

Harmony of the content of Uzbek-Tajik translations of Jamal Kamal's Poems

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ABSTRACT

The article is devoted to the harmony and analysis of the content of the Uzbek-Tajik translations of Jamal Kamal's poems. Based on the fact that the poet's poetry consists of classical (ghazal, qasida, mustazad, muhammas, rubai, fard) and modern (sakkizlik, tarona, doston, ballada) genres, the balance of their weight in Uzbek and Tajik languages such as the acquisition of a certain consistency by the elements of the radif, and the novelty of writing traditional epics and rubais, as well as artistic synthesis.

Key words: *Jamal Kamal, poetry, Uzbek-Tajik language, translation, harmony, proportionality.*

I. Introduction

Nowadays, in the field of literature a lot of researches have been conducted on such issues as the socio-political, literary environment, the formation of literary and aesthetic views, as factors that determine the creative style, and poetic skill of the creator. As we know modern world literature requires the discovery of new aspects of the science of poetics on the basis of the study of the artistic skills of a particular artist. At the same time, in modern literature, special attention is paid to the scientific and theoretical study of individual style and poetic skill, tradition and innovation in the diversity of poetic genres and forms.

The greatness of the artist is assessed not by age, but by his hard work in the world of literature, and this value is given to him by the people, by the fans. Poet of Uzbekistan Jamol Kamol has been highly praised by students for his talent, determination, devotion to poetry and pure personality.

It is no secret to linguists that any lexeme in linguistics expresses a certain meaning. Any sound or combination of sounds that does not have a specific meaning can never be a word. Every word has its own meaning and sound as soon as it appears. That is, every word, first of all, has a unity of sound and meaning. This is the phonetic and semantic features of the word.

The most important sign of a word is that it has a certain meaning. But the meanings of the words are not the same. They are divided into different types even with the most common features. For example, some words refer to something in an objective being — an event, a sign, an action, and so on. But, no matter what type of meaning they express, they are all words. Although most of the common words are original Turkish words, words from other languages also have a significant place among them. For example, during the Arab governance in Central Asia (VIII-IX), socio-political, literary and cultural relations left a mark on the lexicon of the Uzbek language. While some of the Arabic words in

our modern language are used in a limited lexicon as a scientific term, the other part belongs to an unlimited lexical layer and such words are used by all people.

Words from Tajik to Uzbek have also been used as a result of centuries-old close ties between the two peoples, long-term socio-political, literary, cultural and linguistic relations, and are widely used in the unlimited lexical layer of the Uzbek language. For example, Tajik words such as river, tree, iron, bread, flower, friend, lamp, brick can be included here. As a result, during historical development, even some Persian-Tajik words (iron, bread, city, tree, flower, below) squeezed out ancient Turkic words (utyuk, ekmak, kala, ogach, chechak, tubanda) from the general or neutral lexical group, and some of them are modern. In the Uzbek language it is included only in the list of nationally limited lexicons.

II. Literature review

The fact that words acquire meaning according to the demands of the situation reflects the skill of the speaker. Issues such as the lexemes' own and portable semantics, their importance in speech, and the variation of semantic semantics in poetics have been studied extensively in world and European linguistics since the nineteenth century. Significant researches on this problem have been made by such scientists as G.Paul, U.Weinreich, V.Yu.Rozentsweig, V.A.Avrarin, E.M.Vereshagin, and from Uzbek linguists Alisher Navoi, Abdurauf Fitrat, E.D. Polivanov, A.K. Borovkov, F.Abdullaev, U.Tursunov, V.V.Reshetov, M.Mirzaev, K.Yusupov, K.Rahmonberdiev, N.Gulamova. In a number of works by scholars such as H. Gulyamov important ideas have been expressed about the interaction of languages, in particular, the interaction of Uzbek and Tajik languages. Uzbek linguists E.Begmatov, I.Kuchkartoev, A.Hojiev, H.Nematov, A.Rustamov, A.Mamatov, G.Abdurahmonov, S.Goipov, T.Mullaev, M.Mirtojiev, G.Muhammadjanova, R.Rasulov, N.Mahmudovs, Tajik linguists K.Tahirova, M.Muhammadiev, N.Masumiy, B.Niyozmuhammedov, R.Gafforov, Sh.Rustamov, N.Sharopov, B.Kamoliddinov, A.Hasanov, T.Shokirov, A.Vakhidov, T. Choriev's monographs contain brief information about the peculiarities of Tajik words in the Uzbek literary language and Uzbek words in the Tajik literary language.

III. Research Methodology And Discussion

Uzbek and Tajik people have a common art, culture and history. It is no secret in the world of science that these two nations are intertwined with their social origins, historical development, national customs and traditions. Many of our artists also feel this breath of commonality. Our lexicographers, who have perfected the linguistic features of Persian-Tajik, Arabic and Uzbek languages, make up the majority in classical literature. When we study the linguistic features of the poetry of our contemporary, the famous teacher, writer, poet, translator Jamal Kamal, we can see that he used Uzbek-Tajik words with such skill. He used lexemes in his poems, which were colorful and had different meanings, so that the richest and most complete lexemes of Uzbek, Arabic and Persian lexemes can be easily understood by the reader.

