

The literary arts used by Ogahy in the translation of "Gulistan"

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ABSTRACT

It is well known in the history of literature that the talents and abilities of the talented eloquent artists, such as Ogahy, a national and literary figure, contributed greatly to the development of international relations of Uzbek literature. Even if we emphasize the translations of Ogahy from world literature, he would be honored as a skilled translator in the history of our literature.

Keywords: *translator, storyteller, skillful satiric, large*

INTRODUCTION

The difference between fiction and other types of translations - scientific and technical books, translations of socio-political works - seems to be the difference between fiction and non-fiction. In other words, the specificity of fiction translation is determined by the specific qualities of fiction. But the difference of literary translation from the original fiction is determined by the participation in it of philological analysis and linguistic comparison. For example, the difference between a writer, a poet, or a playwright who translates works of these genres into his own language is that he (the translator) re-expresses the author's intentions in another language, recreates his work. In addition to the image, comparison and analysis are involved. True, the writer also sometimes encounters the phenomena of internal linguistic-semantic analysis for purely methodological purposes - the period in which he describes and the linguistic features of different social strata, the specificity of the language of the characters. In doing so, he compares its different layers within the same language, and it is as if the characters who speak the same language do not understand each other's "language" without "translation." However, such a case cannot be included in the translation sentence.

It does not matter to the translator or interpreter whether the artist is a great or a small folk writer: he serves everyone equally [1].

Ogahy's high career in translation was explained, on the one hand, by his personal ability, and on the other hand, by the nature of the cultural life of the period, as well as by the general level of high-level translation work in Khorezm [1].

The poet enumerates his translations in the preface of his divan, Ta'viz ul-ashiqin:

The books translated by the poor man in Turkish: The second book of Ravzat us-safo, the story of Chahor or Izam, the third book and Nodirnoma and Zafarnoma and Zubdatul-hikoyot and Miftoh ut-Talibin and Akhlaqi Muhsini "And" Wasifiy "and" Nasihatnoma Kaykovus "and" Salamon-Absol "by Jami and" Gulistan "by Saadi and" Bahoriston "by Jami and" Ravzat us-safo "Nasiri's first book and" Dalail ul-khayrot "commentary "Tazkirai Muqimkhaniy" and "Tabaqoti Akbarshahiy" and "Haft paykar" by Nizami and "Hasht bihisht" by Khusravi and "Yusuf Zulayho" by Jami kim, and "Shohu Gado" by Hilaliykim].

If you wake up in the morning, Ogahy, who is the secret of your love,

It was not in vain that the sky appeared.

This chapter is devoted to the study of the literary art of Ogahy poetry, in particular, the poet's skill in the application of poetic arts, thanks to national independence. The application of poetic arts in creative poetry has also not been comprehensively analyzed. The study of the poet's poetry from this point of view serves to reveal more broadly his artistic skill.

Не тонг огоҳ бўлса, Огаҳий, ишқинг сиридин ким,
Анга беҳуда эрмас осмондин бу ақаб пайдо.

(When the morning dawns, Ogahy, who is the secret of your love,
It was not in vain that the sky appeared.)

This chapter is devoted to the study of the art of Ogahy poetry, in particular, the poet's skill in the application of poetic arts, thanks to national independence. The application of poetic arts in creative poetry has also not been comprehensively analyzed. The study of the poet's poetry from this point of view serves to reveal his artistic skill more broadly.

That is why Ogahy first of all highly values science:

"Knowledge is the treasure of man, whoever has it, there will be two worlds for him," he said, glorifying science and later emphasizing science at a higher level:

Эй, келди фунуну илм таслим санга,
Қилмоқ манга лозим ўлди таъзим санга.

Гарчи йўқ эди қувват аёқимда, вале.

Келдим бош ила олғали таълим санга.

(O you who have surrendered your knowledge,
I need to make a dead manga sanga.

Although there was no power at my feet, the valet.

I came with my head to the advanced training sanga.)

The deep philosophical and popularism, vitality, humanism, humanity and enlightenment, the promotion of high morals, which form the basis of Ogahy's work, are highlighted in a unique philosophical and moral way that has matured in all respects. The range of themes of the poet's work is wide. Whatever subject he addressed, he used the infinite aspects of literary art, the possibilities, productively and skillfully. That is why in his poems the thoughts are bright, impressive, attractive.

