


<p>REFLECTION ON UZBEK TRANSLATIONS OF B. GENJEMURATOV'S POEMS</p>		<p style="text-align: center;">Literature</p> <p>Keywords: poetry, translation, translator, art, creativity, poem, epics.</p>
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<p style="text-align: center;">Abstract</p> <p>This article discusses the issues of translating the poems of the modern Karakalpak poet B.Genjemuratov into Uzbek, and the issues of the poet's style in a literary translation. Based on these, the translator creates a new text based on the possibilities of translating the text of the original text of one language into another language. The work related to the translation of the original copy of the translation into another language takes into account the peculiarities of the translation are analyzed.</p>		

INRODUCTION

Literary translation plays a very important role in the development of society, culture, and literature. Therefore, since the early times, the problem of literary translation has attracted the attention of writers, linguists and psychologists. The term “translation” does not refer to the text in one language, but means to convey the message from the language into another language, and to give the same text or message a new appearance in the translated language. Based on these, the translator creates a new text based on the possibilities of translating the text of the original text of one language into another language. The work related to the translation of the original copy of the translation into another language takes into account the peculiarities of the translation. If the translation is carried out from a foreign language, the text of the original version will be translated into a new look in the language used.

It can be seen from the scientific data that translation, which is a manifestation of spiritual development, occupies a leading place in the mutual relations of peoples and their spiritual development. There is also some information about the fact that the translation of the mutual relations and relationships of different nations has brought back the idea from early times. For example, when we pay attention to the data, it is noted that the first translators called “*Dragomons*” appeared in Ancient Egypt three thousand years before our era, and played a major role in carrying out the relations and communications between the Egyptians and the Nubians. The problem of artistic translation, which has been brought back to you since ancient times, is of great importance even today. This is because literary translation is a manifestation of literary relations, and it brings people closer to each other. This issue has gained a lot of attention, especially in the age of impartiality. At the present time, we can mention the special service of Rustem Musurman, the Karakalpak folk poet, in artistic translation of works of modern Karakalpak poets into Uzbek language. Doctor of Philological Sciences G.Kuramboeva noted that “Literary translation was of great importance in Karakalpak and Uzbek literary relations and that process was especially enhanced by the work of editors and translators who contributed to translation” [1, p. 166]. She

points out the opinion that after the Independence, there were changes and updates in all branches of literature, while emphasizing the fact that literary translation has risen to a new level of development.

In this place, while paying attention to the issues of literary translation, we decided to discuss the translation of works of Karakalpak poet B. Genjemuratov into Uzbek language.

RESULTS

B.Genmuratov is one of the poets who created a different path on the path of poetry in Karakalpak literature. He created a new path in the contemporary Karakalpak poetry from the integration of new poetic content and forms from traditional poetic forms. We all know that the works of poet B.Genjemuratov, who created a number of additions in this new style, have been artistically translated into various languages today.

For example, it is known that a poet's works have been published in Uzbek and English languages, and that is why he became a favorite poet of many readers. In 2021, a collection of poems titled "Yurakning ortli osmoni" was published in the Uzbek language. Rustam Musurman, an Uzbek poet, translated this collection of poems into Uzbek. B. Gendemuratov's poems "Oftob umri", "Saraton", "Oq qadalgan o'ylar", "Ukuzdaryo bitiklari", "Mode xan sozi yoki Chin ipagidagi bitik", "Xor o'q, Pahlavon oq" were published in Karakalpak and Uzbek languages. Thanks to these translated books, Uzbek readers have learned what kind of poet B. Genjemuratov is. Poet's works such as "Vatan", "Biy o'ga", "Ming manzildan uzoq", "Odam ota va Momo havo qissasi", "Savol", "O't qissasi", "Inson", "Bitta onaning bo'llaralariga" were translated into Uzbek and were introduced to readers. For example, let's pay attention to the words "Tanimsan, qonimsan, jonimsan, Vatan" in the poem. The poet describes the value of the Motherland, the dearness of the soil to man in this impressive poem. These traditions have been artistically translated by the Uzbek poet R. Musurman as following:

*Yalang oyog'imga sanchilar tikan,
Tan o'g'rib, jamg'armasi qo'psib, ingranadi jon.
O'zni sendan o'zga sanamadim men,
Tanimsan, qonimsan, jonimsan, Vatan!* [2, p.3]

As we all know, poems about the Motherland have a considerable place in the literature. The reader's attention is drawn to the fact that B.Genjemuratov created a new path for himself in this topic. That's why, in the above poem, the poet says that the Motherland is the dearest thing. Artistic words and metaphorical scenes describe figuratively that Motherland for lyrical hero, where he was born and grew up is his soul, even though, the thorn pricks his leg and hurts his soul. The translator R.Musurman, who understood the figurative similes of the poem, also kept this style of the poem in the Uzbek language translation, repeating the lyrical hero's inner feelings about his homeland.

