life.

This large-scale project not only "opened the world" to the Uzbek reader, but also opened Uzbek culture to the complex and multifaceted experience embodied in Russian literature. Thus, translation truly became a bridge between cultures—not a fragile or makeshift one, but a solid structure built on the foundation of mutual respect and high professional mastery. The study of

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this experience remains highly relevant for the search for paths to mutual understanding in today's multipolar world.

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