



## TRANSLATION OF POEMS PUBLISHED IN THE JOURNAL OF WORLD LITERATURE 2021

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### ABSTRACT

In the following article, we have expressed some views on the relevance of the poetic translations presented in the 2021 issue of the journal "World Literature" to the art and style of the Uzbek language, the achievements and shortcomings, formal features and the content of the ideas put forward in them.

“When I talk about you, I’m explaining myself,” says French writer Victor Hugo. The writer pays attention to the fact that in any work, whether in poetry or prose, the artist's attitude to reality is reflected. In this sense, the translator, when embarking on the translation of a particular work, must first begin the work of translation, correctly understanding the mission of the author - the idea put forward in the work. In addition, performing such a very responsible task requires the translator not only a perfect knowledge of the foreign language but also high potential, knowledge, experience, vocabulary, and creative skills.

### KEYWORDS

Poetry, writer, landscape, poetry, western culture, writer's life.

### INTRODUCTION

Issue 1 of 2021 "Poetry Regions" begins with a series of poems by the Russian-speaking poet Nikolai Ilyin. Well-known poet Farida Afroz and poet Davron Rajab

translated these poems into Uzbek. Because of the unique stylistic and individual skills of our translators, the poet's finger-weight poems have been translated



by Farida Afroz, and Davron Rajab has translated the free poems and trios.

Reflecting natural landscapes, the poet adds a social meaning to the poem, based on the unique freshness of each season. In the poem, for example, the image of "summer hidden behind stagnant leaves" in cancer:

Қуёш тинмай пуркайди олов,

Ҳеч ким билмас сабабини ҳам.

Эсда қолар бирор исён йўқ,

Осмон эса сокин, хотиржам...

Takes on a mysterious-enigmatic appearance. They load a small detail that seems simple with great social meaning.

In almost every poem, the poet draws attention to the balance between the universe and man, pointing out that every moment of a passing life is in fact a deposit. Whether a person has set himself noble goals means that the main issue is to achieve them. Otherwise:

Тақдир берди бизга имкон, шижоат,

Ёзиқни бажардик, бажаролмадик.

Қара қуёш нурларин турибди тараб,

Биз эса шамдек ҳам ёна олмадик.

дея надоматлар чекиши тайин.

It is possible to say that the creative credo of the poet and the translator - the mutual methodological closeness of both poets to the philosophical observation in poetry - helped to make these poems sound like the original in the Uzbek language.

Nikolai Ilyin's free poems translated by Davron Rajab also continue to refer to natural landscapes. The poet

does not hide his sorrows and regrets but writes them down. Confessions moved to lines:

Mercy gave me the autumn garden:

I turned around

I'm in the summer too...

Take the view:

In fact, these lines form the culmination of the poem. The text of the poem, on the other hand, is imbued with a deeper drama. In the garden, "silence is heard" by the poet's lover:

I listened, your lashes flying.

It is a fact that the examples of the folklore of every nation, such as proverbs, parables, fairy tales and epics, do not require proof that they are important in the development of young people into perfect human beings.

The second issue of the magazine features a translation of Karim Bahriev's famous American poet, composer, singer and artist Shel Silversta's works for children, which are in fact deeply philosophical and didactic.

The first poem, "Granddaughter and Grandfather," describes a common occurrence in Western culture, which is often overlooked as a person grows older. The poet becomes as careless as a child in old age, it becomes more and more difficult to control his behavior, and, sadly, he is eventually overlooked. Ironically.

In my opinion, the poet seems to have said in the next poem "Tell me" that the root cause of such negative consequences is that children grow up without love. The fact that every child's behavior should be under



parental control, that his positive achievements should be applauded in due time, and, if necessary, encouraged, is confirmed in the following lines:

Сўзланг ҳисли, шафиқ эканим,

Айтинг менда бор назокатни.

Сўзланг тўқис, баркамоллигим,

Айтинг, ахир, бор ҳақиқатни!

There is a saying among the people, "Whoever seeks evil, the world is evil." In the poet's poem "Mijgov xirgoyisi" the thoughts and worldview of a pessimistic, stingy, stingy man are drawn to irony. The author extensively used the monologue to make the poem more convincing and effective.

Бу дунёда бари ғалати,

Барча – аблаҳ, ҳамма – ярамас!

Тунлар ўта зерикарлидир,

Кундуз нурга кўзинг чидамас...