This indicates that the translator tried to preserve the original content of the addition. If we look at the second part of the sentence:

*Tan – ko'zga ko'ringan savlatim mening,
Qonichi, jonimga, ruhimga makon.
Maqtashga so'z yetmas vaslingni sening,
Tana ichidagi tanasan, Vatan!*

In these lines, it can be seen that the poet emphasized the thoughts if the human body and soul became dear to him, so the Motherland is also important as well. That is why feelings of the Motherland are beautifully depicted in the form of the body and soul. The translation of such thoughts, which are expressed in the content of the poem, has preserved the content and form in the Uzbek language.

The author has created an artistic translation of such comments in the appendix, which preserves the content and form in the Uzbek language. Let's compare this link with the original:

*Ta'n ko'zge ko'riner – sawlatim menin'
Ol qanim, janim, ruwxima ma'ka'n,
Maqtawg'a so'z jetpes tariypindi senin',
Ta'nimnin' ishindegi ta'nimsen Watan*

Here, in the original of the poem, the four-line poem with 11-12 syllables is also preserved in a harmonious translation version in the form of *a b a b*. That is, in the Uzbek translation of the poem, the first and third lines are in harmony with each other, and the second and fourth lines are in harmony with each other, giving the poem a rhythm. This indicates that the description of the Motherland in the poem written by B.Genjemuratov in the traditional style has been preserved even in a literary translation. It is known that this was done by the skill of the translator. Let's pay attention to this poem of the poet translated into Uzbek:

*“Yaxshidan - sharofat, yomondan - ofat”,
birov tuzatadi, birov buzadi.
Kechagi hur dunyo bugun arosat,
Erta bulutni o'pgan toglar tuzadi.
Otaning oldida farzand gunohkor –
toqlardan soylarga yumalaydi tosh.
Bu foniy dunyoning qilmishi makkor,
Shaytonning fitnasi bo'lmas tosh. [3, p.3]*

In the poem, the poet describes with poetic words that the background of the world is deceitful, that it is necessary not to forget honesty and gratitude to be engrossed in the material possessions of this world.

Poet's mastery consists in the fact that he quoted his ideas from folk proverbs and used the genres of folk poetry appropriately. That is, in the original version, these comments are taken from a folk proverb in the form of "A horse is left from a good one, half a spoonful of a meal is left from a bad one", and these aphorism words are translated by R.Musurman in an literary translation with the meaning preserved in the form of "From good is blessing, from bad is disaster".

Or, if we take into account the second line of the addition where the poet B.Genjemuratov wrote the words with small letters, the translator also takes into account these findings of the poet and puts it in the translation as "one corrects, one destroys". It is known that this is due to the preservation of the style of the poem. It is explained in the poem that everything in this world is impermanent, and even stones and rocks are worn out by the passage of time and turn into earth. This content has been saved for the same tour in translation. As the poet B.Genjemuratov chose rocks and stones as literary details to prove the passing of the world, so the translator also used these literary details in his work. Precisely, it is presented in the lines: "The waves that kiss the early cloud are broken." At the same time, the translator has translated these thoughts into Uzbek language, while the role of the child in front of the parents is figuratively reflected that the person will inherit the qualities and values that will be passed on to the next generation. "The child is a sinner before the father - he rolls stones from the mountains into the streams." Here, the poet painted a relative picture of the father and the mountain, while he described the stone with the child in parallel and tried to depict them figuratively.

*Bir yoqda Rahman-u, bitta yoqda Shayton,
o'rtada inson va iymon turadi.
Dushmanni "do'st" qilib, do'stlarni dushman,
qizil ko'zli Shayton pinhon turadi.*

In the lines of the song, the method of antithesis is widely used, and the contrast between Rahman and the Devil, man and faith, friend and enemy is contrasted. In other words, the thoughts of the poet, who tried to reflect the fact that a person falls for the deception of the devil, cannot control his ego, loses his faith, ignores the tricks of the devil, and destroys the inner soul of a person with the shores of subjective feelings, are also in the Uzbek translation it was created creatively by the poet R.Musurman while keeping the same meaning. That is, in the Uzbek translation of the song, the above ideas are reflected in an antithetical way. It should also be mentioned that the poet B.Genjamuratov expressed his opinion by writing small letters at the beginning of the second and fourth lines of his four-line stanza. In translation, this form identity is preserved.

