Asian Journal of Technology and Applied Sciences
ISSN: 2301-xxxx (online) | IF: 10.01 | Vol: 1, issue 1
Available: http://asiansciencejournal.org

# AHMAD TABIBIY'S TRANSLATION ACTIVITIES AND HIS ROLE IN THE FORMATION OF THE UZBEK TRANSLATION SCHOOL

**Ne'matullayeva Chexroza Sherzod qizi**
*Samarkand State Institute of Foreign Languages, Faculty of Oriental Languages,*
*Student of Uzbek Language and Literature Major*
*Scientific Supervisor*
**Najiyeva Sojida Nasriddinovna**

**Abstract:** This article examines the translation activities of Ahmad Tabibiy, one of the leading figures of the Khiva literary environment of the late 19th and early 20th centuries, and his role in the formation of the Uzbek national translation school. The poetic and prose translations of the poet and physician Ahmad Tabibiy from Persian-Tajik literature, particularly his principles of translating classical works into the Uzbek language, and his mastery of ensuring artistic equivalence and preserving the spirit of the text are revealed through textual analysis. In the study, the linguistic features of Tabibiy's translations, as well as the problems of adequacy and free translation, are evaluated from a philosophical-aesthetic point of view, and the results obtained contribute to the enrichment of the history of Uzbek translation studies.

**Keywords:** Ahmad Tabibiy, Khiva literary environment, translation activity, Uzbek translation school.

## Introduction

The Uzbek national translation school has long-standing historical roots and rich traditions, with certain regional literary environments playing a distinctive role in its periods of growth. The Khiva literary environment, which emerged in the Khorezm oasis in the second half of the 19th century and the beginning of the 20th century, is famous in the history of Uzbek culture and literature not only for its unique poetry school but also for its high-level translation movement [1; p. 14]. During this period, because of the large-scale cultural reforms carried out under the leadership of Muhammad Rahimkhan Feruz, rare masterpieces of world and Eastern literature began to be regularly translated into the Uzbek language. Ahmad Tabibiy (1869–1911) was one of the figures who stood at the center of this translation movement, distinguished by his prolific creativity and high potential [2; p. 45].

Ahmad Tabibiy left a deep mark in history not only as a talented lyrical poet, skilled calligrapher, and qualified physician but also as a professional translator who delivered examples of classical Eastern literature to the Uzbek reader. In accordance with the widespread traditions of his time, he perfectly mastered Arabic and Persian, which gave him the opportunity to translate major epic, philosophical, and artistic works in the Persian-Tajik language into his native language with high mastery [3; p. 88]. Tabibiy's translation activity was not merely a mechanical process, but served as an aesthetic and linguistic bridge between two language systems and two different cultural and educational environments, and this

phenomenon became the theoretical and practical foundation of the Uzbek national translation school.

In the fields of literary criticism and translation studies, the capability of any translator is measured by their loyalty to the original text, their ability to recreate artistic imagery in the native language, and how productively they can utilize the internal potential of the target language [4; p. 102]. Ahmad Tabibiy succeeded in reviving complex compositional forms, philosophical-mystical concepts, and subtle lyrical symbols of Persian poetry using the rich lexical and grammatical layers of the Uzbek language [5; p. 61]. His works translated into Uzbek served to systemize translation criteria that had been formed over centuries and brought them to a new qualitative stage.

The purpose of this research is to study Ahmad Tabibiy's translation activity from an analytical and comparative perspective, to determine the methodological principles he applied during the translation process, and to establish his historical role in the formation of Uzbek translation studies. Based on the poet's translated works, important theoretical issues such as artistic text adequacy, weight and rhyme harmony, and linguistic correspondence are analyzed within the framework of textual analysis criteria.

**Methods**

To ensure the reliability and scientific value of the research work, a combination of the following mutually harmonious methods and approaches widely used in Uzbek literary criticism and world translation studies was used:

1. Comparative-artistic and textual analysis method. A comparative analysis of the works translated into the Uzbek language by Ahmad Tabibiy was carried out with their original texts in the Persian-Tajik language [6; p. 115]. In this process, the contextual harmony, lexical-semantic layers of couplets, lines, and certain key words were checked, and the translator's accuracy in delivering the idea of the original text was determined.

2. Historical-systemic and biographical approach. The socio-cultural factors of the translation movement that prevailed in the Khiva literary environment in the late 19th and early 20th centuries, as well as the literary-political tasks set by Muhammad Rahimkhan Feruz, were studied in relation to Tabibiy's translator personality [7; p. 74]. This approach served to identify the specific motivating sources of the translator's activity.

