

FROM THE EXPERIENCE OF TRANSLATION OF MODERN UZBEK POETRY INTO THE TAJIK LANGUAGE (based on materials from the collection "Chashmai Khurushon")

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Abstract: Tolerant interaction of languages, cultures and literatures of different nationalities not only contributes to the establishment of social peace and friendly communication. This is also a factor that determines the combination of unusual cultural layers in art and literature, that is, a harmonious combination of features of different national cultures, which are not just unreality, affirming the diversity, beauty and richness of human relations.

Keywords: mutual understanding, heritage, translated literature, historical figures, tolerance, mutual understanding.

Introduction

Coverage of the literary experiences of modern Uzbek poets into the Tajik language has its own long tradition. Many famous poets of Tajikistan, such as M. Tursunzade, M. Mirshakar, A. Dehoti, M. Rahimi, Gulchekhra Suleimanova, and younger masters of the literary word Mumin Kanoat, Loik Shrali, Gulnazar Keldi, Gulrukhsor regularly refer to the works of the best poets and prose writers Abdulla Aripov, Erkin Vakhidov, Sirajidin Said, Usman Azim Uigun Ruziev and other translations into the Tajik language.

For many centuries, Tajiks and Uzbeks have always been together, appreciated friendship and brotherhood. Thanks to outstanding historical personalities, relations of friendship and mutual understanding grew even stronger and acquired new content, a vivid example of this is the creative community and friendship between Mavlono Abdurahman Jami and Mir Alisher Navoi. Contemporaries, and then other chroniclers, recalled their amazingly sincere relationship, which can be between a spiritual mentor and a devoted disciple.

Speaking about translated literature, we consider it necessary to mention the numerous translations into the Tajik language of precisely those artists of the word of Uzbekistan, whose work has left a deep imprint on the literary heritage of Tajik literature.

Thanks to the excellent translations of Loik Sherali, Askar Hakim, Kamol Nasrullo, Gulchekhra, the poetry of Zulfia, Turob Tula, Erkin Vakhidov, Ramza Babajan, R. Musurman, S. Sayyid and others has become widely known and beloved among the Tajik public. Moreover, the poetry of Uzbek artists of the word, their poetic perception of the world is inseparable from our land: "... But this is where I came from, I come from and will be", - wrote the poet S. Sayyid, and we find the same feelings and thoughts in the creations of many Tajik poets. For example, for Loic:

Do not regret good for a person,

We are people, and we live for people.

And wheat is rolling in the field,

The lower, the heavier the ears. [2, 34]

According to literary scholars [1, 2, 3,], the main motive that prompted Gulrukhsor, Saidali Mamur and Kutbi Kirom to translate the poetry of Gafur Gulyam, Zulfiya and Erkin Vakhidov into the Tajik language, was that these outstanding Uzbek poets sincerely sang the friendship of the Tajik and Uzbek peoples, fueled love -Persian literature. Many modern poets were inspired by the poetry of Saadi, Ferdowsi, Khayyam, Hafiz and Jami, which is reflected in their work and significantly enriched Uzbek literature. So, for example, Gafur Gulyam, along with Navoi and Fuzuli,

calls Hafiz, Saadi and Bedil as his mentors and inspirers of his poetry and writes in his poem:

Dustii neki Chomiyu Navoi bakhri mo

Hast ramzi dustii without will khalkho.

Asrhoi asr Monad Hasafi Hamdami,

Baini in duhalk n-aftad tafriki hato kame ...
[1.95]

Among the remarkable works of famous Uzbek authors translated into Tajik, it is important to note the collections of a number of modern Uzbek poets (Matnazar Abdulkhakimov, Khosiyat Rustamova, Minhajiddin Mirzo, Rustam Mirvakhid, etc.), which Tajik readers got to know thanks to the collection "Chashmai Khurushon" [4], published in 1981, which included poems by such famous Uzbek poets as Uigun, Askad Mukhtor, Turob Tula, Ramz Bobodjon, Mirmukhsin, Shukrullo, Utkur Rashid, Pulod Mumin, Jumanioz Jabborov, Dusan Faizi Erkin Vohidov and many others.

