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**PUBLICATION OF TRANSLATED WORKS IN THE MAGAZINE  
 "EDUCATION AND TEACHER" (BASED ON NUMBERS FROM 1925-  
 1927)**

**Soatova Gulzoda Nurmamat kizi\***

\*1st year basic Doctoral Student,  
 Tashkent State Uzbek Language named after Alisher Navoi,  
 UZBEKISTAN

Email id: Sanjarhamdamov001@gmail.com

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**ABSTRACT**

*The translated works published in the journal of "Education and Teachers" between 1925 and 1927 are examined in this article. The intellectual value of the translated texts is explored, as well as their role in current writing. There is a brief overview of translators' and authors' work. The art of translating has progressed over time. Translation has been proved to be the most essential mode of interethnic communication. Not only was the literature and art of other countries studied through translated works, but also their way of life, history, economy, and daily life. More than that, I really can't do it. All I could do was translate some of the blessed man's poems into Russian through prose. That's a big deal"6. Apparently, Cholpon is a proponent of innovation in literature.*

**KEYWORDS:** *Translated Works, Period, Turkestan, Education, Literature, Art, Source, Foreign Literature, Magazine.*

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**INTRODUCTION**

The book is one of the most important discoveries in human history. Of course, life would be unimaginable without literature. Today, a book encompasses a wide range of newspapers, periodicals, and other media in addition to books. In a nutshell, they encourage individuals to open their eyes, learn about the world, understand themselves, grow spiritually, and discover the truth. Only through books do we learn about our country's ancient past and the tremendous scientific and cultural treasures of our forefathers.

The magazine "Education and Teacher", published between 1925 and 1933 and housed in the Republic's libraries' Rare Publications Collection, is one of our spiritual treasures. The journal is a great source for the study of our country's early and mid-twentieth-century history, literature, and the oppressed lives of our people during the Soviet colonial period as a literary and historical source. This publication depicts the country's most affluent period of intellectuals and modern literature representatives.

Education and Teacher is a natural follow-up to "Maarif," a magazine that ran from 1918 to 1919.<sup>1</sup> Despite the fact that it claims to be a monthly political, educational, literary, scientific, and scientific publication, literary materials predominate. The publication's name also suggests that it is a scientific and methodological journal for educators. The columns in the journal are as follows: "Official section", "General section", "Education", "Society", "Explore the country", "Literature", "Dictionary and terms", "Science and technology", "Criticism and literature", "Western literature", "Literary reviews", "Biography", "Language and terminology", "Fine arts", "Education news", "Political enlightenment", "Economics", "Agriculture", "Professional movement", "Children's literature", "Local news", "Questions and answers", "Messages", "Responses and advice from the office", "Announcements". It is known from this index that the sections "Literature", "Western literature", "Literary reviews", "Children's literature" cover the whole literature, while the sections "Criticism and literature", "Biography" are partially given literary articles.

In the sections "Western Literature" and "Literature," the journal "Education and Teacher" publishes current poetry, stories on diverse topics, critical pieces, and translated works on a regular basis. There are examples from fraternal peoples and foreign literature. In the 4th issue of 1925, in the translation of A.Niyazi, the article "Examples of lessons from the history of Turkish literature" translated from Azerbaijani (The similarities in form and meaning in the works of Fuzuli and Navoi are also about their differences), in issue 5-6 of 1925, Mahmud Suboy's story "Life and Death" from Russian, in issue 7-8, 1925, an analysis of the stories of Robindranath Thokur in Cholpon's article "Great Indian", R. Tokhur's story "Subha" translated by Cholpon; issue 9-10, 1925, issues 11-12, 1925, Turgenev's short stories "Bosaga", "Tilanchi" translated by Makhmud Suboy, Lermontov's poem "Debate", translated by Erkin in the same issue, in issues 1-2-3 of 1926, Gogol's story "Shinel" translated by S.A. Siddikui, in the 3rd issue of 1926, Arthur Arnu's story "Paris Commune" translated by Makhmud Suboy, in issues 3-4-5 of 1926, Kubikuf's critical article "Great writers of Russia" translated by Kh. Nuri, in the 4th issue of this year, Farichi's story "Galila" translated by M.Suboy, In the 5th issue of this year, the story "Stipan Razin" translated by M. Suboy, in the 9th issue of 1926, Lunacharsky's "Days of February", "At the time of change" translated by M. Suboy, in the 10th-11th issue of 1926, Bayish translated the story of Y.Zart "Miob", The story "Xun-chi-fu" from Chinese life, translated by Z.Usmani in 3-4 issues of 1927, in the issue 7-8, 1927, the story "Duoxon" based on the Russian translation by M. Suboy, in the same issue M. Gorky's works "Interests" translated by Y. Omon.