Men hayot osmonida har lahza parvoz ayladim,

Men umid ummonida ko'nglumni g'avvos ayladim .

Men hayot daryosidan jonimga sipqordim surur,

Men muhabbat mulkidin topdim o'zimga bahri nur.

Men sevinchlar ichra yondim qatrada yulduz ko'rib,

Sehr aro qoldim navolar mavjida dengiz ko'rib...

(I flew every moment in the sky of life,
I dived into the ocean of hope.
I have flown my soul from the river of life my delight,
I found the property of love, the light of the sea.
I was overjoyed to see a star in the sky,
I was enchanted to see the sea in the waves ...)

Explanation of Uzbek-Persian lexemes in poetry in dictionaries:

Parvoz (flight) (persian) the lexeme is explained in the Tajik dictionary as follows:

1. Air transport by air: air flight, space flight, narrow flight from the flight deck, flight from the snow. Narrow air in the snow from the flight deck.

Synonymous with flying

2. Equipment trip, flight

1. Ascension, flight
2. Mobile, Spread, devastated.

Heaven (Persian) -blue, sky, celestial

1. A blue space visible in the form of a dome on the ground; sky, blue;
2. The space around the Earth (space of astronomical objects);
3. High;
4. Portable, inaccessible high.

In the line "**Men hayot osmonida har lahza parvoz ayladim**" (I flew every moment in the sky of life) the lexeme "osmon" **sky** was borrowed from Persian-Tajik language, and the Uzbek version is "ko'k" blue. Linguistically mastered lexemes in some places become dominant, and it is observed that their layered variant is used in an artistic style, that is, in a specific case. We see that the Persian heavenly lexeme was also used in the compound of the heaven of life in Egypt. This situation gives us reason to say that the writer used lexemes in a simple, popular variant in expressing his thoughts.

The lexeme "**lahza**" (**moment**) in the dictionaries – expresses the meanings of time, moment, second in the blink of an eye, and gives meaning in the verse every minute, always. In the combination of flying, the meaning of flying is leading.

Men hayot darvosidan jonimga sipqordim surur, (I have flown my soul from the river of life my delight)

Soul-heart, heart of the body.

Soul (persian)-life, strengths.

1. According to religious-primitive notions, it is a separate invisible divine power, strength, spirit that exists in the human and animal body, leaving the body during sleep or at death;
2. Sensitive, sensory body;
3. Life; life and death;
4. Man, mankind;
5. Used with a number of adjectives, it means "head", "body";
6. Strength, fatigue'

7. About a loving, beloved, lovable person or thing;
8. In addressing the closest, dearest people, the speaker expresses his close attitude to them, and expresses respect or flattery towards strangers;
9. With words like “sister”, “brother”, sometimes in the form of “soul” alone, it signifies the speaker’s close relationship with the listener, the meanings of caress or flattery;
10. The source of life, the thing that gives life;
11. A person who plays a key, important, inspiring, organizing role in a work, field, framework;
12. Preceded by a word denoting the person being addressed, the request in the appeal reinforces the meaning of the plea, sometimes meaning caress;
13. A person joins the name of a person and gives them the meaning of humiliation and respect;
14. In the cutting function. If he leaves, he will reach the headquarters;
15. The lexeme of the soul in the Egyptian is given 14 meanings in the explanatory dictionary, Sensing, feeling body, body or life; life-death, the meanings of life lead.

Jamal Kamal uses the best variants of Uzbek-Persian lexemes in harmony. “Sipqormoq” (Uzbek) (to be flown) - in the dictionary, sneeze, sneeze. Drink in one gulp, sip to the bottom.

“**Surur**” (Uzbek) (delight) - joy, gladness, rejoicing. A poet expressed feeling of joy, narcissism, and delight and said: “In other words, when I express the meaning of my blood in the song of joy, I simply drank, the suffix form of the satiated lexeme, which is at the last and highest level of the graduonymic line”.

We choose the most colorful forms of Uzbek-Tajik lexemes in the expression of each idea in the poems of the poet Jamal Kamal, and, to put it mildly, the beauty of the two languages.

Men muhabbat mulkidin topdim o’zimga bahri nur

(I was overjoyed to see a star in the sky).

I.Bahr (ocean)

- A great river, a sea
- Sea, ocean
- Transitional meaning: The world, the world, wealth. Sea of Art.
- Transitional meaning: Flood, flood. Sea of Wrath.
- Transitional meaning: The house of love. This is a journey to the sea of pure flowers.

II Bahr. Aruz is one of the 19 poetic weight groups in the poetic system.

III Bahr. (Persian-benefit). For example: People get benefit from the conversation at a party.

In Egypt, the Persian suffix “bahri nur” is formed from a combination of Arabic assimilation words. That is, in the world of love, it is used to express the meaning that I have found a sea of light of love flowing into the light of passion for myself.

IV. Conclusion

It is noteworthy that Jamal Kamal's skill in the use of words in Uzbek and Tajik literary speech, his contribution to the promotion of a common linguocultural situation, his significant contribution to the gradual development of both languages on the basis of linguopoetic interpretation and description has an important value in Uzbek and Tajik literature.

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