

A TEAM APPROACH TO POETIC TRANSLATION

—on the example of Alisher Navoi's ghazals—

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[한국어 초록]

시 해석에 있어 팀 접근법

투르크인을 비롯해 전세계적으로 위대한 시인, 뛰어난 철학가이자 사상가인 알리셰르 나보이는 그가 일생동안 쌓아온 경험에 기초해서 그의 철학적, 사회도덕적 생각들을 선보인다. 그 생각들은 인간의 삶의 목적과 하나님에 대한 사랑, 인간의 본질, 그가 속해 있는 사회, 사람, 그의 조국, 인류에 헌신하라는 신의 부름에 대한 전반적인 결론으로서 나타난다.

그의 작품에서, 알리셰르 나보이는 다양한 사회계층에 속한 사람들을 관찰하고 결론 지은 내용에 대해 서술하였다. 그는 회개(tavba), 식단(zuhd), 고난(taakkul), 인내(qanoat), 관용(sabr), 겸허(tavozua), 그리고 수행(odob), 말하기, 대면(tavajjuh), 동의(rizo) 및 사랑(ishq)과 관련한 인간특성의 근본적인 문제들에 대해 과학적, 도덕적 해석을 제공했다. 나보이는 행복의 근간이 교육이고 가장 큰 불행은 계몽의 부족과 무지라고, 그는 그의 삶, 경험과 결론의 진실을 주로 격언의 형태로 간결하게 설명한다.

알리셰르 나보이의 시집 “의미의 보물(Khazoyinul-maoni)”에 나타난 첫번째 마귀(demon)는 데본(devon)과 그의 탄생, 시인의 창작활동 과정에 대한 생각들과 관련한 정보를 제공하면서 문을 연다. 이 시집에는 또한 데본 “유년시절의 기적(Gharoyibus-sigar)”과 직접적으로 연관이 있는 정보가 있다. 이 논문은 문학적 해석에 대한 분석과 작품 “유년시절의 기적”에서 선택된 두 편의 연가(戀歌)에 대한 의미를 묶어서 해석(a team translation)하는 데에 심혈을 기울였다.

주제어: 사랑, 라디프(radif), 운율, 단체번역(a team translation), 산문설명, 어휘 연구, 주석, 문학분석, 대조법(tazod), 언어실험, 대체, 추가, 변형, 술어중심, 동작주(행위자), 행동, 대상

1. discussion 1

“GHAROYIB US—SIGHAR—“WONDERS OF CHILDHOOD”

The main part of the devon “Gharoyib—us—sighar is composed of ghazals. In Turkic literature it was AlisherNavoi who founded the ghazal genre and raised it to the higher status in every aspect. He extended the scope of its themes, paid special attention to the literary style of its expression.

Researching the ideas and literary specifics of AlisherNavoi’s ghazals on the basis of defining poet’s worldviews, literary—esthetic principles, literary skills in Turkic poems would open deeper ways to the evolutionary development of this genre.

According to the existing tradition in the East the poet begins the devon “Gharoyib us—sighar” like all his works with praises to God (hamd) and continues with naats (personal praises). In the devon there are about ten ghazals written in the forms of hamd and naat. The number of naatghazals is more than ten. The ghazals reflect mainly the poet’s religious—Sufistic views. At the same time, there appeared a tradition to learn the ghazals by classifying the main part of them into love (oshiqona), wine—addicted (rindona) and wisdom (orifona) ghazals [4].

The devon “Gharoyib us—sighar” is of great importance to show AlisherNavoi’s invaluable skill of ghazal creation in Turkic poetry which serves as a beautiful sample of poetic source literature [4].

2. discussion 2

From June 2018 on the initiation of Professor ShuhratSirojiddinove, rector of the University of Uzbek Language and Literature named after AlisherNavoi the translation laboratory was opened within the structure of the department of theory and practice of translation in the university. The translation lab attracted translators from among experienced university professors and highly gifted students. The focus was made on translating the best samples of Uzbek classic and modern literature into English. After gaining some experience in the translation of modern literature the translation laboratory developed some concrete projects on translation of AlisherNavoi's works, and scientific articles and summaries of dissertations of University scholars to be published in the leading national and foreign scientific journals, including the journal "JahonAdabuyoti"[9] (World Literature" of the Association of Uzbekistan Writers.