Artists such as Makhmud Suboy, Cholpon, Erkin, Kh. Nuri were active in the field of literature in translating samples of foreign literature into our native language. Especially in Cholpon's translation of R.Thokur's story "Suba"<sup>2</sup>, Lermontov's poem "Debate", translated by Erkin<sup>3</sup>, the story "Stipan Razin" translated by M. Suboy<sup>4</sup> and the protagonists of the "Xun-chi-fu" stories

from Chinese life translated by Z.Osmani did not leave the readers indifferent with their textual will, worldview and patience in the trials of difficult times<sup>5</sup>.

The first research on Robindranath Thokur was conducted by Abdulkhamid Cholpon and Abdurauf Fitrat in the early twentieth century. His eight-volume work (1958-1965) was later published in Uzbek. Robindranath Thokur's novels and short stories by Sharif Talib, Odil Rakhimi, Tokhtasin Jalolov, Amina Rajabova, Kodir Mirmukhamedov, S. Khudaiberganov, S. Abdukakhorov, A. Isroilov, poems by Mirtemir, Maksud Shaykhzoda, Shukhrat, Shukrullo, Jumaniyaz Jabborov. It is known that it was translated by artists such as Erkin Vakhidov and Yusuf Shomansur and presented to students.

In particular, Cholpon's research on Thokur's work is important in the development of twentieth-century literature. Cholpon had a great respect for the work of this Indian writer. In an article dedicated to him, The "Great Indian" writes: "I will tell about my pathless: Navoi, Lutfi, Boykaro, Mashrab, Umorkhan, Fuzuli, Furkat, Mukimi: same, same, same! The mind is something else - looking for something new; Botu, Gayrati, Altai, Elbek, Jolkinboy: It's just fun! They are false lights for me, but for my tomorrow! I don't read Avloni, Tavallo, Siddiqi and Hakimzoda, I don't read them: they are the ones who put me in this situation!... It was in this situation that the great man came to me. After that, I really bled! Although my hands were shaking, my heart was pounding, and I was not strong enough, I wanted to introduce to my people that "golden bridge between east and west. More than that, I really can't do it. All I could do was translate some of the blessed man's poems into Russian through prose. That's a big deal"<sup>6</sup>. Apparently, Cholpon is a proponent of innovation in literature. The poet was inspired by the works of modern intellectuals and tried to acquaint students with the works of foreign writers. In Cholpon's issue 11-12, 1925, he published an article entitled "Tagur and Tagurology". The article notes that Thokur read the first information about his Nobel Prize victory in 1913 in the magazine "Shura" and brings to the readers' attention a translation of Thokur's poem "Hey, passenger girl"<sup>7</sup>.

In Suba's story, "In Chandipur, Bonikatno had three daughters, the youngest of whom was Subashini (sweetheart)". In short, he was called Suba. She was a beautiful girl, but she couldn't talk. The girl's sisters have already got married. Father understood his daughter well and was kind to her, but the mother considered her an insult to herself. The girl was sitting under a Tamar tree on the banks of the Bengal River, talking to a mute nature like her. Khussain's son Pratap also used to come here to fish. Suba helped him catch fish and cook from the vegetables he brought. Both get used to each other. Unable to bear their neighbours' gossip about Suba, Bonikatno and his wife take their daughter Suba to their home in Calicutta. At their last meeting, Pratap said: "Your parents have found you a husband. You're going to Calicutta. You wouldn't forget me", -said and was upset from Suba. Despite her weeping, they made her marry to Calicutta. Because of Suba's dumbness in the husband's house, no one talks to him. After some time her husband brought a new wife.

Robindranath Thokur's story "Suba" describes the tragic fate of women. His stories such as "Account", "Mokhamaya", "Notebook", "Judge", "Sister" are also on this topic. A similar theme of women has been mentioned in Uzbek literature by many writers<sup>8</sup>. In particular, Cholpon's story "Tulip in the Snow" describes the fate of Sharofatkhan, who is only seventeen years old. In addition, Zebi, the characters of Cholpon in the novel "Night and Day", the baker girl, in the

stories "Baker Girl", Unsin in Abdullah Qahhor's story "Horror" are similar to Thokur's characters Uma, Subashini, Khiroda and Shoshikola. Problems such as early marriage, wedding customs, mother-in-law relationships, and illiteracy are still relevant today.

