

The Problem of Alternative Words in Poetic Translation

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Received: 31 March 2025; **Accepted:** 29 April 2025; **Published:** 31 May 2025

Abstract: In this article the translators skills in using words in the process of translating the verses of Makhtumkulu are analyzed, the value of a word is discussed in belles-letters translation.

Keywords: Poet, verse, range, of thematic diversity, world of images, skill, method.

Introduction: Literature is the art of words, while translation is the art of word-by-word reproduction. That is why the role of the word in translation is unique: finding and substituting a single word reveals the beauty of the translation, on the contrary, a single word used improperly can become a stain on this beautiful beauty.

"In fact, while personal creativity emerges through the search for ideas, translated works are created through the search for appropriate words. Because the novel to be translated has a ready idea, a ready concept. The translator must choose a word that is deep in logic, expressing to its form and beauty. The choice of this word is a creative process that depends on the vocabulary, sharp taste and delicate taste of the writer" [1, 44]. As G. Salomov and N. Kamilov rightly noted: "It's very important to be able to find the word in the translation and put it in its place. If a word or phrase, let alone a grammatical addition, does not fit in or is a little out of place, it will ruin the beauty of the whole work" [2, 130].

Of course, this is not about literal translation, about sticking to the word, rather, it is about a suitable and appropriate word found with skill that reveals the content of the poem, conveying the poet's thoughts to the reader of the translation as well. "It takes skill and taste for a translator to find an alternative word in a translation that is original and to use it in its place" [3, 184]. This is also one of the main criteria that determines the skill of any translator. "Talking about the skill of a translator means, first of all, evaluating his vocabulary" [4, 13]. Therefore, in this chapter, the skill of the translators is precisely their attitude to the word,

we will look at the example of how he found this or that word and use it in its place, and we will talk about the place, function, status of the word in poetic translation.

Along with the words of artistic discovery used in the translation of Makhtumkuli's poems, we will come with encountered words that were irrelevant, misused, misplaced, distorted, and changed the poet's mind due to negligence and irresponsibility, not understanding the meaning of the word or not feeling the edges of meaning.

The translator must be free and courageous enough to argue with the author. "If the translator does not have the courage, he will not be able to approach the original creatively" [5, 89]

J.Sharipov approached the translation of the following verse freely and creatively, which made it sound in Uzbek. The "arziydi" radif found by the translator revealed the beauty of the band:

Гёзел бардыр гүнде-гүнде гөрмели,
Шол гөзелиң сыя зүлпүн өрмели,
Дөкүп, хазынаңы зерин бермели,
Аның сөвдасында боласың гелер (МШ, 1, 202).

Go'zal bordir kunda ko'rsang arziydi,
Qora zulfin kunda o'rsang arziydi,
Xazinangni to'kib bersang arziydi,
Uning savdosida bo'lging keladi (TA, 69).

Here the translator takes the rhyming words, such as "ko'rsayding, ursayding, bersayding" into the inner rhyme, confirms them with the radifi of "arziydi" and

this is not contrary to the originality.

In the first verse of the original, the word “kunda” is repeated twice in the form “kunda-kunda”. In translation, it was used once, but the radif “arziydi” has replaced it. Although the phrase “shul go`zalning” was dropped in the second verse, it did not affect the meaning because the text speaks of that beauty, and the abbreviated word “kunda” in the first verse was added to the second verse.

Such cases are common in the practice of literary translation. This is called compensation in translation. That is, adding words, phrases, or images that are lost in one place or that cannot be reflected in another. In the same verse, one of the two words “kunda” in the first verse is reflected, and the second is reduced to the second verse, thus increasing its influence. Of course, in the third verse, the word “zar” is omitted, but there is no difference between “hazinangning zarini to`kib berging keladi” and “hazinangni to`kib bersang arziydi”. Treasure means both the dice inside it and all the other riches.

In the articles on the analysis of M. Ismaili’s translation about M.Sholokhov’s famous story “Human Destiny”, H.Doniyorov and R. Doniyorov called such an event “an adequate method of compensatory replacement”. Analyzing Oybek’s translations of Roman literature, N.Vladimirova writes that Oybek “considers the ability to compensate to be important”. It is not always possible to convey the strong and expressive parts of the original perfectly in translation. Such cases are compensated in less powerful places ...

