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Translation problems

Annotation: The stronger the skill of the translation profession, the more beautiful and clear the translated work will be delivered to the reader, and in today's article we will provide information about the achievements and shortcomings in the translation of Alisher Navoi’s works.

Keywords: Alisher Navoi, ghazal, translator, Karakalpak.

Today, serious and complex changes are taking place in all spheres of society. The field of translation is no exception. The organization and analysis of the spiritual values of every nation, wherever humanity is, the sense of artistic mastery is inextricably linked with this basic art of translation. Literary scholar Naim Karimov compares the literary translation as follows: "Wherever a person lives, in any part of the globe, he needs to discover new scenes of life, to get acquainted with life on the other side of rivers, seas and even the oceans, to enjoy the sources of life there.".

The "bridge" that was built between literature in response to this human need is now called an artistic translation. Translation of Uzbek national classics occupies an important place in translation studies.

It is known that since the VII century, the Arabic language had a strong reputation in Central Asia, including modern Uzbekistan. In this language, many of our representatives have created and written. From this period onwards, works written in Arabic were translated into Persian and Turkish.
The work, translated into Turkish in 1340 at a time when Arabic was the dominant language, is the epic of Nizami Ganjavi, Khusrav and Shirin. In particular, he honored the founder of the Uzbek school of translation, Sayfi Sarayi, who translated Gulistan's work Gulistan into Turkish. Since that time, the art of translation of Turkic languages has been developing and making a small contribution to the development of Uzbek culture. If we organize the art of translation periodically, it creates the main source of Uzbek literature. It should be noted that Khusrav and Shirin (Nizami Ganjavi), Gulistan (Sadi), Shohnoma (Firdavs), Kalila and Dimna. In particular, a number of works of Russian literature have been skillfully translated by Uzbek writers. In particular, the translations of the works of AS Pushkin, L. Tolstoy, IA Krylov are still loved and read as a means of education as the main source of educational literature. Especially in children's literature, these examples of translation occupy an invaluable place.

In this regard, it is necessary to emphasize the following views of Naim Karimov on translation. In other words, Oybek learned a lot in the process of translating Pushkin's works and said that he was the basis for the creation of new works in Uzbek literature. If we analyze the work of Uzbek writers on translation, it creates a strong scientific process. Naturally, this article deals with the translation (based) of Turkic languages, and in recent years in Uzbek literature this process has been waiting for the scientific, philosophical foundations of thinking, analysis. It should be noted that if we look at the history of translation of Uzbek literature into foreign languages and its organization abroad during the period of independence, we have a rich experience in this area.

Currently, our young people are translating samples of Uzbek literature into English, German, French, Chinese, Japanese and Korean. For example, Oybek's translations of Navoi and G. Gulom's Shum children's work were highly praised by
the American scientist Eliza Britten. Both translated literatures have been recognized as one of the unique masterpieces of Uzbek literature.

In particular, K. Kurambayev's book "Kongil bergi sozimga" analyzes the works of A. Navoi in the Turkmen language and Turkmen literature. At the same time, in this book, B. Kerbobaev, Y. Nosir, B. Seytokov, H. Ismoilov, P. Seyidov, Sh. Ekinov named the authors who translated A. Navoi's works into Turkmen. In recent years, more attention has been paid to the comparative organization of A. Navoi's work with the literature of the Turkic peoples. In particular, in recent years there has been a process of organizing the impact of Navoi's work on the Azerbaijani, Tajik, Kazakh and Karakalpak literature.

For example, in the research and articles of such scholars as K.Maksetov, K.Mambetov, S.Akhmetov, A.Murtazayev, B.Kalimbetov, A.Pakhratdinov, K.Mambetnazarov, who have done a lot of work in Karakalpak literature, we meet the general views on the impact on Karakalpak literature. possible. Namely, looking at the influence of A.Navoi's traditions on Karakalpak literature and scientifically generalizing on the basis of the sources of translation of A.Navoi's works into Karakalpak language requires us to analyze the peculiarities and differences of literary influences and connections.

Literary scholar K. Kurambaev, in his book Translation and the Responsibility of a Translator, put it this way: There is another problem with the responsibility of a translator. It is a matter of choosing an interpreter. This issue cannot be considered as a secondary matter. Since the root of the shortcomings in the translation literature is related to the activities of the translator, it is time to increase the demand in this area. Indeed, being an interpreter requires a great deal of responsibility. In particular, there is a large translation flow in Karakalpak literature.
But here the critique of translation, the comparative analysis of translators with each other, is not enough. Recognizing the above, we would like to cite the example of a well-known literary scholar Sh. Ayapov in the translation of A. Navoi’s works into Karakalpak. In particular, A. Navoi’s work has been translated into many Turkic languages. Sh. Ayapov translated Navoi ghazals into Karakalpak language.

Original:

Waiting for the moment to come out,
It came to my mind, but it didn't hurt.

When the moon is as clear as snow, there are seven precautions
It's not as dark as it used to be.

Translation:

Қарарман жолыңа шығып, жаным аўзыма тақалды,
Шеп бураның минез-кулқы, жамандур пейли Келмеди.
Айжарығынан қорқтыма, гап-сөзлерден ол қорқтыма?
Өтпес пышақ пенен қыйнап ол мени сойды Келмеди56.

The poetic content of the original is translated into black words. It is difficult for an interpreter to feel Navoi’s emotions flowing. True, translating Alisher Navoi’s works into another language is a complex creative work. However, using some of his ghazals, he was able to turn the content into a better form:

It doesn't make me want the little conversation I want,
I don't care what anyone says to me.

In translation

Бәзимни кубәйләдим, олраңа қорғен емес,
Сәүбетимди истер жаннан кеүйл мана сезген емес.
The verses in Navoi's verse have opposite meanings. In the first line, the poet says that the people I like do not talk to me, and in the second verse, Navoi says that he does not want to talk to people who want to talk to me. The translator was able to convey the feelings in the heart of the lyrical protagonist, who was able to convey the idea in the byte as the original.

It is difficult to translate the works of the great poet A. Navoi, in particular, his ghazals into another language, say, a Turkic language, as it is, and it requires a lot of work, knowledge and intelligence. To do this, he must be aware of the secrets of Navoi's sharia, even if the translator does not have an incomparable level of sharp imagery.

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