As well-known scientist O.Gayliyeva noted, "Ancient literary relations and cultural cooperation served as a guarantor for the development of speech art. After all, mutual participation enriches the sense of the nation and the region of spirituality, and creates an opportunity for the deepening of creative philosophy" [4, p. 16]. "Basically, as a result of literary relations, the literary events and traditions of a particular nation become the spiritual and aesthetic property of another

nation, and it ensures the development of beautiful views” [5, p. 16]. A beautiful translation plays a big role in this. The initial traditions and the deepening of the poetic experience, especially with this practice of translation, create volume and weight. The reason is that contact and genetic commonality come to the fore there. Dependent and independent connected literary content creates a specific idea - aesthetic stage. In this sense, this phenomenon opens the way to genre diversity and spirituality. There, worldview, description and method become the basis for the creation of creativity.

Let's pay attention to one of poet B.Genjemuratov's songs that reflect his philosophical thoughts about life and the world:

*O'galar, besh kunlik foni duniyoning
to'rtovini o'tkazib, biri qo'lganda
nimaga boshingizni chayqaysiz g'amgin?!*
*O'galar, besh kunlik foni duniyoning
uchovini o'tkazgan inilaringiz
qaddingiz qayishganin ko'rib qiynalar.*

In this poem, the poet depicts about human life, that this world is priceless, about person's all kinds of good and bad things in this world, but in the last moments of his life, looking at his past life and the work he has done in his life, a person plunges in thoughts sometimes with joy, sometimes with sorrow.

The poet expresses his philosophical thoughts in three lines and achieves the depth of the content. As the poem has three lines, the uniqueness of the poet's style is evident. That is, one of the stylistic traces of the poet was the mixing of upper and lower case letters in the lines of the song, and the change to the programmatic form. In programmatic form, four-line poetry appears in small lines, that is, three lines in a compact form. "He uses small forms of lyrics"- O.Gaylieva, a scientist who studied beautiful forms, expressed such thoughts about the three-line poem. "Our poets developed a beautiful style in the literary process, enriched our poetry with new beautiful forms. One of such beautiful forms is three-line poems". Uzbek literary critic K.Yulchiev expresses the following opinion about the genre and form characteristics of triplets with a three-line poem. "A poem is an independent genre with a threefold structure of form and content. A three-line stanza is one part of an independent poem. In stanzas, simple forms of the event are given, and if the clauses are in three-line poems, there is a clear description. There are more triads; they encourage the reader's familiarity with the world, his thoughts, feelings, and inner forgiveness. In the triplets, the characteristic of poetry and aphorism is clearly visible. If the bands are in three-row joints, the pairs are not developed. ... In three-line poems, the size is different. In the third, words and symbols rise up, are densely located. It's the opposite if the verses are in three-line chants" [7, p. 83].

The three-line poem of the poet B.Genjemuratov, mentioned above, consists of two stanzas, which are connected to each other in terms of content. Such peculiarities of the poem are also preserved in the Uzbek translation. That is, the lines of the poem begin with capital and small letters, and the content of the poem reminds the reader the style of the Karakalpak poet. Let's pay attention to this song by B.Genjemuratov:

*Tan'ri bizge artiq dunya bermedi,
Eselep muhabbat berdi, biy ag'a
Sag'inush semserip leylim sermedi
To'relik tonin'di bu'gin kiy ag'a*

In translation:

*Tangrim bizga ortiq dunyo bermadi,
Ming bora bisyor ishq berdi, biy og'a.
Soginch shamshirini Laylim sermadi,
To'ralik to'ningni bugun kiy, og'a.*

CONCLUSION

When we compare the two poems, the inner feelings of the lyrical hero about love are read in the same way in the Uzbek translation as in the original. Words that are difficult to understand do not meet. The hero of Dirikalik presents himself as a lover in epics and equates his lover with Layli, the main character of “*Láyli-Majnun*” epic. The inner feelings of the lyrical hero, who thanked God for giving, love to man, are full of love. He doesn't want anything but love. Therefore, the poet said it with gratitude, “God did not give us more worlds, He gave us a thousand times more love, dear brother.”

In general, it can be observed that the poet R.Musurman skillfully approached the translation of the Karakalpak poet B. Kenjamuratov's poems into Uzbek. That is, one of the notable differences in these translations is that the Uzbek poet tried to preserve the originality of the poems and the characteristics of the poetic style in his translations.

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