

## ALISHER NAVOI'S POEMS ARE IN KARAKALPAK LANGUAGE

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### ABSTRACT

Literary translation is one of the types of creativity that plays an important role in the literary environment of any nation. It is also an important link of international friendship and literary connection. In the history of world literature, there is no literature without translation. Uzbek-Karakalpak literary relations have a long history. These two literatures have always evolved from each other's experiences. In this process, mutual literary translation played a major role in strengthening the ties between the two literatures. Poetic and prose works translated from Uzbek literature into Karakalpak and from Karakalpak literature into Uzbek enriched these two literatures. Translation serves as a school of skill for artists. The number of translated works in both Karakalpak and Uzbek literature is growing. If we make the list now, there will definitely be a few pages. The proliferation of translated works in both literatures is good and worthy of support. But what is the level of translations? Does it meet today's student demand? Unfortunately, it is always difficult to find positive answers to these questions.

It is very difficult and difficult to translate the works of the great poet Alisher Navoi, especially his ghazals, into another language, say, a Turkic language. The translator who has taken up this work must have a great scientific and creative talent, poetic ability, a delicate taste and talent that feels and understands Navoi's poetry. Although the translator does not have a unique artistic level at the level of Navoi's genius, a sharp figurative observation, he must have a good knowledge of classical literature: the ability to choose and use words in different senses, to master the secrets of the poet's ghazals. . Only then will he be able to sound the works of such a unique poet as Navoi in his native language.

The translations show that the artistic skill and poetic delicacy of Navoi's ghazals have been greatly weakened, the colorful philosophical meanings in the verses have been simplified and, most importantly, the ghazals have not been translated with high poetic taste and thoughtfulness. The translations of Navoi's ghazals lack poetic observation, artistic and aesthetic elegance. A serious shortcoming of the translation is that the translator has gone from word to word, letter to letter, oversimplifying the figurative interpretation in some verses, turning it into simple, soulful lines. In translations, the reader cannot feel the poetic beauty of Navoi. The arts used by Navoi, the nuances of word meanings, colors, charm, figurative features in ghazals did not work well in translations. Here are a few examples so that our opinion is not unfounded.

If we look at the translation of the ghazal, which describes Navoi's famous eighteen-year-old wonder. The ghazal was translated into Karakalpak by Davlet Aitmuratov. The ghazal, which consists of a total of 7 bytes, is reduced to 6 bytes in translation. In the ghazal's mat and the second verse, philosophical views about the world are put forward, and in the verses of the third verse, the ideas come to life:

If he says eighteen years, if he takes one hundred and eighty years, he will kill,

The king of Husn, he is in the eye of the beholder.

The generalization of the lyrical protagonist in the ghazal, which begins with these bytes, is somewhat limited by the imagery. That is, he is not an eighteen-year-old, but an eighteen-year-old. In this case, in our opinion, in the post-matla part of the ghazal, the qualities that are more feminine are written.

Of course, we must remember that such ghazals of Navoi are also a symbol of divine beauty. The phrase "King of Husn in the third verse" testifies to this. Along with the method of gradual development of the imaginary content in bytes, the art of ruju also contributed. In the second verse, the poet says that Sarvinoz, at the age of eighteen, showed the beauty of eighteen thousand worlds. He denies himself with the words, "Do not say eighteen years." He concludes, "Even if another hundred and eighty years pass, he will continue to rule in the kingdom of beauty as the king of beauty." The essence of Ruju is in denying this self and strengthening the mind. As for the magic of the great calamities in the eyebrows of Sarvinoz, it refers to all the qualities mentioned in the Eastern antiquity (for example, the bloodthirstiness of the eye, the executioner, the conspiracy, the slaughter of the eyebrow like a sword, the gesture of one, the death of another, etc.). Let us now turn to the ancient translation:

O ‘n segiz ming jilva menen alar janingdi,  
Dilber so‘yler.-Tuvri ajel qasingda hazir.

In the translation, ma shuqa is not described as ruling for eighteen thousand years in the kingdom of Husn, but as an angel with eighteen thousand beauties. In addition, the art of ruju (return) skillfully used by the translator Navoi has been lost in translation. In fact, it is a type of art that reinforces the author's idea.

In the next byte translation, there is also a bit of an error, in our opinion. The byte is created in an ironic way to Sarvinoz's incredibly beautiful but incomparable bravery. Sarvinoz's body (external beauty) shines like silver and is a little charming. But this silver body has such a secret that it consists of a stone hidden in the cone. The human mind is astonished a hundred times by this sin, which is also manifested in the image of Manzur's biography. In our opinion, the translator failed to preserve the Navoi philosophical expression of the balance and contradiction between human nature, heart and image in the byte. The word "heart" is usually used instead of the word "heart"? There are three meanings of the word "bavir" in the explanatory dictionary of the Karakalpak language. 1) The largest gland in the body, which is the largest of all human beings, and is the largest animal in the world; 2) Shet of something; 3) "relatives". I wonder which of these meanings the translator meant?

Tan anga siym-u ichinde tash muzmar ko nglidin,  
The mind is amazed, the moon is full.

Translation:

O‘l biraq miyirimsiz obden. Netersen eger sen ushun  
Ishte bavir o ‘rnina tasti jasirsa hazir.

In each work of translation, the national color, the national character, in general, the specific features of this people must be preserved. Otherwise, the original can be deprived of its national colors and become an invalid work. It seems that the translator made the same mistake in the ghazal. Compare the ghazal praise below:

To Navoi tokti ul oy furqatidin bahri ashk,  
Whenever you look at it, the reflection of the sun is the same age.