As it is very difficult to understand Navoi's language, in particular, the poetic language and style of AlisherNavoiit was decided to facilitated a team of translators composed of translators (at the head professor K.Mamurov,PhD in English philology) , and highly experienced scholars on AlisherNavoi's works, specially on ghazals and aruz studies, represented by Doctor DilnavozUsupova (DSc in Philological Sciences) [4], Doctor OlimDavlatov (DSc in Philological Sciences), who have been extremely helpful in providing advice, consultations and writing of prose descriptions, vocabulary study, comments and literary analysis. Truly speaking, the translation is not the exact translation of the ghazals, but their meanings as explained in their prose descriptions and comments by literature scholars. This translation method based on meaning has been widely applied to the translation of the

meanings of the Holy Qur`an into many languages of the world, including Persian, English, Russian, Uzbek and etc[1,2,3].

For example, for translation of ghazal 103 “*Ko`ngilnimug`bachaoldi.*” (“A wine lad seized my soul...”) from the work “Gharoyib us–sighar” by Alisher Navoi, the expert on Navoi’s work Dilnavoz Yusupova provided translations, definitions of more than ten special words such as **mug`bach**–wine delivering boy, fire worshipper guy; **mug`ona**–related to wine delivers; **Aqdoh**–goblets, cups; **saloh**–goodness, benefit, interest; **Aflokjirmi**–celestial matters; **bekhudlik**–loss of consciousness, unconscious; **roh**–wine; **Bvara`**–faith, diet; **i`lol**–changing; **Ajzo**–a part, parts, divisions; **saboh**–dawn, morning; **Tund**–quick, firm, hurrying; **roz**–grape; **Maykada**–tavern, wine–shop; **dayr**–idol’s house, temple, chapel [7].

So, before starting the translation, it is necessary to learn the vocabulary, their specifics, combinability with other words, stylistic coloring, literary art and syntactic positions in a sentence (poetic line). Based on these vocabulary study, let’s start learning the prose description, comments and literary analysis[9].

According to the view of scholar D. Yusupova, this ghazal #103 of Alisher Navoi is a rindona content, in which the widely used literary symbols and images have served to produce the artistic affect of the ghazal, the expression of imagination, and the smooth depiction of person’s emotion. Such notions as goblet, mug, wine lad, wine pourer, drunkard, temple, used in the verses, are aimed at expressing the power of divine love. Through these concepts, the power of love for God (Truth) is expressed in the ghazal, it means that the possessors of this love are above all the troubles of the world, and that there is no purpose for them other than to see the face of God [5].

All this explains the general essence, meaning and purpose of the ghazal

to be provided artistically in translation and transformation into English in harmony with the original as the following:

Ko`ngilnimug`bachaoldimug`ona tut aqdoh,

Ki yo`qsalohilabo`Imog`liqemdbizgasaloh.

Translation:

A wine lad seized my soul, hand me wine as wine lad We are drunk, then no longer in goodness we believe.

The words with rhyming sound combinations “-oh”(aqdoh, saloh) in this byte, as well as in the following bytes the sound combination “...oh” is repeated in each second line of the byte: aqdoh, muboh, roh, arvoh, Fattoh, nikoh. They all express the poetic art radifwhich we tried to express with the word believe, thought it does not express exactly the meanings of all radifs in the original. In this above byte the radifaqdoh (goblet, wine cup, mug) expresses the syntactic semantics of an object of the sentence, and the radifsaloh also expressesa syntactic object in relation to the predicative center of the sentence, represented by the verbs oldi (seize) and tut (hand me), and accordingly, in the second line the predicative center is presented by the nominal phrase *salohilabo`Imoqlikemdi*, accordingly, we are drunk, and *we believe*. So, here *believe* expresses the radif in the second line of the byte, which exactly fits with the content of the line and the whole byte.

As it is known that *mug* (*aqdoh*) is a priest of the fire worshippers. The task of the priest is to light fires, perform religious rituals and prayers. It is no coincidence that in this ghazal Navoi chose the image of priest and wine lad, who are directly related to the ideological content of the poem. Through the image of priest, Navoi refers to the piri murshid (wise man, mentor),

who lights on fire in the heart out of love for God (Allah). The worldly affairs have no significance for a lover after drinking wine, i.e. from the muglike fiery glass of wine. This is what is meant in the second verse when it is said, "No, we have not been blessed."

