



USING THE SIMILE IN THE CLASSICAL LITERATURES AND THE PROBLEMS OF TRANSLATING THEM FROM UZBEK INTO ENGLISH ON THE BASE OF “ALEXANDER'S WALL” BY ALISHER NAVOI

Fazildinova Sevara Nematovna
English teacher of Ferghana State University

Abstract

This article analyzes the use of simile in Navoi's epic poem Alexander's Wall and their importance in translation, which discusses the simile in the classical literature. In addition, the article discusses the simile of great personalities, the use of simile through proverbs in verses.

Keywords: simile, classical literature, problems of translation, Uzbek language, Navoi, specific expressions, poetry (ghazals), works, golden concept.

Introduction

Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words, figurative language, metaphors, etc. While the expressive functions shall put forwards the writer's thought (or process of thought), emotion, etc. And the translator should try, at his best, to transfer these specific values into the target language. As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature. This simple writing will present in brief some considerations in translating poetry.

Alisher Navoi's work is still of interest to the Western world. There is a foreigner who has discovered a part of Navoi's work and cannot hide his admiration. He wants to inform his contemporaries about Navoi as soon as possible and translate it into his native language. There are representatives of Western culture who are confronted with Navoi's ghazals, who recognize him as a highly creative and unique poet. Barry Hoberman, an American Islamic scholar, acknowledges Navoi as one of the founders of the Eastern Renaissance in an article entitled "Chaucer of Turks" published in Saudi Aramco World. It is impossible to summarize the admiration of Navoi's work in Z.





Kleinmihel's 300-page article "Navoi-benavo", which is included in the collection "Mir Alisir Nawai" based on the lectures given at the symposium of the University of Freieu, Germany [1].

Richard Boyle, an American orientalist who studied Navoi's *Sabba'i-Sayyar*, was founded in 1557 by Italian Michael Tramezzino and has been repeatedly translated into several world languages. Harry Dick, a Canadian who came to Uzbekistan to study Alisher Navoi's work and translated his *Lison-ut-tayr* into English, called Navoi a "gardener of the garden of the soul who can save the world from spiritual decline." gives the reef. In recent years, Navoi's works have been translated and published by foreigners. These include the Polish translator of Navoi's ghazals, Janusz Krzyzowski, and the Ukrainian translator, Nikolai Bajan, of *Farhod* and *Shirin*. However, this is only a prelude to the work of the great poet. The ranks of daring Uzbek translators of Navoi's ghazals into English are growing, including Azam Obidov, Kasimboy Mamurov, Dinara Sultanova, and Aida Bumatova. However, the translations now need to be edited by a foreign editor and published as a collection, and most importantly, they need to be promoted to foreign countries.

Although Uzbek translators can assess the meaning and art of the original ghazal in a translation, but only a foreign language speaker can give the fairest assessment of the smoothness of the translated language and its readability for a foreign receptor. Translated last year by Denis Deli, a literary critic, writer and poet living in Salem, Massachusetts, the book *Twenty-One Ghazals* by Alisher Navoi, published in December 2016 by *Cervena Barva Press*, went on sale. This short collection is the author's fifth book, and Denis Deli, who has edited many prestigious newspapers and publishing houses, now publishes works of art and translations as a creator and translator.

Navoi's works, becoming a unique phenomenon, still cause ecstatic surprise worldwide. Work of this outstanding poet and thinker was one of the peaks of spiritual and artistic thought of his time. In the treatises "*Farhad and Shirin*," "*The Wall of Iskandar*," he showed the greatness of man, his ability to love his people, all people, regardless of their nationality. It is no coincidence that Navoi's hateful attitude to bloody wars, as a humanist, he wholeheartedly wished for all peoples to live in peace, friendship and good. *Farhad* - Uyghur, *Shirin* - Armenian, *Shapur* - Iranian, *Masud and Farrukh* - Indians, *Leili* - Arabian, *Majnun* - Arab, *Iskandar*, *Arasta* and *Aflatun* - Greeks, *Pliny* - Roman - all these heroes who are very dear to Navoi

The heritage of a great poet and thinker is large and multifaceted. He wrote about 30 books of poetry (gazelles), major poems, prose works and large tracts. The pinnacle of poetry Alisher Navoi was a collection of poems "*Khamsa*" ("Five"), which includes five





of the most famous of his works "Confusion of godly people", "Layli and Majnun", "Farhad and Shirin", "Seven Planets" and "Wall of Alexander." Famed poet entered the history of our people as the founder of the literary Uzbek language.

In particular, the golden concept and simile we are analyzing below is described by Uzbek speakers as "interpretation", "metaphor", "symbol", "perfection", "blood (death)", "purity", "excitement", "love", "fear", is imagined in the form of internal organizers, such as "joy", "gift". These organizers, in turn, will have the status of a concept sphere within the golden concept, despite the formation of independent concepts. As if the organizers were sitting in a circle, like the children in an ancient folk game, pushing a child next to a child and saying to him [1.60], that is, the members of the concept sphere also interact with each other in the form of "push the one next to you" form a ring and the concept is formed.

In the epic "Saddi Iskandariy" the frames of the golden concept in the image of Iskandar's pre-mortal illness are evolution, perfection, status and death. This distribution can be further clarified. That is, every linguist has the opportunity to interpret the concept of gold on the basis of a new cognitive scenario, based on gender, social, spiritual, material and even physical criteria. "Saddi Iskandariy" -the fifth part of "Khamasa" was studied by A. Erkinov "Landscape skills of Alisher Navoi (on the example of the epic "Saddi Iskandariy")", by Mavjuda Hamidova "The critical review of Saddi Iskandariy of Navoi and by Imam Salimov "Alisher Navoi's art of creating an artistic image". However, the lexical and conceptual features of the epic "Saddi Iskandariy" have not been selected as a separate object of study.

Proverbial and wise an example of a poetic simile based on quotations:

**Qachon sochsa tufroqqa bug'doy birav,
Yo'q imkonkim, ul arpa qilg'ay darav**

In this bayt an example is given by quoting the proverb that wheat is sown on the ground.

In the thirty-fifth chapter of Saddi Iskandariy, the descriptions of Alexander's entry into Khorasan, his construction of Herat, his conquest of Movarounnahr, his founding of Samarkand, and his march to Kashmir are clear examples of simile in classical literature. In many parts of the epic, true human qualities glorified, the ungodly condemned. In the system of images "Khamasa" the image of the seven rulers, which coincides with the image of Alexander, also plays an important metaphorical role. However, there are some controversies in the interpretation of the image of the seven judges. First of all, they come as a whole system in Saddi Iskandariy. One requires and fills the other. In the epic, he plays the role of a guide to Alexander, a counselor in difficult situations, a wise man, and a guide to matters of the world and the hereafter.





At the same time, the main reason for their inclusion in the plot of the epic is the addition of the image of Alexander. Without the image of Alexander, all of them lose their meaning. The simile of the seven as a system is also directly related to the seven stages that Alexander conquered on the path to conquest. Navoi gives these stages in the following order:

- 1) conquered seven climates;
- 2) there was not a corner of the earth left untouched by Alexander's feet;
- 3) established kingdoms in seven countries of the world;
- 4) conquered seven seas;
- 5) built a wall against gossip;
- 6) discovered the objects of the universe, "Usturlob", "Oinai Jahannamo" to study their movements;
- 7) gained the status of a governor, a prophet. [2] These seven judges play a key role in all of Alexander's work.

References

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