Robindranath Thokur's stories deal with many of the social, moral, and Indian traditions of the Indian people. If they openly express their hatred of the evils of human nature, such as hypocrisy, cowardice, cruelty, greed, immoral customs in society, violence, injustice, the age-old divisions among the people, feelings of sympathy, pity, kindness to ordinary, simple, honest people, their worries and problems.

Lermontov's poem "Debate", translated by Erkin, describes the debate between the two mountains, Kazbek and Elburs. The old man looked at Elburs Kazbek and said, "People are coming and climbing on you and building a house. Do you know what they mean? You must not build a house for them, they must not strike your valleys with axes, they must not stab you in the chest in search of gold, they must not build roads, they must not let caravans pass through them. You know, they're cunning, especially the people of the East. " In response, Kazbek said: "Do not be afraid of the East, because for 900 years it has been quiet, a drunken Gurju pouring alcohol on his clothes, Tekhran leaning on his pillow with the pleasure of a colony, the god-burned (hot) land Jerusalem is silent, the Nile River in the distance, pyramid stones were mined. They are counting the stars, reminiscing and enjoying the quiet times of their ancestors. The old East is over, it can't be compared to me." Elburs, on the other hand, told him he was very proud. Suddenly there was a commotion, a commotion in the Urals, an explosion of the Dun River, and an army of white crowns. Fire broke out and drums began to attack the East. Kazbek was upset and looked to the east. He put his cap on his head and kept calm forever.

The Caucasus Mountains are a mountain range at the crossroads of Europe and Asia. The most famous peaks - Mount Elbrus (5642 m) and Mount Kazbek<sup>9</sup> (5033 m) are covered with permafrost and glaciers. The highest mountain in the Caucasus is Elbrus. Mount Elbrus, with two crater peaks, was formed millions of years ago. Mount Kazbek is located on the border of the Kazbegi district of Georgia and the Republic of North Ossetia in Russia. There are many stories and legends about these two inseparable friends - Elbrus and Kazbek - in the folklore of Russia and other countries. In one of them they were always on the battlefield and in a merry feast, that Elbrus was strong and wise, and that Kazbek was a handsome young man, that no one could defeat them and allow them to attack their prey, but the enemies found a way to do so, telling the curious and young Kazbek that his friend Elbrus had slandered him and was laughing at him. Then the confident Kazbek began to distance himself from his loyal friend<sup>10</sup> and their relationship has been torn apart, and in the second it is said that Elbrus and Kazbek were father and son, and everyone envies their greatness and grandeur, that they were in love with a girl named Mashuni, Elbrus sent his son Kazbek to war and forced him to marry Mashuni, curious Kazbek killed his father, then stabbed himself in the chest with a guilty conscience, Mashuni is said to have suffered greatly from these events.

Of course, this theme is not left out of Lermantov's view, and the poem "Debate" is created. In the play, the language of the Kazbek Mountains shows that the eastern countries have been in turmoil for many years, lagging behind in development, spending time in drunkenness instead of moving forward, and even the mighty Nile, where the pyramid stones were mined, is silent, peace and prosperity, novelty and that no one is fighting for progress, that the east is old, that the

war is still going on, is illuminated with a peculiar sad passion. In the poem, the poet, who always lives with the pain of the people, is clearly expressed.

As a poet, prose writer and artist, Lermontov made a significant contribution to the development of Russian culture and literature. In his works, he sang the ideas of freedom and patriotism. In this sense, Lermantov's works have always fascinated Uzbek translators.

Among the translated works in the magazine "Education and Teacher", the story "Stipan Razin" translated by M. Suboy attracts the reader with its interest and relevance. Translator Makhmud Suboy has appeared in almost all issues of the magazine with excellent translations. Without this creator, the translation in the magazine would be meaningless. In the 6th issue of the magazine in 1927, the editors gave a biography of this artist under the title "The true friend of our magazine", noting that the editor of the magazine was pleased with the translator and concluded: "Makhmud Suboy is a real fan who has been actively working since the founding of our magazine"<sup>11</sup>.

For some reason, very little is known about this artist. Makhmud Suboy co-authored with the representatives of Jadid literature and contributed to the development of our literature with his translated works and scientific articles. Because he studied in Turkey, his articles imitate the works of Turkish artists. He used the nickname "Semurg" in his articles. He was not among the victims of repression. If he had, his life and work would have been studied.<sup>12</sup>

In Russia, the situation of peasants and the urban population deteriorated en masse as a result of the increase in taxes caused by the wars with Poland (1654-1657) and Sweden (1656-1658). As a result, the story of "Stepan Razin" describes the tragic situation and uprising of Russian peasants during the reign of the Ramonovs in Russia in 1670-1671. The peasant uprising is led by Stepan Razin. Razin defeated the king's army and captured the cities of Astarkhan, Saratov and Samara. Land title deeds will be destroyed. Razin's army was defeated near the city of Simbirsk and he fled to Don. He is captured by his friends and handed over to the government. Hundreds of thousands of peasants will be executed to quell the rebellion and take revenge. In public, Razin was first punished and then beheaded.

