

THE COMPATIBILITY OF OGAHI'S LITERARY TRANSLATION AND THE ORIGINALITY OF JAMI'S ARTISTIC CREATION

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ABSTRACT:

This article describes the translations of Muhammad Riza Ogahi, a brilliant representative of Uzbek classical literature and statesman, as well as the description of the manuscripts of the epic "Yusuf and Zulayho" by Abdurahman Jami, and their peculiarities. It is also worth noting that in the process of working with the literature, the originals were used.

KEYWORDS: translated works, "Yusuf and Zulayho", manuscript, calligraphy, Turkish, Persian.

INTRODUCTION:

The theme of the epics "Yusuf and Zulaykho" is love. But they are the work of two poets whose worldviews and styles, their place in the history of literature, and their weight in the field of art differ.

Yusuf and Zulayho is the fifth epic in Abdurahman Jami's Haft Avrang, based on Nizami's Khusrav and Shirin and Fahriddin Gurgani's Vis and Romin. But it differs from these epics both in its plot, in its ideological content, and in the way it depicts events. Originally based on the legends of the Qur'an, this plot has become a wonderful romantic adventure in Jami's pen, which sings of real human love. There is no depiction of an unstable nobleman in love, no depiction of the experiences of cyborgs, nor a depiction of sentimental love as there was in Layli and Majnun.

The conflict in Yusuf and Zulaykha is not based on social inequality, but on the conflict between Zulaykha, the lover, and Yusuf, the

abductor, between love and warmth. The protagonist of the work is Zulaykho. The poet's main focus is on describing Zulaykha's joys and sorrows: Zulayho suffered from love from the day she was born until the end of her life. He is in love with all his being, struggling, courageous, enterprising, fearless, courageous, hopeful, and optimistic. Zulayho does her best to achieve his love, devoting all her state and beauty, life and prestige. His love is boundless, passionate, his heart is burning, and his body is burning with love. On the other hand, the opposite of Yusuf Zulaykha. He is insensitive, timid, ascetic and ambitious.

The whole chapter of the epic is dedicated to the image of fiery love in Zulaykha. The poet called sings of the love and devotion of his beloved hero in warm bytes, in exciting episodes, glorifies them and praises his epic as a "book of love and devotion".

The style of the epic, the narrative, is authentic and graceful, typical of Jami's poetry. Yusuf and Zulayho's "love and devotion" is expressed in the elegant and captivating language of poetry, which is the source of its delightful power, flavor and inspiration. The descriptive language of a work of poetry is reflected in the use of poetic art.

When it comes to the style of classical poetry and its translation, traditional fine arts cannot be ignored. Because the style of a work is determined by the extent to which these arts are used in it. Poetic arts also include figurative expressions (tajnis, metaphor, allegory, tarseh, lafu edition, description, talmeh, tafsir, transmission parable, etc.), intonation of the work, inner temperature, state and actions of

the heroes, spiritual also includes means of describing their experiences (satire, rhetoric, ruju, lyrical retreat, call, repetition, question-answer, return, etc.). These tools play an important role in shaping the lyrical character and revealing its features. Before looking for an answer to how these arts were used in Yusuf and Zulayho and to what extent they are reflected in the Agahi translation, we need to determine Jami's unique style. Each byte of poetry composed by Abdurahman Jami, who synthesized the unique achievements of Persian-Tajik literature in his work, was considered a priceless gem of classical poetry, a miracle that appeared in the field of literature. The reason for this was that Jami's works were a perfect example of the balance of content and form, a view that was brought to the forefront of poetic art. Jami achieves such a high level not by further perfecting the traditional arts that have been developed and perfected over the centuries, but by simplifying and refining them. The poet, who measured the basis of the poem with the "scales of thought", emphasizes the role of the arts, along with the weight and rhyme that make it effective. He describes art as a magical miracle, a creative force. But he says they should be used in a way that brings them closer to life, in a way that is enjoyable and "understandable to the household." According to the poet, art should be used in such a way that it is as natural and beautiful as the situation on the cheek of a lover. If the situation is one and in harmony - it adds beauty, if it is false or multiplied - it makes the face ugly, the delicate face, and the ugly face. Jami advises to follow this rule, not to overdo it. According to him, poetry is a source of the soul, and the water (arts) of this spring should be clear, not cloudy, and the pearls (meaning) under it should be clearly visible. The poet, on the other hand, must sing sincerely, warmly and passionately with a fiery heart, and write

truth and truthfulness. Both Jami's lyrics and his epic works are powerful works of art written in the style of his favorite folk art, sahl mumtane (light and perfect), which can be easily seen in the example of "Yusuf and Zulayho". Because Masanavi's poetic unit is a byte, all of his episodes and the art used in the preface are expressed in bytes. Since the epic has been translated byte by byte, just as everything in it has been preserved, so has the original art moved to the translation. This allowed the translator to preserve the international features and individuality of the characters.