The saddest thing is that instead of learning from the good, such people continue to look at the world with envy, without even knowing that they have gone astray. Their conclusions about the universe and the human factor:

Ачинаман, улар – сармастлар –

Дунё ғалатилигин билмаслар...

While the poet's children's poems "Conversations of Existence" and "Strange Bird" justify arrogance and boastfulness, as mentioned above, the adult poems "My Rules", "What I Can't Say", "Think First, Then Say" and "Last Regret" life truths such as "your enemy." In the poem, "Savdoyi tush" the scholastic state of dry

memory, which students are accustomed to in the education system, is criticized in the example of a dream.

It is strongly condemned that teachers give unnatural tasks, such as "memorizing a hundred books in one day" and "planting magnolia in one night and another night", and that they will put "two" otherwise.

The March issue of the magazine "Poetry Regions" contains examples of translations of the stories of the great mystic of the Eastern world, thinker and writer Jalaliddin Rumi's epic "Spiritual Masnavi" by the poet Odil Ikram. We know that the Uzbek translation of the collection was first made by the People's Poet of Uzbekistan Jamol Kamol and then by the poet Askar Mahkam. The third translation, which was brought to the attention of journalists, was completed without repeating the above-skilled translators. We are once again convinced of this when we compare the original translations of all three translators, which begin with "Bishnav az nay chun hikoyat mekunad, Az judoyiho shikoyat mekunad." In Jamal Kemal's translation, this royal verse appears as "Listen to the story of Naydin, let's complain about the separation", while Askar Mahkam prefers to translate it as "Listen, let's tell the story of the separation, let's complain about the separation". In Odil Ikram's translation, this article is presented in the form of "Listen, let this story be a complaint, let it be a story of separation." It turns out that the word "story" in the first line of the byte translated by Jamal Kamal and Askar Mahkam is rhymed with the word complaint in the second line. In Odil Ikram's translation, on the contrary, the word "complaint" with "story". Odil Ikram explains it this way: "In the Konya version of Ma'navi Masnavi, the word 'story' in the first line is given as 'complaint', and the word 'complaint' in the second line is given as 'story'."



It turns out that the translators, based on their existing poetic talents, rich life experiences and stylistic peculiarities, have embarked on this responsibility, but at the same time extremely honorable work.

In this report, we refrain from commenting extensively on the "Spiritual Masnavi" collection, which is presented to all mankind as a "contribution from the story" and is full of pearls of mystical meaning. Furthermore, this work requires special knowledge and approach from the author. In this regard, it should be noted that in the March-April 2021 issue of the magazine under the heading "Climate of Poetry" the translation of selected articles from books 1-2-3 and 5 of this magazine are mainly religious and secular moral and instructive pearls. we are satisfied with it.

In the 7th issue of the magazine, a series of poems by the Latvian poet Oyar Vatsietis translated from Russian by the poet Salim Ashur was published under the title "Unspoken Prayer".

Usually, before the reader reads the poems, the author pays attention to what nationality he or she belongs to and what works have been published. However, this issue of the magazine does not provide any information other than the date of birth and death of Oyar Vatsietis, the author of poems published under the heading "Regions of Poetry".

It is no secret that at a time when the former Soviet regime was still in its infancy, the poets of the Baltic States broke through the shell of a false utopian literary doctrine called "socialist realism" and made great changes in form and content. There is no denying the contribution of the writers of this region, who have mastered the advanced literary currents and trends of Western literature. It should also be borne in mind that in their early embarkation, the Baltic states were geographically very close to the western countries.

In contrast to the number of syllables and rhyming, which is a strict rule of finger weight, free poetry allows the expression of ideas freely, using a variety of artistic means, such as the balance between emotional feelings and concepts, everyday speech, symbolic gestures, word games, alliteration, repetition.

While drawing the morning scene, the poet, taking into account the high level of thinking and improvisational skills of the student, writes about the situation reflected in his consciousness as follows:

Бонг...  
 ва уйғондим мен –  
 заранг дарахтининг учида,  
 титраб турган  
 ёлғиз япроққа  
 қаҳрабонинг синиғи билан  
 нақшланган онг:  
 тонг!

The original goal of the translator, whether in prose or poetry, is to reflect as much as possible on the original idea or feeling that the author wants to convey. To do this, he must be able to make a sufficient impression on the reader about how the author's unique style and artistic skills are realized in the play.

While the translator draws attention to the inherent artistic appeal of free poetry, we sometimes see that he misused everyday speech. For example, in the first poem, "In Search of a Honey Flower," the poet was surprised to find a flower he liked at the edge of the forest:



Ва кўринг – зўр мўъжизани!