Bir oy firoqicabekhuclug` istaramto`la tut, Agar qilibersangaflokjirmidinaqdoh,

Translation:

To forget my moonlike beauty I want, hey wine pourer Fill my mug, it is as big as a planet in the sky, I believe.

In this byte the *radifaqdoh* also denotes the so called literary art "simile" expressed by *aflokjirmidinaqdoh* (Fill my mug, it is as big as a planet in the sky).

In second byte the lover suffers from the missing of the beloved, to forget this grief he wants to drink wine, so he decided to drink it, even if they give wine in a glass as big as a planet in the sky. The emphasis laid on the universe is not accidental, and the poet points out that *bir oy* ("one moon") also means a celestial body through literary art of pun. Here the *radif* is also provided with the word combination "we believe" which fits with the content and form of the byte. For example:

Halolbo`ldikharobatiishqahlig`amay, Tutarbizahlivara`, kimki ani tutsamuboh,

Translation:

For poor people drinking wine will no longer be sin Those who drink are sinless they're pious, **we believe**.

Again to provide *radif* of the line the word believe is used in this byte too.

According to AlisherNavoi's view in mysticism, when we say poor people, we mean pure people dedicated to the way of true love. Why exactly "poor people"? First of all, a person who has attained the Truth, God, understands himself, feels and understands well that both the heart and the mind in this condition are striving to meet with God. They know that they are the poor left in this ruin, and they strive to reach God. Furthermore, because they do not really understand the world, they do not pay any attention to richness, wealth, which means that they are the poor people who used to live in ruins. Why was it sinless for them to drink wine? Of course, when we say wine, we mean the love for God, because a person who is well aware of himself naturally enters the path of divine love. The poor people consider those who believe that it is possible to drink wine, that is, those who feel and know the love for God, to be the people of Vara`, that is, the pure sinless people, faithful to God. Let's read the translation comparing with the original:

Hayotbakhshlabingruhetmishtuk, eysoqiy, Magarkivovinii`oletibqilibsenroh.

Translation:

O wine pourer, your alive lip is like a spirit, when You produce its "juice", it becomes wine, I believe.

In the original, *radif* is expressed with the word "roh" (wine), again the verb believe is used to provide *radif* in this translation of the byte.

In this couplet, the poet addresses the wine pourer – the mentor *pir*. The wine pourer's lips are life-giving, able to resurrect the dead. Why is it exactly "lip"? Because only the word of love flows through this lip, because this lip speaks only about the truth, about god, about the supreme and

perfect mind, which the only human mind is incapable of possessing. These words revive the soul. The poet proves his point in the first line by using the art of the problem-solving in the second line: in the Arabic alphabet, the word "spirit" is written as ruḥ (روح – spirit), and if the letter u is replaced by alif, it becomes r / ḥ, and denotes "wine." It is no coincidence, then, that the lips of the drinker are like spirits, for it is through this lips that love can be gained.

At this point we witness that the problem comes in the structure of the poem. The problem is the changing of Arabic letters in different ways: by removing, adding to hide a word within combinations. If it appears independently, then it presents a separate poetic genre, if it comes as part of a particular poem, then it is a literary art. In this case, the problem comes here has a literary art. As it is impossible to transform Arabic letters expressed in the original poetic line, the use of the verb believe is preferable to provide *radif* in this byte.

Yo`qersajismda ul hoslaylaganqondin, Hakim ne ushunajosinidediavoh.

Translation:

If not, why then the bloodstain left by your lips
Was considered a ghost spirit by a judge, I believe,

In this couplet, the poet continues to prove his previous opinion. Why does the drinker's lip causes bleeding in the body? Because this life-giving word produced by the lips means God for the lover, and the lover who perceives God will now begin to be restless in the desire to trust his beloved, and will be subject to suffer from the pain of separation. So, now his heart is filled with the blood of separation, which means the resurrection of the soul.

