

ATTAINMENTS IN THE TRANSLATION OF CLASSICAL LITERATURE EXAMPLES INTO FOREIGN LANGUAGES AND CERTAIN PROBLEMS

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Abstract: *Alisher Navoi, a great representative of our classic literature, a thinker and a poet recognized as the "sultan of ghazal property", has been charming the whole world with his works for five centuries. The works of the poet, whose work is being studied not only in Central Asia, but also in a number of European countries, are being translated into foreign languages by various people. In recent years, the field of literary translation has become popular in Navoi studies, and his works are being delivered to the hands of lovers of classic literature all over the world.*


The article analyzes several examples of ghazals written by Alisher Navoi in English, and comments on the beauty of meaning in foreign languages. In addition, the problems faced by those engaged in literary translation are mentioned.

Keywords: *Mahmud Ghaznavi, Shoh Ali bin Abdul Ali Nishopuri, Alfred Kurella, "Majolis un-nafois", "Farhad and Shirin", kulliyot, "G'aroyib us-sig'ar" ("Wonders of Childhood), Jamshid's goblet, Hizr, literary translation.*

Alisher Navoi is a great representative of Uzbek classical literature, a great thinker and statesman who made our national literature famous in the world. In the palace of Hussein Boygaro, the last representative of the Great Timurid dynasty, the poet who made a great contribution to the development of the state, carried out artistic work along with state affairs and created the most successful works of his time. Nowadays, Navoi, who is recognized as the author with the richest vocabulary in the world, created beautiful Turkish literary pieces using twenty-six thousand and thirty-five words in his works. The masterpieces of our ancestor, whose works are passing from hand to hand not only in Central Asia, but also in other countries of the world, is attracting everyone's attention day by day.

It is known that the literature of any nation cannot develop in isolation from the literature of others. Through their mutual influence, both become richer and improves. Considering these aspects, nowadays the literary examples of every nation are translated into other languages and passed on to the readers, thus the literary devotees indirectly enjoy the great examples of foreign literature. Currently,





due to the growing interest in studying and analyzing the works of Alisher Navoi, the Sultan of Ghazals, the works of the poet are being translated into various languages of the world and presented to the public. If we look at history, Navoi's works were translated into different languages as early as the 15th century, for example, Mahmud Ghaznavi first translated the tazkir "Majolis un-nafois" into Persian-Tajik language. In addition, half a century later, Shah Ali bin Abdul Ali Nishopuri translated the same work into Persian-Tajik language. In modern times, French scholars showed interest in Navoi's works for the first time and they were translated into this language. As the translation of Turkish literature developed, scholars from different parts of the world skillfully translated Navoi's masterpieces into their native languages. In connection with the opening of departments of Turkology (19th-20th centuries) at the German universities of Berlin, Munich and Leipzig, the work of translating examples of the literature of the Turkic world into German became more popular. Researchers such as M. Hartmann, A. Kaiser, G. Flügel, T. Benfey, H. Vambery, D. Schulz, M. Gets, T. Mensel, H. Ritter, A. Kurella skillfully translated the works of the great poet into German. Sources testify that, in 1946 Alfred Kurella's translation of chapter XVII of the epic "Farhad and Shirin" was published in "Neue Welt" magazine.

Based on the above information, it can be said that the works of Alisher Navoi are studied not only in Uzbekistan or Central Asia, but also in major European countries, and the translations of various works are presented to the readers. However, translating examples of classical literature, finding an alternative of the word in the same language requires great artistic and scientific skill from the creator. Because every word used incorrectly in the process of translation can affect the content of the work and cause it to lose its artistic appeal. As an example, the English translation of Alisher Navoi's ghazal beginning with "Vah, necha jismimni..." is given in the magazine named "Literature of the world". It is known that this ghazal was included in the first verse of the author's collection "Hazoyin ul-maoniy" "G'aroyib us-sig'ar" ("Wonders of Childhood"). This ghazal is translated into English as "Wow.....separation". In Navoi's works, the word "wah" comes in the meanings of "oh, regret, worry, surprise" and in the ghazal, it expresses exactly the same meaning as "wow ". The word "wow" given as an alternative means "to admire, to be amazed". In essence, this word can also be used, but from the point of view of subtleties of meaning in the use of exclamatory words, it is appropriate to give the option "ach" in this place. However, in the Russian translation of the ghazal, this exclamation was given in the form of "ach" and played a major role in



fully revealing the meaning of the ghazal.[1] In addition, another verse of Navoi translates as follows:

Not mentioning tryst, we spend life in torture of separation,
Perhaps, someday to be kind to us, separation does attempts.
(Vaslidin dam urmayin qilsak firoq ichra basar,
Shoyad o'zin bizga bir kun mehribon etkay firoq.)

The word "vasl" in this verse is translated into English as "tryst". In English, this word means "secret meeting or meeting". Although it is not possible to capture the whole essence of the ghazal in the translation, it can be seen that the translation was done carefully.[2]

There are many creators who introduce these masterpieces to the world by translating Alisher Navoi's ghazals into foreign languages. One of such artistic translators enriched the treasure of literary translations by translating the famous ghazal of the great poet "Muhtalo boldum sanga" into English. These verses from the ghazal are translated as follows:

Jamshid's goblet and Hizr's water have become my bestow.
Hey, wine-server, leaving my high rank I've become your slave.[3]
(Jomi Jam birla Xizr suyi nasibimdur mudom,
Soqiyo, to tarki joh aylab gado bo'ldum sanga.)

As mentioned, in this verse of the ghazal, some words are left almost in their original form. Because units such as "Khizr" and "Jam" do not have the same alternative in English. Since these words are the names of historical figures, they have been translated into English as the same as original version. Let's dwell on the word "soqiyo" in the verse. This word corresponds to the meaning of "wine-server" in the modern Uzbek language. In the English version of the word, this word appears in the form of "wine-server" and is used in this sense. If we pay attention to the following words, the combination "tarki joh aylab" is translated into English in the style of "leaving my high rank" and is presented in an understandable way for the reader.

The ghazal written by Navoi beginning with "Ey nasimi subh" was also translated into English by the same translator, and the words and phrases in the stanzas were expressed in an understandable way, keeping their original meaning:

Hey dawn's breeze, of my state to my soul's beloved, tell,
With hyacinth curls, rosy faced, cypress figured love, tell. [4]
(Ey nasimi subh, ahvolim diloroming'a ayt.
Zulfi sunbul, yuzi gul, sarvi gulandoming'a ayt.)





In the verse, the word “nasimi subh” is used in the meaning of “dawn's breeze”, which is translated into English as “dawn’s breeze”. The combination “zulfi sunbul” in the next line is translated as “hyacinth curls”. It is known that the word “zulf” means “a bunch of women’s hair”. [5] The translator used words in the English language that are used in this sense for this combination, ensuring that the meaning of the stanza is not lost. In addition, the word “ayt” (“tell”), which is a radif in the ghazal, comes at the end of the line in the translated form, creating a melodiousness.

In conclusion, it can be said that today, interpreters are translating examples of fiction into other languages in such a way that they have not lost their original meanings and are understandable to every reader. But as it was mentioned, some of the words mentioned in the original samples of the ghazal do not have the same alternative form in foreign languages, so it is natural that a number of problems and shortcomings arise. That is why, without presenting any translated samples to customers, serious attention is being paid to editing them by experts, so that everyone who wants to enjoy the masterpieces of our classical literature can understand their basic meanings in foreign languages.

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