Translation:

Navayi, o'nsha ko'p so'ylep, qiz "Ey" deb ketip qalmasin,  
Shappastan burin qo'y so'zdi ising nasirg'a hezir.

In the byte, the hallway reaches its culmination. Navoi has been weeping since he was exposed to the moon, the king of beauty (since he was a guest in this mortal world), and in his tears the reflection of the sun-divine talent is always shining and shining. But the poet has completely diminished the poetic content of the original in the translation. We know that in the Orient, modesty is a priority for women. Even when she is with her boyfriend, she is covered with a blanket out of embarrassment. This is a manifestation of the national color that is unique to the Uzbek people. D. Aitmuratov lost the national color in translation. The fact that the lover left his lover saying that he had talked too much is alien to the Uzbek national coloration.

Let's take a look at Navoi's translation of the ghazal, which begins with the words, "Lolazor ermashi, aximdin jahanga tushdi." The ghazal denies the bottomless redness that connects to the horizons of the tulip, and begins with the image of a beautiful hall that resembles the fire that burned the Earth because of the lover's lament. The poet intensifies the image in the following verses and does not lower the expression of the state from the previous climax.

Compare:

They said, "The lady's hand is on the horse,  
When I heard that word, I fell into a trance.

Translation:

O'l nigarding yuzi o'tdur, kipriklerden ushqin shashirar,  
Mening mali-mulkime, jatqan makang'a o't tusti.

In fact, Yor's face is depicted as riding a horse in the arms of a poor lover who has never seen Yor before. The translator, who took a creative approach to the translation, completely changed the meaning and continued to describe the beauty of the companion and the state of mind of the lover. But it is a bit strange that a horse falls on the lover's property as a result of the sparkle of the lover's face and sparks from his eyelashes.

Let's move on to the next byte analysis:

The light of your mouth burned my patience,  
When the catastrophe struck, he fell into the caravan.

Translation:

Kuydi turqin shug'lasinan sabir-parasat o'zegim,  
Jasin tusti, apat bo'ldi, ko'shken korvang'a o't tusti.

The poet retains the tension of the image in the text, while the light of the lover's face burns the patience of the lover, the lightning of disaster, that is, the fact that the beloved's eyes put a horse on the caravan of love. Almost every word in the byte is translated literally. However, the choice of the word "turk" among the alternatives of the word "oraz" in the translation slightly lowered the level of poetic image in the ghazal.

The translation of Navoi ghazals dates back to the 1930s and continues to this day. Let's continue our opinion with the example of ghazals and rubais translated from Navoi's works into Karakalpak language under the title "Sultan of Navoi Navoi soz mulki" published in the

February 2019 issue of the newspaper "Karakalpak literature" under the heading "Eternal springs". In this regard, we would like to mention the achievements of the translator S. Ibragimov in the translation of genres.

We know from the translator's experience that if the words used in the original language of the work can convey the meaning and poetics of the original word in the translation, there is no need to change it and replace it with other words. In this case, in our opinion, it would not be fair to accuse the translator of literally twisting the verses and adapting the verses to the rules of the mother tongue. There are poems that can be translated word for word, line by line, with little form. The following rubai of Navoi is among such lions:

Eyebrows are good, eyebrows are good,  
Your face is good, your lips are good.  
First of all, you have a good brain, a good beard,  
One by one, your head and feet are good.

Translation:

Kez benen qasing ko'rkem, qabag'in ko'rkem,  
Yuz binen so'zning ko'rkem, do'dag'ing ko'rkem.  
Iyeging-mengming ko'rkem, bug'aging ko'rkem,  
Ayta bersam bastan-ayag'ing ko'rkem.

Almost all of Rubai's verses are well translated and have no points of interest. One of the main factors that ensured the success of the translation was the extensive research on the organization of the author's style of the translator.

However, S. Ibragimov also made mistakes in the translation of some ghazals. We draw your attention to the following translation of Navoi's ghazal, which begins with Korgali husni:

When I said, "Be faithful, you have wronged me,"  
When did you say: fido bolgil manga, bo ldum sanga.

Translation:

Ko 'zime sho'p salma desem-ko'zimshe o'zgege kettin,  
Al sen pida bo'l dedin-men pida bo 'ldim sag 'an.

In fact, the husband is very careless. He is not indifferent, he is ignorant, and he says, "Who is the pari-paykar whom you have fallen in love with so madly?" The restless lover has completely forgotten himself, U-sen. I went crazy for you. " In translation, it is the moon of the year

"Kozimshe ozgege kettin"

expressed in words and turned into betrayal.

We have thought about some of the ghazals and rubais translated into Karakalpak by Navoi's lyrics, and more about the shortcomings of the translations. This should not lead to the conclusion that the translations made by the above translators were of poor quality from beginning to end, and that they did not have successful passages at all. We do not want to belittle this good work of our translators, their translation work. Dear translators, we would very much like them to be objective in their comments above. It is true that in the translated works we have analyzed, there are many ghazals, rubais, tuyuqs and proverbs that have been successfully translated. It would be dishonest not to see it, not to admit it. But it seemed to us that in the translation of some of the aforementioned ghazals the imperfections were more oppressive than the achievements. Therefore, instead of talking about the successes of

translations, we aimed to point out their shortcomings, and then to focus on quality, not quantity, in the translation process, to draw conclusions from the mistakes made so far, to learn, to feel responsible in accordance with modern requirements. We have done so in the hope that these observations will be of some benefit to the relatively weakened translation critique in Karakalpak literary criticism, so that critics and literary critics may also look at it.

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