Because a dead soul does not suffer, The stains of the blood that appear in the body are the spirits presented by faces and drops of blood. For every drop of blood mentions His name in the separation. In this case, it is worth remembering an event involving the fate of Mansur Halloj who will help you better understand the content of the couplet. According to the stories, when Mansur was hung and his skin was peeled off, while every particle of his blood was splattering, it uttered the word "Allah". Because his whole being had absorbed the reciting the name of Allah. In this point Navoi also meant that the redness of the lips is in harmony with the color of blood. Let's read the translation comparing with the original:

Sabohmaykadabog`lig`durukhumorimtund, Taajubetmang, agar zikrimo`lsa, yoFattoh.

Translation:

At dawn the tavern was locked, I craved for wine, If I call hey Fattoh, you won't be shocked, I believe.

In this case the translator also used the introductory word "believe" to express the *radif* in the translation, instead of the vocative "Fattoh" applied in the original.

As it is clear from the byte that the tavern is locked. It is a sign that the human soul is sometimes saddened and darkened by the troubles of life. When it is said dawn it means the youthful period of life. As long as man lives, from the moment he recognizes himself, he wants to fall in love with God, he feels that he is infinitely sinful. So, he pleads God to open his heart. He begs to save him from ignorance. In this couplet, the poet is referring to this situation, asking God to open his heart by addressing God as

"O Fattah," one of the attributes of Allah, he is expressing his preaching to God.

Ne erdimaykadag`avg`osi, razqizigo`yo Bu shomqildiNavoiyg`apiridaynikoh.

Translation:

What happened to the tavern's ado, this temple's Pir Wed-locked Grape's daughter to Navoi, I believe.

In this last byte, the temple's priest (pir) wedlocked grapes's daughter to Navoi, the word "nikoh" is the radif which expresses an object to the verb to wedlock in the original, but in order to express *radif* we considered it better, as in all above cases, to use the verb believe as *radif*, which is perfectly consistent with the content and form of each byte and the whole ghazal, in general.

In the dawn, the lyrical protagonist was suffering from the fact that the tavern was locked – a bond, but when he went in the evening, he saw his condition – the priest of the temple married Grape's daughter, wine to him. Here wine is understood as the daughter of grape. That is, the poet informs him in the evening – after spending most of his life, after seeing the truth it becomes quite clear that the mentor pir has taught him to the secrets of love. So, in the morning, when he was young, he did not understand the secret of love, he was enjoying the tavern's ado, and then, he perceived the truth, he married Grape's daughter, that is, he achieved his love at last.

As is seen from the translations of the ghazal's meaning byte by byte based on vocabulary definitions, prose descriptions, comments and literary analysis proved very practical, and especially the use of an introductory

word “believe” to compensate *radif* in the translation which fits perfectly well with the form and content of not only each byte, but also of the whole ghazal itself.

Thus, the whole translation of ghazal #103 is presented as the following:

A wine lad seized my soul, hand me wine as wine lad We are drunk,
then no longer in goodness, we believe.

To forget my moonlike beauty I want, hey wine pourer Fill my mug, it is as
big as a planet in the sky, I believe.

For poor people drinking wine will no longer be sin Those who drink are
sinless they're pious, we believe.

O wine pourer, your alive lip is like a spirit, when You produce its "juice",
it becomes wine, I believe.

If not, why then the bloodstain left by your lips Was considered a ghost
spirit by a judge, I believe, At dawn the tavern was locked, I craved for
wine If I call hey Fattoh, you won't be shocked, I believe.

What happened to the tavern's ado, this temple's Pir Wed—locked Navoi
to Grape's daughter, I believe.

Applying the same methodical team translation approach we have
translated more than twenty ghazals so far. Let's see the analogous analysis
of another ghazal.

Below is the analysis of ghazal #430 from the work “Wonders of
Childhood” by Alisher Navoi.

Ghazal Onchayiglardijafodin···(···“Caused me weep so much”)

(“G`royib us—sig`ar”, ghazal #420)

In accordance with the team approach method to the translation of the

meanings of this ghazal the expert on Navoi's work DilnavozYusupova prepared and provided definitions of the following words: **bo`yla**– such as, this; **dushmankomlig`**– for an enemy to benefit, cause enemy enjoy; **zakhm**– wound; **matham**– balm, medicine for healing wound; **tavaqqu`** – look forward with hope; **fan**– custom; **tong yo`q** – no wonder; **shevon** – wow, grieve; **bedod** – injustice, torture, suffering; **diyda- eye**; **doman**– apron, edge [10].