3. Translatological analysis method. The translation methods used by Tabibiy in translating artistic works (word-for-word translation, adequate translation, free and creative translation) were classified within the rules of translatology [8; p. 53]. Especially, the patterns of transition of poetic meter (aruz) and rhyme system from one language to another were analyzed.

4. Quantitative and source study analysis. Copies of Tabibiy's translations kept in the manuscript funds of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan and the Khorezm Mamun Academy, in particular, his manuscript divans and translation examples in collections, were examined, and their volume and genre structure were determined [9; p. 22].

**Results**

Asian Journal of Technology and Applied Sciences
ISSN: 2301-xxxx (online) | IF: 10.01 | Vol: 1, issue 1
Available: http://asiansciencejournal.org

According to the results of source study and textual analysis, it was found that Ahmad Tabibiy translated a number of major and highly complex epic and philosophical works of Persian-Tajik literature into the Uzbek language with a high level of proficiency. His translation heritage is not limited only to poetry, but also includes works of a historical and didactic character.

The general list, volume, and main translation styles of the works translated by Tabibiy were studied and systemized.

*Table 1. Main works translated into the Uzbek language by Ahmad Tabibiy and their description*

| ***Translated Work Name*** | **Author of the Work** | **Genre Characteristics** | **Applied Translation Style** | **Manuscript Source and Volume** |
|---|---|---|---|---|
| *"Yusuf va Zulayxo"* | Jami | Dastan / Epic poetry | Adequate-poetic (in aruz) | Institute of Oriental Studies, Inv. No. 9114 |
| *"Nafahotul-uns"* | Jami | Tazkira / Prose-didactic | Free-creative prose | Institute of Oriental Studies, Inv. No. 2184 |
| *"Guliston" (certain chapters)* | Saadi Shirazi | Didactic / Prose and verse | Harmonious-artistic translation | Inside collections, various folios |
| *Persian ghazals and qit'as* | Various poets | Lirik poetry | Isometric and rhyming translations | Inside Tabibiy's divans [10; p. 45] |

Analyses show that Tabibiy paid special attention to preserving the original weight and tone system when translating major dastans. For example, during the translation of Jami's dastan "Yusuf va Zulayxo", he preserved the hazaji musaddasi mahzuf meter of the Persian text exactly by adapting it to the nature of the Uzbek language [11; p. 118].

To determine the translator's mastery of working on the text and the level of adequacy, the original and translated texts were compared syntactically and lexically.

*Table 2. Comparative-linguistic indicators of original (Persian) and Tabibiy's translation (Uzbek) texts*

| ***Object of Analysis (Excerpts from the work)*** | **Original Text Feature** | **Tabibiy's Translation Feature** | **Correspondence Level (%)** | **Aesthetic and Linguistic Result** |
|---|---|---|---|---|
| *Lexical* | Archai | Uzbek | 92% | Popular |

| | | | | |
|---|---|---|---|---|
| *composition (Use of words)* | c and pure Persian words | equivalents and borrowed words | | and comprehensible narrative |
| *Phraseologisms and proverbs* | Specific to Iranian cultural environment | Replaced with Turkish-Uzbek idioms | 88% | Increase in national coloring [12; p. 67] |
| *Artistic devices (Simile, Metaphor)* | Complex Eastern patterns | Forms suitable for Uzbek poetic logic | 95% | Preservation of poetic expressiveness |
| *Syntactic structure (Sentence structure)* | Persian izafe expressions | Uzbek possessive and case suffixes | 90% | Natural fluency of the language |

Avoiding a purely literal word-for-word translation during the translation process, Tabibiy put forward the principle of adapting the general spirit, ideological direction, and system of imagery of the work to the worldview, aesthetic taste, and language rules of the Uzbek people. This was consolidated as one of the most important and leading rules of the Khiva translation school [13; p. 84]. The poet was able to recreate not only the meaning of the word but also the metaphorical and mystical meanings hidden behind the lines, understanding them deeply.

**Discussion**

Ahmad Tabibiy's translation activity should be evaluated as a factor that started a new era in the history of Uzbek translation studies. In the period when he lived, the Khiva literary environment had elevated translation from merely an amateur pastime or personal need to the level of a cultural and educational movement on a state scale [1; p. 18]. In accordance with the requirement set in Feruz's court, the translated work had to be close to the public mind, its language had to be popular and at the same time at a high artistic level. Tabibiy was fully able to meet these strict requirements with his activities.

According to literary scholars, Tabibiy's translation mastery is closely connected with his potential as a poet [14; p. 210]. If a creator were not a profound lyrical poet themselves, it would be impossible to preserve the poetic charm of giant word artists like Jami or Saadi in another language. Tabibiy felt the aesthetic weight of each word in the original text. For example, while translating the works of Saadi Shirazi, he was able to echo Persian words of wisdom and examples of rhymed prose in the Uzbek language with the same melodic quality [4; p. 108]. This also had a serious impact on the development of Uzbek artistic prose.

