

TRANSLATIONS OF ALISHER NAVOI'S WORKS INTO KARAKALPAK LANGUAGE

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ABSTRACT:

Today, serious and complex changes are taking place in all spheres of society. In particular, a number of scientific works on translation and artistic, scientific changes are being made on artistic creation. Organizing and analyzing 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, get acquainted with life on the shores of rivers, seas and even the oceans, to enjoy the sources of life there."

The "bridge" between human beings and literature, built on the basis of this need, is now called "artistic translation". Translation of Uzbek national classics occupies an important place in translation studies.

Introduction:

It is known that since the VII century, the Arabic language has 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. Nizami Ganjavi's epic "Khusrav and Shirin" was translated into Turkish in 1340 at a time when the Arabic language was dominant. In particular, he honored the founder of the Uzbek translation school, Sayfi Sarayi, who translated the Persian-language Sadi's "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 will create the main source of Uzbek literature.

It should be noted that "Khusrav and Shirin" (Nizami Ganjavi), "Gulistan" (Sadiy), "Shohnoma" (Firdavsi), "Kalila and Dimna". In particular, a number of works of Russian literature and poets have been skillfully translated by Uzbek writers. In particular, the translations of the works of AS Pushkin, L. Tolstoy, I A Krylov are still loved and used 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 studied many things in the process of translating Pushkin's works and expressed the idea 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 is 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, the

translations of Oybek's "Navoi" and G. Gulom's "Shum bola" 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 he named B.Kerboboyev, Y.Nosir, B.Seytokov, H.Ismailov, P.Seyidov, Sh.Ekinov, who translated the works of A.Navoi into Turkmen. In recent years, more attention has been paid to the issues of comparing the work of A. Navoi 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 Azerbaijani, Tajik, Kazakh and Karakalpak literature. For example, in the research and articles of scholars such 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 the translator" put forward the following ideas: "There is another problem with the responsibility of the 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 the root of the shortcomings in the work of the translator, it is time to increase the demand in this area. Indeed, the interpreter bolih requires a great deal of responsibility. In particular, there

is a large flow of translation 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 the well-known literary scholar Sh. Ayapov in the translation of A. Navoi's works into the Karakalpak language. In particular, A. Navoi's work has been translated into many Turkic languages. Sh.Ayapov translated Navoi ghazals into Karakalpak language.

Original:

From time to time I came out, I waited on the
way,

It came to my mouth, but it didn't come.
Seven precautions when the moon is as clear as
Oraz

It wasn't as dark as I had hoped.

Translation:

Қарарманжолыңашығып,
жанымаўзыматақалды,
Шепбуруныңминез-құлқы, жамандурпейли

Келмеді.

Айжарығынанқорқтыма, гап-
сөзлерденолқорқтыма?
Өтпес пышақ пенен қыйнап ол мени сойды

Келмеді.

The poetic content of the original has been turned into a black question in translation. It is difficult for an interpreter to feel Navoi's emotions. It is true that 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

I sniffed some of them, not blind to them,
I don't know if it's true or not.

The verses in Navoi's byte 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 in its original form, 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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