



SOME COMMENTS ON THE TRANSLATION OF ALISHER NAVAI'S GHAZALS

Yusupov Samandar

Alisher Nava'i Tashkent State University of Uzbek Language and
Literature (TSUULL) 3rd Year Student
samandaryusupov686@gmail.com

Annotation

This article examines the Uzbek and English versions of ghazals written by Alisher Navai in some issues of "Jahon Adabiyoti" magazine (Foreign literature). As a subject of research, we have taken as a basis some of the ghazals in this magazine and in the "Gharoyib us-sig'ar" (Wonders of Childhood) divan of the "Khazayn ul-maoniy". In the process of a small research, the translator's skills in the field of literary translation, the features of translating words and phrases are studied. At the same time, the ghazals describe the subtleties of the translation of some words and recommendations in this regard. From the point of view of the essence of the words and their function in the ghazal, we express our views on their translation.

Key words: "G'aroyib us-sig'ar" (Wonders of Childhood) , Samandar, Kavsar, equivalent, modern, tryst, wrinkle, stain, striped, stain.

Introduction

Today, the translation of Alisher Navoi's works and bringing them to the podium of foreign readers is on the agenda. So far, the poems of the author, created in harmony with the scientific and artistic works of Navai, have been translated into various languages of the world. It is well known in the field of literary translation that the translation of lyrical works, giving the exact equivalent of the elements, is a great responsibility on the shoulders of the translator, especially in translating classical literature into foreign languages. It is necessary to know deeply, to understand every concept in it, not only the concept, but also the meaning of every word. It should be noted that the magazine "Jahon Adabiyoti" has been working hard to translate Navai's ghazals into Russian and English. As the ghazals in almost every issue of the magazine are translated into English, we see that the form and content are translated in a proportionate way. For the object of our research, we have used the Uzbek and English versions of some of the poems published in the last two years of this journal. First of all, let's pay attention to Alisher Navoi's ghazal, which begins with "Vah, necha jismimni ...". This ghazal was included in the "G'aroyib us-sig'ar", which is the first





divan of the "Khazayn ul-maoniy" college. The poem has been translated into English as "Wow separation"[4:7]. The word " vah " in Navoi's works means "oh, regret, anxiety, sadness, wonder, wonder." Here it means "ach, sorry, "[1:369] Alternatively, the word wow (expressing astonishment or admiration) means "admiration, " In essence, the word also fits the context, but from the point of view of the subtleties of meaning in the use of pronouns, in our opinion, it is expedient to give the ach variant (used to express variously complaint, surprise, sympathy, worry, etc). It is worth noting that the word "ax" is used in the translation of the word "ax". Every reader will be pleased with the correct approach to the translation of the words used in the ghazal, such as hajr, vasl, diydor, dard, ko'ngil, and their meaning.

In particular, the following verses:

Vaslidin dam urmayin qilsak firoq ichra basar,
Shoyad o'zin bizga bir kun mehribon etkay firoq

translated into English as follows:

Not mentioning tryst, we spend life in torture of separation,
Perhaps, someday to be kind to us, separation does attempts.

The word "vasl" in this verses was translated into English as tryst (a private romantic rendezvous between lovers). In English, the word means "secret meeting or meeting." Of course, it is not possible to translate the whole essence of the ghazal into translation. In particular, the linguistic features of Navoi's works do not allow it. However, it should be noted that the translator was careful.

Navoi's ghazal, which begins with "Ishq aro vasling tilab .." This poem has been translated into English as "In love to date with you"[3:7]. Due to the fact that the Samandar is a part of the gazelle, the translator quotes the word exactly and in the last part notes its meaning (a mystic inflammable creature which lives in fire), in the English form of the verses sounds like this:

Hey adviser, with hell's fire don't try to frighten me,
How should Samandar fear of fire spark, phew?
In this poem, the name of Kavsar is also given:
Soldi may ul hur shavqin ko'ngluma, ey bog'bon,
Berding o'xshar parvarish kavсар ziloli birla tok

In the translation, the translator added the meaning of the word to the compound paradise spring water. In fact, this is exactly the meaning of the word, which can be translated as the source of paradise. Furthermore, Kavсар is actually referred to in Islam as the name of one of the springs in Paradise, and it should be noted that Surah 108 of the 30th verse of the Qur'an is called Sura al-Kavсар. That is, there is not only a spring in Paradise, but there are other springs as well, and Kavсар is one of their



greatest blessings to the people of Paradise. As a recommendation, it is in the translation of the ghazal that the word is given in the form of Kausar, and, as mentioned above, the interpretation of the word, like Samandar, is made clearer and more artistic.

We pay attention to Alisher Navoi's ghazal, which begins with the 99th ghazal of the "G'aroyib us-sig'ar" devan, "Agar desang, beray ul ko'zguga jilo, qadah ich...". The poem was translated into English as "To make it bright like a mirror, drink cups of wine ..." [5:7]. Note the following verses and their translation:

Mukaddar o'lsa zamiring zamona mehnatidin,
Agar desang, beray ul ko'zguga jilo, qadah ich.
If modern hardships dust and dim your heart so,
To make it bright like a mirror, drink cups of wine

The word modern used in these verses is given in modern form in translation. In Navoi's works, the word "zamona" means "time, space, destiny, and time"[1:615]. The word modern (relating to the present or recent times as opposed to the remote past) means "modern, present". That is, it does not mean time. In this regard, we consider it appropriate to use the words period or era instead of modern. Or we can pay attention to the following verses in Uzbek and English:

Xayoli xayli ko'zumga kelurgadur go'yo,
Yuzumki yo'l-yo'l o'luptur sirishkdin rax-rax.
On my face the stains of my tears made trails,
So that your dream's arms could advance.

As we studied the verses, we were struck by the words rax-rax and yo'l-yo'l. In Navai's works, the word "rax-rax" means "chiziq-chiziq, taram-taram, ajin"[2:610]. In the verse, it means fine wrinkles. The road, along with the lines, means a variety of colors. In translation, these words are in the form of stain (mark or discolor with something that is not easily removed), that is, with the word coming in the sense of an indelible stain, and trails (a long thin part or line stretching behind or hanging down from something) is expressed by a word meaning a long line. In our opinion, it would be appropriate to use the word wrinkle instead of the word stain, as well as the word striped, along with the word trails.

In conclusion, in the process of our small research, we have seen that it is not possible to give the exact meaning of a word in the translation of some concepts of some gazelles. It should also be noted that the translation is not a one-time, but a unique example of creativity that has been polished over the years. In the process, equivalents in other languages are found according to the meaning of the words, and changes are made to the ghazal. In the course of our research, we tried to express our views.





Translating Navai's works into other languages, especially English, is a complex and time-consuming process. Admittedly, the translator worked hard and added his own emotions to the translation of the poems. In order to translate classical literature, to interpret and study them, it is necessary to look at many dictionaries in order to give the correctness of a single word, and to understand the meaning of each of them.

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