Take, for example, the translation of the arts in Yusuf and Zulaykho, which serves to reveal the character of Zulaykho.

The art of rhetoric. Zulaykho has been restless since she first saw Yusuf in a dream. The girl, who is in love with Joseph, stays up all night and stays up all day. His love grows to the point where he loses consciousness, sometimes resurrects, sometimes dies (in Persian, not translated)

Fitod az zahmi on bar sinaashchok,
Chu saydi zaxmnok aftod bar xok.
Ba behushi zamane gasht damsoz,
Digar omad ba holi heshtan boz.
Ba afsuni dili devonayi xesh,
Zi sar og'oz kard afsonayi xesh.

Gahe dar girya , gah dar xanda meshud,
Gahe memurdu, gohe zinda meshud.
Hame shud har dam az hole ba hole,

Badin son bud holash to be sole In this case, the pain and suffering of the lover is embodied in the eyes of the reader through the art of exaggeration. In the translation of the above verses by Ogahi, Zulaykha's mental state, burning, dying, falling down like a half-slaughtered deer, stumbling, and regaining consciousness begins to express her love in Uzbek bytes with a warm description in Persian bytes. Transferred It was as if the

translator had quietly put Jami's verses in a new form and put on a new dress. (In Persian and Turkic, not translated)

Gahe memurdu gohe zinda meshud, -
Berur erdi gahe jon, goh topib jon.

Two lines of poetry in two languages. One is entirely Persian and one is entirely Uzbek. A person who does not know both languages will certainly not understand one of them. But how close they are to each other! Not only the meaning of the verse, the content of the words, the weight, the rhyme, but also its tone and intonation sound like a barrel in a new language. This verse alone can give an idea of Zulaykha's condition. Agahi steps on the bytes side by side with the Jami bytes, their movement, endurance, and health are at the same level. The Uzbek bytes are perfect for the Jami-style beach mumtane "soda". But the translator has worked hard to achieve this feat, using great talent and inspiration. How many such bytes are in Ogahi's translations? Each of its bytes are decent equivalents corresponding to the total bytes.

The art of Nida(shouting). Jami completes Zulaykho's character perfectly and studies it carefully. The moans of the hijra at home and the cheerful mood in the visor are reflected in this way. Whether she is happy or sad, her speech is always exciting. If he cannot find a place to rest in joy during the pilgrimage, he will mourn in sorrow during the pilgrimage: (in Persian, not translated)

Maro ay koshki modar namezod,
V-agar mezod, kas shiram namedod.
Nadonam bar chi tole' zodaam man?
Badin tole' kujo aftodaam man?
Agar bar hazad az daryo sahroye,
Ki rezad bar labi har tashna obe.
Chu rah suyi mani labtashna orad,
Ba choy ob chuz otash naborad.
Nadonam ey falak, bo man chi dori?
Chu xesham g'arqi xun doman chi dori?

Garam nadhi ba suyi do'st parvoz,
Chi vay bare chunin duram nayandoz
Gar az man marg xohi - murdam inak,
Zi bedodi tu jon bispurdam inak!
Agar man shod, agar g'amgin turo chi?
V-agar man talx, agar shirin turo chi?
Kiyam man, v-az vujudi man chi xezod?
v-az in budu nabudi man chi xezad?

This is the cry of Zulaykha, who could not be with Yusuf and was on the verge of separation. He turns to the notary and condemns him. He recites one by one his heartbreaking sorrows. It is characterized by the art of nida. We can see that the cry of the longing lover has not lost its expression and content in Ogahi's translation due to the tension and highness of the whole intonation. The combination of Nida and repetition. There are a lot of scenes in the epic, which tell about Zulaykha's exciting experiences, painful and sad speeches. When he came to Egypt, his dreams were dashed when he could not find Joseph at first. She is very happy that she was able to buy Yusuf. But he was wrong. Joseph does not respond to her love with love, he avoids it. As a result, Zulayho's pain intensifies, and her love and passion intensify. Poor girl Joseph agrees. He just asks her to give him a little compliment. But when Zulaikha's actions do not hurt Joseph's heart, Zulaykha takes a different approach. The wrestler (Zulayho) tries his best to achieve his goal. Her excitement is aroused by the passionate wave of her heart. The intonation of the speech rises to the highest level, ending the tension.

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