As it is clear from the general content of the ghazal AlisherNavoi dedicated it to the expression of humane feelings, using this ghazal Navoimasterfully depicts the spiritual–emotional state of the soul being hurt by a close friend. Being loyal to his own style and applying the literary art “tazod” (“antithesis”), the poet could bring home to a reader sufferings of a lyric personage.

Already in the initial couplet the lyric personage spoke of the suffering caused by his friend which might make his enemy laugh at his current state. By using the folk's phrases with the words of opposing meanings “yiglamog” (weep) and “kulmog” (laugh) the poet leads us into the inner world of a person whose soul was wounded:

*Onchayig`lattijafodindo`sdurbebsevganim,
Kim, kularahvolimaharqaydako`sadushmanim,*

Translation:

A friend I loved, caused me suffer and weep so much,
Wherever an enemy saw my state, laugh at me he would.

As different from ghazal 103 analyzed above, this ghazal is much more complicated for translation as the radif is expressed by nouns with personal suffix “nim” (sev**ganim**- my beloved, dush**manim** - my enemy) which syntactically and semantically denotes an agent in the position of a subject. Since it is impossible to find and use the same form of nouns as *radif* in English, we tried to seek for it in the predicate of the main sentence, the auxiliary of which is expressed by the verb “would”. So, using the methodology of linguistic experiment with replacement [8], we put this auxiliary verb at the end of the sentence which expresses supposition and emphasis, so, in the translation it fits to the form and content of the poetic style. ...“*laugh at me he would*” is the separated variant of the predicative phrase composed of “*he would laugh - ...laugh he would*”.

In the next byte the unscrupulous enemy is ruthlessly oppressive and severe. But the friend made this lyrical hero a laughing stock for this enemy. To see this state which presents pleasure to the enemy is so painful that the hero prefers death to it. It is felt that the mental grief perceived from the first couplet has risen to a degree higher in the second couplet:

Do`stkim qilg`aymenibedodidushmankulgusi,

Buyladushmankomlig`dinyaxshiroqduro`lganim. Translation:

If my friend unfairly made me a laughing stock for an enemy

To give such pleasure to the enemy, prefer death I would.

In the above byte, the radifo`*lganim* within the phrase *yakhshiroqdurulganim* is translated with the help of suppositional mood with the use of the same linguistic experiment of replacement of words' positions. So, we considered

it better to use the auxiliary verb “would” in the postposition, instead of preposition in relation to the main notional verb prefer (– I would rather prefer death which was transformed into –prefer death I would). This kind of linguistic transformation is possible if it retains the original meaning and the same words with the same syntactic–semantic functions and characteristics (agent, action and object) [8].

In the following byte the deed of the enemy is to cause suffering, but the friend inflicted even more grieves to the lyrical hero, as a result the lyrical protagonist has become an "enemy" himself, that is, at the same time, he has turned into both an enemy and a friend. How should he consider this man facing him as an enemy who once used to be his close friend. The hostility he has caused him does not allow him to believe that he is a friend. Here we witness that the anguish and pity of the lyrical protagonist, who happened to have fallen in a complicated mental state, are depicted brightly and impressively:

Do`stdushmandin manga ko`proq chu tekurdijafo, Ne ajab gar emdidushmando`stlig`bo`lg`ayfanim. Translation:

The friend caused me more suffering than an enemy,
No wonder, if now with an enemy to befriend I would.

If the enemy inflicts an injury, to balm and heal it is the task of a friend, and a person whose soul was hurt, naturally expects this help from his friend. But what if both, foe and friend hit daggers from both sides? What will happen then? Wouldn't the body be torn into pieces? It is this point

which is the culmination of the betrayal of friend's tragedy. Within this timeframe, the tragic experiences of the helpless lyrical hero would shift into a reader's heart:

Ursa dushmanzakhm, erumarhamtavaqqu`do`stdin, Ikkisizakhm ursa, tong yo`q, chok-choko`lmoqtanim. Translation:

If the enemy causes a wound, to balm it a friend is expected,
If both do hurt, don't be surprised if tear off my body would

The lyrical protagonist, who has suffered from a friend, stares at the enemy and says the following: "By making me a slander, don't destroy soul's house, even without it the friend's hostility has demolished my house! That's more than enough for me!":

Ta`nabirlabuzma, eydushman, ko`nguluyindag`i, Ushbubaskim, do`stzulmidinbuzulmishmaskanim. Translation:

Hey enemy! by making a slander, don't destroy soul's house, That's enough, friend's hostility demolish my house would.