Poem by Saadi Sherazi

Он на ман бошам, ки рўзи бени пушти ман,

Он манам кандар миёни хоку бени саре.

Кўн ки чанг орад ба хуни хеш бози мекунад,

Рўзу майдон вон ки бигрезад ба хуни лашкар.

The translation of the Saifiy Sarai reads as follows:

Эй баҳодирлар, билинг, келдим кукун майдонга мен,

Бош ўйнаб, жон таркин урмага майдонамен.

Сўнгу ўйнаб, от чопур, кўп турлу ардам кўркузуб,

Айтти ул: "Занжирин узган форсий девонамен".

(O heroes, know that I have come to the dust field,
I'm playing head-to-head and I'm on the field.

At the end, playing, riding a horse, showing a variety of armadillos,
He said, "I am a Persian devon with a broken chain.")

Ogahy's translation is as follows:

*Мен анингдек кимса эмасманки ёвдин қочармен,
Мардман андоқки кўргунгдур танимни қон аро.
Ким урушга чиқувчи кечмак керакдур жонидин,
Қонига қолгай черикнинг гар қочар майдон аро.*

(I'm not the kind of person to run away from,

The brave man saw my body in the blood.

Who needs to go to war, dear?

Between the blood-soaked cherik's snow-covered field.)

Ogahy's translation has its own level and character of moving away from the original. His verses turned out to be a clear, adequate translation, and the general spirit, weight, and rhyme of the poem were preserved.

Ogahy is one of the poets who said "the most and the best" after Navoi, using the scale of the meaning of the word, that is, in terms of finding the edges of meaning. He does not deliberately use literary art, the word that falls into his pen is sealed as literary art.

Сўз лабидан ул адо бирла чиқарким рашкидин,

Тушгусидир лаъли сероб-у дури макнунга от [3]

(I was jealous when I came out of the mouth,

Tushgusidir la'li serob-u duri maknunga at)

As a translator, Ogahy translated nine works of literary art, six historical, four moral, ethical and philosophical works into Turkish. Among them are Nizami's Haft Paykar, Dehlavi's Hasht Behisht, Kaykavus's Qobusnoma, Muhammad Varis's Zubdat ul-Hikoyat, Shahri Dalail Hayrat, Hussein Waz Kashifi's Akhlaqi Muhsini, Abdurahman Jami's Bahoriston, and Zulaho »,« Salomon and Absol », Saadi's« Gulistan », Hilali's« Shah and Gado », Mirkhand's« Ravzatus-safo »(started by Munis), Muhammad Mahdi Astrobodi's« Tarihi jahankushoyi Nodiriy », Zayniddin Wasifi's« Badoe'ul-vaqoe », Works such as Sheikh Ali Gijduvani's "Miftah ut-Talibin", Muhammad Muqim Hiroti's "Tabaqati Akbarshahi", Muhammad Yusuf Munshi's "Tazkirayi Muqimkhaniy", Rizakulikhan Hidoyat's "Ravzat us-safayi Nosiri" are written by Ogahy was found. These aspects of Ogahy's work are widely analyzed in the monograph of the scientist N.Kamilov "This is an ancient art".

Much has been written about Ogahy's skill in translation, and much research is still being done. In particular, the research of Doctor of Philology, Professor Najmiddin Kamilov is commendable. He compared the Ogahy translations with the originals, other translations, and praised the poet's translation skills and work. It is no exaggeration to say that N. Kamilov studied Ogahy's translation activity from thread to needle. Negaki, prof. N.Kamilov dedicated not only his PhD, but also his doctoral dissertation to the works of Hazrat Ogahy.