Makhmud Suboy does not specify the author of the story. "Russia has played a significant role in the history of the revolution, and since then it has been part of folk literature and music. There is a lot in Russian folklore about this event and Razin. We moved one of them here."<sup>13</sup> he said.

The protagonist of the story is Razin Stepan Timofievich (1630-1671), leader of the Peasants' War against landlords and serfdom in Russia, Don Cossack. He was betrayed by the Cossack chieftain (aksakal) to the tsarist government. He was executed in Moscow<sup>14</sup>. Stepan Razin's uprising shows the causes and consequences of the disintegration of Russian society at that time, and the need for reform in Russia.

Among the translated works, the story of "Xun-chi-fu" from Chinese life, translated by Z.Osmani, has a special relevance. He can't help but feel sad for Xun-chi-fu, the old Chinese man and his complicated life as he reads the account. We are confident that such individuals exist.

The story is about the miserable life of an old Chinese man named Xun-chi-fu. From morning till night, Xun-chi-fu pulls a chariot of wild Europeans for a loaf of bread and half a bowl of soup. After his beloved son Li was executed by European tyrants, the old Hong-chi-fu has to be put in



a chariot. As a gesture of sadness for his son who was slain at the time, he places a circular white object on top of his cap. He gave his son to an Englishman named Mr. Astik from an early age. He was a tyrant who caused a lot of problems for Lee. Lee cried out at first that he won't work here, but when his father ignored him, Lee eventually became a silent child. His mother passed away one day. His father rushed to Astik's residence and informed him of the situation. Astik beat Hun-chi-fun in spite of pleas that he entered his house without allowance. Lee used an ax to hit his master Astik in the head and cut off one of his ears, unable to withstand his father's harsh beating. Astik then accused Lee of cannibalism, tortured him to death, intervened with the government, and had him murdered by executioners. Astik gets into his automobile one day while standing next to a European club. It's raining, and walking is difficult. Astik pushes him with his cane and beats him when he is tired and wants to relax for a while. Hun then became enraged and proceeds to walk down the street to the river. Then he went upstairs and down to the river with his cart. The cart swiftly plunges into the river, and Astik is knocked unconscious. Astik has fully left China.

Imperial powers (the United Kingdom, Germany, Austria-Hungary, France, Japan, the United States, Russia, and Italy) intervened in China and captured Beijing in August 1900. The "Final Protocol" between foreign countries and China was signed on September 7, 1901, transforming the Sin Empire into a semi-colonial state.<sup>15</sup> The Chinese people had many problems during this time, which lasted until 1912. The narrative of "Xun-chi-fu" exemplifies this point.

Ziyo Osmani, the story's translator, co-edited at the "Bukhara Akhbori" newspaper with A. Fitrat, Cholpon, and Said Akhrori, which was a tribune of the Jadids and fought for national independence and bourgeois-democratic changes in the country, and was repressed on charges of nationalism between 1920 and 1923<sup>16</sup>. Ziyo Osmani, a thoughtful son of his day, was engaged in the press with his translated works like "The New Uzbek Alphabet Was Welcome"<sup>17</sup> (No. 6, 1926, p. 39). The author, whose name is unknown, does not appear to be uninterested in the author's work.

In the late XIX and early XX centuries, the socio-political, spiritual, and enlightenment literary developments in Uzbekistan were crucial times in the history of Uzbek literature. The country's and people's biggest tragedy - the loss of their freedom as a nation and a state - had a tremendous effect on the intelligentsia's psyche, yet true artists' spirits were not broken during this period of depression. There was a growing interest in the literature and art of brotherly and foreign countries as fresh, timeless works appeared around the world. The art of translating has progressed over time. Translation has been proved to be the most essential mode of interethnic communication. Not only was the literature and art of other countries studied through translated works, but also their way of life, history, economy, and daily life. There has been an increase in interethnic friendship. Of course, the publication "Education and Teacher" plays an important role. The "Western Literary" and "Literature" sections of this magazine published works and articles translated from Russian, English, Chinese, Turkish, Azerbaijani, Tatar, and Tajik languages, which played a vital role in the development of Uzbek literature in the 1920s and 1930s. The above-mentioned and examined translated works are clear evidence of our point of view. In general, this publication is one of the most important sources for early twentieth-century Uzbek periodicals, history, literature, education, and culture.

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