In the next couplet, as we witness the description of the lyrical hero's sufferings who sacrificed his life for a friend, experienced his enmity, shifts to the second line where his vows and grieves would burn now both the friends and the enemy at the same time:

Do`sgajonberdimu, dusshmanduremdi, O`rtasa ham do`st, ham dushmanniohushevanim. Translation:

I devoted my soul to a friend, a foe he has become, Alas!
 Oh, for my wows now be glad my friends and foes would.

As it is described in the last couplet of the ghazal (maqta`), the poet is mourning for the loss of his friend, he introduces his two eyes, which are constantly shedding tears as his enemies, because these eyes are acting like enemies by disclosing the pains of the soul to everyone. Indeed, the lyrical hero wanted to hide his sufferings caused by a friend:

EyNavoi, do`st khud yo`q, vah, ne holatdurki, Boshimuzradushmanikkidiydai tar dushmanim. Translation:

O Navoi! what an Alas it is, there exists no good friend,
 How in one head two teary eyes become enemies would.

As it is seen from the concluding couplet (maqta`) that the love of the lyrical hero for a friend was shown more clearly and vividly in the comparison of the enormity of the suffering born by the separation and betrayal.

Such ghazals, in which the most precise aspects of the human spirit were masterfully lighted upon present another example, peculiar to Alisher Navoi's poetics. It is truly a rare masterpiece of the highest art that displays the great thinker's skill to captivate a reader in the mood of the poem's world.

The whole translation of the meaning of ghazal 420 looks like the following. Please, read and enjoy it.

...CAUSED ME... WEEP SO MUCH

A friend I loved, caused me suffer and weep so much
Wherever an enemy saw my state laugh at me he would.

If my friend unfairly made me a laughing stock for an enemy
To give such pleasure to the enemy, prefer death I would.

The friend caused me more suffering than an enemy,
No wonder, if now with an enemy to befriend I would.

If the enemy causes a wound, to balm it a friend is expected,
If both do hurt, don't be surprised if tear off my body would

Hey enemy! by making a slander, don't destroy soul's house,
It is enough that friend's hostility demolish my house would.

I devoted my soul to a friend, a woe he has become, Alas!
Oh, for my wows now be glad my friends and woes would.

O Navoi! what an Alas it is, there exists no good friend,
How in one head two teary eyes become an enemy would.

3. conclusion

1. AlisherNavoi is truly a famous poet, thinker of the Uzbek people and the whole Turkic world, a creator who possesses his own role and status in the history of the world literary thinking. His royal works worth of contribution in the treasure of world literature, his services for the development of literary science and art were already recognized by scholars and people of the world. AlisherNavoi had displayed himself as a great poet and writer and had perfected greatly the Turkic literary language in a literary creativity. This is one of the most important

contributions to founding and developing the Turkic language, including the Chagatai dialect which served as a foundation for the Uzbek national language.

2. AlisherNavoi had written more than thirty masterpieces, including Khamsa and epic poems through which he narrates his deep philosophical views regarding life and universe, human and world, the creator and the created. In poets' works the first place is given to the idea of man's spiritual–moral perfection where human kindness, tolerance, goodness make the foundation of poet's philosophy. That's why his unrepeatable style has always been very attractive. Navoi narrates his observations and conclusions about different social layers of people. The scientific–moral interpretation of ofNavoi's works lighten such fundamental issues as repentance (tavba), diet (zuhd), risk (taakkul), patience (qanoat), tolerance (sabr), humbleness (tavoza), modesty (khoksorlik), and conduct (odob), speaking, tavajjuh (facing), rizo (consent) and ishq (love). Navoi states that the foundation of happiness is education, the biggest unhappiness is lack of enlightenment and ignorance, he narrates shortly, mainly in the form of aphorisms the truth of his life, experience and conclusions.
3. Researching the general ideas and literary specifics of AlisherNavoi'sghazals on the basis of defining poet's worldviews, literary–aesthetic principles, literary skills in Turkic poems would open deeper ways to the evolutional development of this genre. Navoi'sghazalsareclassifiedinto love poems (oshiqona), wine–addicted (rindona) and wisdom (orifona) ghazals.
4. From June 2018 the University of Uzbek Language and Literature named after AlisherNavoiestablished a translation laboratory within

the structure of the department of theory and practice of translation in the university where translators from among experienced university professors and highly gifted students started engaging in fiction translation and translation of scientific articles works on literature.