One cannot fail to note the sound of the Tajik literary word in this collection, which, thanks to equivalent translations, presents to the Tajik reader in the Tajik language the aforementioned famous poets of Uzbekistan with their deeply inspired poems, which reflect the best traditions of classical Uzbek verse and the fusion of modern Uzbek poetry with the masterpieces of world literature.

An important circumstance is that in translation work, the Tajik language, along with Russian, often acts as an intermediary language: it is very important that Tajik poets translate their Uzbek counterparts not on the basis of Russian interlinear translations, but directly from the original. Therefore, many translations sound like they were originally written in the Tajik language. Thus, it can be argued that this experience of the translation school is unique in its kind and can serve as an important material in the study of the process of mutual influence and mutual enrichment of Tajik and Uzbek literature, to promote an active

translation exchange of literary texts between Uzbek and Tajik poets and writers.

In order not to be unfounded, we will cite several poems by Uzbek authors, translated into the Tajik language, which, by the beauty of their sound and the perception of the artistic and stylistic features of the individual style, cannot fail to delight those who know the Tajik and Uzbek languages. Due to the impossibility of citing in this small article, along with the translation of the original text, we limited ourselves only to the translations themselves.

For example, here is a poem by Nurmurod Narzullov, translated by the remarkable Tajik poet Kutbi Kirom, which is called "Samarkand":

Maconi oftobu nur borad,

Khazon kasri bas ma'mur dorad.

Ba dunyo yak dili masrur dorad,

Zi chasmi bad thin dur dorad,

Samarkandi chu candi bostonro ...

Chu shoirho dili purchush dorad,

Chu shahmardon labi khomush dorad.

Khazon kuchai and gupush dorad,

Zi atri sad chaman gulnush dorad,

Ziyoratgah buvad u oshikonro ... [4, 141]

Another excellent translation of Erkin Samandarov's poem translated by Rakhmat Nazri. The poem is called "Modar bud intizor" ("Mother waited for everything"):

Modar bud intizor,

Farzand barnagasht.

Omad hati siyoh,

Tir az chigar guzasht.

La'anat ba changi noise!

Modar ba kahr hond.

Bo nawha ashki hash,

Az chashmi tar fishond ... [4.215-216].

When translated back, these transpositions literally turn into copies of the original and there is no doubt that they distort the content and formal features of the poems of Uzbek poets. In fact, translations of poems by Uzbek poets into Tajik and Tajik poets into Uzbek can serve as a standard for equivalent translations.

The poem of the poet Muhammad Ali, famous in Uzbekistan, literally fascinates with its accessible simplicity and beauty of the syllable - qualities that the Tajik poet and critic Askar Hakim managed to convey in his translation.

Let us turn as an example to the lyric poem "Dukhtar imshab tarona mehonad" ("On this night the maiden sings a song"):

Dukhtar imshab tarona mehonad,

Nurboron samoi nilikor.

Dukhtar imshab tarona mehonad,

Bo itself, bo sitoraho hips.

Dukhtar imshab tarona mehonad,

Gazalash mebarad ba gardunam.

Sher reza zi umki sinai man,

Shavad anchumu moss maftunam ... [4,229]

In translation studies, the thesis is often encountered that the main defining principle of text equivalence is the communicative-functional feature, which consists of the equality of the communicative effect produced on the recipients of the original and translated texts. With this postulate one could agree with some reservations and wishes.

However, when interpreting communicative-functional equivalence, it is argued that, when creating a text in the native language, the translator constructs it in such a

way that the recipient of this translation would perceive it in the same way as the recipient in the original language. In other words, ideally, the translator himself should not introduce into the text of the message an element of his own perception, different from the perception of this message by the recipient to whom it was addressed. Based on the example of the above translations of Tajik poets, it can be argued that all of them more often adhered to this principle.

Concluding this short article, which only outlined the future great work in this direction, it is important to note that the tolerant interaction of languages, cultures and literatures of different nationalities not only contributes to the establishment of social peace and friendly communication. In Tajikistan, it is also a factor that determines the combination of unusual cultural layers in art and literature, the creation of what literary critics and culturologists increasingly call the "Tajik text". That is, a harmonious combination of features of different national cultures, which are not just unreality, affirming the diversity, beauty and richness of human relations.

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