ҳаёт қайтди!

Олам яна кўм-кўк – истасанг куйла! –

сочиб менга тирик сувларни...

Such lines. As is well known, the poet appeals to too many in the cry of "see". In the next line, he brings to life the desire to sing. The first refers to the general, the second to the object. Although the poem was addressed to the public, the translator used the plural suffix " is" twice inappropriately, undermining the melody and charm of the poem:

Асалгулни изларкансизлар,

резги гуллардан юз бурманглар:

энг яшнаган, виқор тўккан гулларда,

рости,

пинҳон бўлади

ширин оғу.

In another poem, the poet points out that the blind should not wander the streets in vain, and that they should try to value time as much as possible:

Looking for a guide,

Better a blind man,

The blind are never blind

Doesn't follow in vain...

He makes an introduction. It turns out that the translator used the word "better" instead of the word "correct" in the second line. As a result, a vague idea that is not logically connected between the lines has

emerged. Similar controversies in the use of words by the translator include "My Three Memories," "In Shivitzor," and "Winter!" and can also be seen in the example of the poems beginning with 'The Opening Rose'.

In the October issue of the World Literature Magazine, under the heading "Tribune of Young Translators", a number of young translators have translated prose and poetry into English, Russian and Azeri. The translations of the poems of the famous Azeri poet Romiz Ravshan were made by the young poet Nazrullo Ergash. In the poem "Cry of the Cranes" by the Azerbaijani poet Romiz Ravshan, who has a deep understanding of the world and a clear conscience, laments the current state of the world.

The poets wrote of this pain as follows,

Wipe your eyes with the palms of your hands.

They wrote poems for flying cranes

With the feathers of dead cranes!

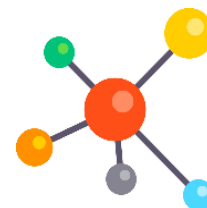
is called. Indeed, true writers are those who feel responsible not only to their own nation but to the whole world. At the heart of almost all the works of the Russian writer Dostoevsky, who has experienced many sufferings and tragedies of the unhealthy world, is a very bitter but very true idea: "If there is no God, everything is possible." In Romiz Ravshan's poem "Picture of the World" the same idea finds a sharper poetic interpretation:

There is room for me, the world is not narrow,

We are not fish, the world is not a net,

Allah looks down from the sky, Allah is not blind,

I came to tell you about it!



In both of the above poems, the poet's purpose is fully translated in accordance with the original. However, in another translation of the poem, some inconsistencies are noticeable. For example:

On a fall night

I walk the empty streets alone

Like an abandoned child.

My hand is too late to wire you...

the norm of artistic expression is violated due to the excessive emphasis on oral speech in the poem, which begins. In other words, the translator is not only responsible for describing the reality, but also for bringing the real situation to life in the eyes of the reader. That is, it is necessary to create an opportunity for the poet to be fully mystical. In our opinion, the picture would have been more vivid if the word "kezarman" had been translated as "kezaman" instead of "kezaman" in the above quartet.

Elsewhere in the same poem, the translator preferred to translate it as "My hands that once touched your hair, my hands that valued you." However, if the suffix "s" had been added to the beginning of the line and turned into "Once upon a time your hands touched your hair, my hands that valued you were mine", the melody and logic would have been properly illuminated.

In the November issue of world literature, the mother published an excerpt from the epic "Sahafot" translated into Uzbek by the poet Miraziz Azam by the great poet Mehmed Akif Ersoy, the author of the Turkish National Anthem. According to the editorial, the author's "philosophical views on Adam and the Universe, Truth and Faith, his dreams of history and

development, Turkey and Turkestan are embodied in art."

If we take into account the period in which the epic was written, we can see that the intellectuals and writers of Turkey and Turkestan in the early twentieth century faced a very difficult and at the same time very responsible issue. Under the name of the Jadid movement, patriotism, national ideology and religious values are on the agenda of both fraternal peoples. Almost the same ideas are put forward in all the sections entitled "Spring", "Let's not stand still", "Azm", "Kampir and Umar", "Darvas" and "Movement to Turkestan".

In the December-last issue of the magazine, a series of poems by Russian poet Athanasius Fet was translated by poet Uroz Haydar. These works give a good impression of the poet's artistic world and Uroz Haydar's translation skills. A technical error in one of the poems: The translation of all the other poems is in place, except that the last word in the line "Hope to the distant sky" should be "aspirations"..

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