5. Since Navoi's language caused difficulties for translation, a team of translators composed of a translators and highly experienced scholars on Alisher Navoi's works, specially on ghazals and aruz studies was organized. The translation is not the exact translation of the ghazals as they present themselves, but their meanings as explained in their prose descriptions and comments by literature scholars. This translation method based on meaning has been widely applied to the translation of the meanings of the Holy Qur'an into many languages of the world, including Persian, English, Russian, Uzbek and etc. This experience is applied by our translators too while translating classic literature, like that of Navoi's ghazals [6,7].
6. In the translation of the meanings of two ghazals (103 and 420) and their analysis are presented here. The meanings were disclosed and analyzed on the bases of the use of fictional stylistic devices and the way out how to transform radif applied in the original into the target language – English. Here we witness the creativity of translator in conveying the radif (rhyming in the end of each byte). Radif could be the same word form or any word which can fit into the form and meaning of each byte and general idea of the ghazal. For example, must in ghazal 333, in ghazal 103 the translator used the introductory word construction I believe, we believe in target translation in addition to the existing radifs in the original, but in the translation of ghazal 420, the same radif is expressed by replacement of word order of

the predicative conditional phrase “...laugh at me he would” – (He would laugh at me) in a separated version, the same order of syntactic construction is applied to each byte.

7. The same linguistic experiment is applied to the translations of more than twenty ghazals. When it is impossible to use a word form to express *radif*, it is possible to use such model verbs as *must*, *could*, *might*, *should* and *would do not*, *did not* in negative and positive forms, for example *did not* in ghazal number 342, or *need* 332. There have been cases when a verb form attempts in the present singular is used in ghazal 314, or the noun “evil” was used in ghazal 19 and etc.

Thus, translator must master professionally well the target language, possess automatic skills on transformational opportunities of both languages. In addition, he must also cooperate with expert scholars of literature on a target work, poets and writers.

[ABSTRACT]

A TEAM APPROACH TO POETIC TANSALTION

—on the example of Alisher Navoi's ghazals—

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Based on his experience gained during his whole life, the great poet and outstanding philosopher and thinker of Turkic peoples and the whole world AlisherNavoi presents his philosophical, social—moral thoughts as a conclusion about man's purpose of life and love of God, his human essence, his call to serve his society, people, his Motherland, the humanity, in general.

In his works AisherNavoi narrates his observations and conclusions about different social layers of people and provides scientific—moral interpretation of such fundamental issues of human characteristics as repentance (tavba), diet (zuhd), risk (taakkul), patience (qanoat), tolerance (sabr), humbleness (tavoza), modesty (khoksorlik), and conduct (odob), speaking, tavajjuh (facing), rizo (consent) and ishq (love). Navoi states that the foundation of happiness is education, the biggest unhappiness is lack of enlightenment

and ignorance, he narrates shortly, mainly in the form of aphorisms the truth of his life, experience and conclusions [4].

The first demon of AlisherNavoi evolved in the lyric volume “Khazoyinul—maoni” (“Treasure of Meanings”) begins with a foreword which provides information about the devon, its creation, some thoughts about the processes of poet’s creative activity. In it there is also information directly connected with the devon “Gharoyib us—sighar” (“Wonders of Childhood”). This article is devoted to the analysis literary interpretation and a team translation of the meanings of two ghazals selected from the work “Gharoyibus—sighar” (“Wonders of Childhood”).

Key words: ishq (love), radif, rhyming, a team translation, prose descriptions, vocabulary study, comments, literary analysis, tazod (“antithesis”), linguistic experiment, replacement, addition, transformation, predicative centre, agent, action, object

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