Commenting on the translation of Saadi Sherozi's Gulistan, he writes: "It is described that a wise man meets a brave young man who is extremely angry and holds a stone in his hand. When the wise man asks those around him what happened to them, they answer that someone has rebuked him. Then he said, "In furoman hazor man sang barmedoradu toqati suxane nameorad." Ogahy translated this sentence as: "This poor man has the strength to lift a thousand batman stones, he cannot bear to lift a

word." The literal meaning of the word "Furaman" is low. (Muradhoja translated "low and badasl"). But Ogahy called him "poor." Is that right? If we take into account the general content of the story and the tone of the word wise - this is true. The reason is that the word is used in a stern sense to refer to a hero who is physically strong and spiritually weak, and the master laughs at his ugliness. Therefore, it is appropriate for Ogahy to translate it with the word "poor" in Uzbek, which means a tone of thirst and irony. "[4]

This is the mastery of Ogahy in one work, in one sentence. The scientific study of Ogahy's translations not only makes us aware of the mysteries of translation studies, but also helps us to further refine our artistic and scientific potential. Hazrat is a scholar who translated classical works into Turkish and made a worthy contribution to the enrichment of the treasury of Uzbek literature.

It is known that "Poems in Gulistan works have different rhyming order. The poems in this work are of such genres as continental, masnavi, nazm, rubai, byte, and the order of their rhyming plays an important role in determining the nature of the genre.

In Gulistan, the bytes are sometimes quoted without rhyme. Some of these verses were translated by Ogahy himself without rhyme, and some by rhyme. Sometimes, on the contrary, he translated the bytes in the rhyme even without the rhyme. But he did not translate any of the poems, such as qita, masnavi, nazm, rubai, without rhyme or partial rhyme.

Saadi writes:

Баъни одам аъзои якдигарданд,

Ки дар офариниш зи як гавҳаранд.

Чу узве бе дард оварад рӯзгор,

Дигар узвҳоро намонад қарор

Ту кӯз меҳнати дигорон беғами

Нашояд ки номат ниҳам одами! (ГАН.59)

Ogahy translation:

Бир-бирига улус эрур аъзо,

Зоти бирдурур бориға, эй доно,

Етса ҳар ўзига озор.

Қолмагай ўзга ўзгаларга қарор.

Ўзгалар дардидин есанг беғам,

Лойиқ эрмас сани демак одам. (ГОТ.22)

(Members of each other,

O wise one,

It hurts everyone.

It is up to the others to decide.

I don't care if others are in pain,

A man who is not worthy)

These verses were originally written in the Mutaqarib Bahri, and although Ogahy translated them in the Ramal Bahri, they did not change the order of the rhyme (masnavi). The verses meet the requirements of classical poetry, based on the complete melody of the key words in it (the melody of both vowels and consonants). Especially the last verse of the poem turned out very nicely in the translation. Alisher Navoi:

Одами эрсанг демагил одамий,

Ки они йўқ эл гамидин гами!

(If you are a human being, you are not human,

Who cares if you don't have a mother!)

The byte is reminded:

Ogahy was as free to the poems of Gulistan as he was to the rhyme.

In fact, just as in the practice of translation we encounter cases of simple translation of verses using literary art, on the contrary, the experience of translating with the help of certain art, reinforcing simple verses, is also a phenomenon.

Each translation of a literary genre has its own peculiarities in terms of content, form, weight, rhythm, melody, rhyme, literary arts, and so on, which places additional difficulties on the translator. He is required to be sufficiently aware of the laws of literary art, the peculiarities of literary genres, in addition to knowledge of two languages, two literatures. This is because it is practically impossible to translate a work of one genre into another, even if such phenomena occur in the practice of translation. When this is done, one fictional reality is replaced by a completely different fictional reality. On top of that, some literary genres are extremely whimsical. For example, in addition to the construction of the hen on the basis of tajnis, a single frame is written in the weight of the target (foilotun foilotun foilun - - V - - \ - V - - \ - V -). Consequently, it is necessary not only to find the homonymous words in the translation of the hen, but also to find a weight corresponding to eleven syllables.

In addition, poetic genres have their own rhyming order: masnavi - aabbvv, ghazal - aa, ba, and, rubai - aaba or aaaa, dubayti - aaba or abvb, and so on. In terms of the peculiarity of the genre, their rhyming order must also be preserved in translation.

It turns out that in the translation of poetic works it is necessary to take into account their specific features, otherwise the poem loses its genre features, which leads to formal inconsistencies.

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