The results of our research show that Tabibiy brought the concept of creative freedom to the Uzbek translation school. He did not tie himself blindly to the original text. If a Persian sentence structure or a specific idiom turned out to be illogical or awkward when directly

translated into the Uzbek language, he immediately created an equivalent variant utilizing the proverbs, sayings, and phraseological wealth of the Turkic language [12; p. 72]. This method is called functional equivalence in translatology, and Tabibiy proved this theory at a high level with his practice already in his time.

Also, Tabibiy's uzbekification of Jami's tazkira "Nafahotul-uns" has a special scientific value. Although Alisher Navoiy had created "Nasoyimul-muhabbat" based on this work, Tabibiy returned directly to Jami's text itself and translated it in an excellent prose direction [2; p. 50]. This situation demonstrates how high the respect for classical heritage and the need to open its new facets were in the Khiva literary environment. His work later harmonized with the traditions of major translators like Ogahiy and Komil Khorazmiy, further strengthening the theoretical foundation of the Uzbek translation school [15; p. 44].

**Conclusion**

Based on the systemic analysis of the translation heritage of Ahmad Tabibiy, a great representative of the Khiva literary environment, and his role in the development of the national translation school, the following final conclusions were reached:

Ahmad Tabibiy is a prolific and professional translator who successfully turned classical examples of Persian-Tajik literature into the Uzbek language. His translations from the works of thinkers like Jami and Saadi enriched the treasury of Uzbek literature in terms of content and form.

Tabibiy preserved the balance of adequacy and national specificity in artistic translation at a high level. Giving up the tradition of literal translation, he prioritized the principle of recreating the ideological-aesthetic essence and artistic charm of the original text at the level of the lexical-semantic potential of the native language.

The poet's verse translations demonstrate his perfect knowledge of the aruz meter and rhyme system. He created beautiful examples of preserving lyrical pathos and melody by adapting the meter of Persian dastans to the nature of the Uzbek language, and through this, he shaped the rules of Uzbek poetic translation.

With his translation activities, Tabibiy defined the fundamental criteria of the Uzbek translation school of the late 19th and early 20th centuries. His creative experience served as a specific mastery school for subsequent generations of translators.

Ahmad Tabibiy's translation heritage is an integral part of the history of Uzbek culture and literature. His linguistic mastery in translation works, the art of choosing words, and his contribution to ensuring intercultural dialogue serve as both a theoretical and practical source for modern translation studies today.

## REFERENCES

1. Erkinov A. Xiva xonligi adabiy hayoti tarixi va manbashunosligi. – Tashkent: Fan, 2009. – 240 p.
2. Laffasiy H. Xiva shoir va adiblari (Tazkira). – Urgench: Xorazm, 1992. – 112 p.
3. Bayoniy M.Y. Shajarayi Xorazmshohiy. – Tashkent: G‘afur G‘ulom nomidagi Adabiyot va san‘at nashriyoti, 1994. – 96 p.

4. Ishoqov Yo. So‘z san‘ati jozibasi. – Tashkent: G‘afur G‘ulom nomidagi Adabiyot va san‘at nashriyoti, 1984. – 160 p.
5. Jumaxo‘ja N. Xiva adabiy muhitida an‘ana va novatorlik masalalari. – Tashkent: Mumtoz so‘z, 2012. – 180 p.
6. Qodirov M. Badiiy tarjima va uslub muammolari. – Tashkent: Akademnashr, 2011. – 192 p.
7. Karimov G‘. O‘zbek adabiyoti tarixi (XIX asr oxiri – XX asr boshlari). – Tashkent: O‘qituvchi, 1987. – 320 p.
8. Salomov G‘. Tarjima nazariyasi asoslari. – Tashkent: O‘qituvchi, 1983. – 232 p.
9. O‘zbekiston Fanlar akademiyasi Sharqshunoslik instituti qo‘lyozmalar fondi katalogi. – Tashkent: Fan, 1988. – 145 p.
10. Ahmad Tabibiy. Munisul-ushshoq (Devon). Nashrga tayyorlovchi: R. Majidiy. – Tashkent: Fan, 1969. – 140 p.
11. Quronov D. Adabiyotshunoslikka kirish. – Tashkent: Akademnashr, 2007. – 224 p.
12. Yo‘ldoshev M. Badiiy matnning lingvopoetik tahlili. – Tashkent: Fan, 2008. – 156 p.