It often determines which of the lexical or phonetic aspects is important, sacrificing and compensating for one in return for the other. Oybek replaces phonetic means with lexical means when necessary, that is, adds additional words, adjectives, metaphors. Undoubtedly, such places require high artistic intuition”.

As they say, the truth is revealed in comparison, in comparison with the translation of A.Jumaev and J.Zulpiev, the translation of J.Sharipov is superior in all respects:

Go'zal bordir kundan-kunga chiroylik,
Ul sanamning siyo zulfin o'raylik,
To'kib xazinaning barin beraylik,
Aning savdosinda yuroyin dersan (MFS, 166).

Here, first of all, conditional verbs have become a plural personal pronoun.

Second, in the first verse, the phrase “kunda-kunda ko'rsayding” is changed to “kundan-kunga chiroylik”.

Thirdly, in the second verse, the Persian-Tajik word “siyo” is not translated, but taken on its own – it is not

clear to the modern reader. In the fourth verse, the word “barin” is redundant – the meaning of “bari, hammasi, to'la” in the giving of the treasure. Fifth, there was no need to give a classic tone to words like “aning” and “yuroyin”.

The poem “Bo'ylaringga” has a strong place in the repertoire of hafiz translated by J.Sharipov. It really is one of the best translations of the translator. As an example, consider a single paragraph:

Гөрсем роюң, ёк арманым,
Сенсиз хазан урсун жаным,
Ыкбалым, диним-иманым
Кылсам хормат бойлариңа (МСЭ, 1, 96).

Ko'rsam husning, yo'q armonim,
Sensiz xazon bo'lsin jonim,
Iqbolim, dinim-imonim,
Qilsam hurmat bo'ylaringga (TA, 101).

Here almost all the words have also been moved to the translated text without any change. The skill of the translator was shown in the translation of the second verse: If he translates it as “Sensiz hazon ursin jonim”, first of all, it will be a bit strange from the point of view of the Uzbek language, secondly, if he expresses the idea fluently, both the rhythm and the rhyme will be distorted: “Sensiz hazon ursin jonimni”. Therefore, the replacement of the word “ursun” with “bo'lsin” was very successful: “Sensiz hazon bo'lsin jonim”.

“It is not a question of whether every word is reflected in the literary translation, rather, it takes into account the extent to which the meaning has been recreated in accordance with the original and it is natural for some words to change, substitute, and even fall apart.”. The example given is a clear proof of this. Or:

Замана бейледир – гөзе илмезлер,
Хер йигидиң голда бары болмаса.
Йүз түменлик сөзүн шая алмазлар,
Хер кишиниң ыгытыбары болмаса (МШ, 1, 152).

Here are three words that are incomprehensible to the Uzbek reader: 1) The word “bo'yla” is also found in the texts of Uzbek classical poetry, meaning “shunday, shunaqa, shu kabi, shunga o'xshah” and the translator translated it as “shunday” very accurately.

2) “tuman” is also an ancient Turkic word meaning “o'n ming” (ten thousand);

“shay” – 1) thing; 2) small money; the smallest thing, the least thing (TKES, 454). The meaning of the verse is “Yuz tumanlik so'zingni eng arzimas narsaga ham olmaydilar”, and the translator will translate it freely

and creatively: “yuz tuman” as – “gold”, “shay” as – “one money” and creates a resonant and wise verse in Uzbek:

Zamona shundaydir, ko'zga ilmaslar,

Har yigitning qo'lda bori bo'lmasa.

Tilladek so'zing bir pulga olmaslar,

Har kishining e'tibori bo'lmasa (TA, 133).

The word “tuman” cannot be omitted - it is unfamiliar to the modern reader.

When he takes the word “shay” as “something”, it becomes obese, and the rhythm is lost again: “Yuz tumanlik so'zing narsaga olmaslar” – the third verse of the poem, written in the an eleven-syllable tonic, turns into a twelve-syllable tonic, causing a rhythm disorder.

Apparently, such a translation is not without four shortcomings: 1) The word “tuman” is incomprehensible; 2) “The word “narsa” is confusing; 3) the rhythm is broken; 4) the translation remains like a sentence. Of course, the word “hech” can be used instead of “narsa”: “Yuz tumanlik suning hechga olmaslar”. But there is ambiguity in this line. You can add a word to the word “narsa” to define it (for example, “bir narsa”), but even that does not solve the problem: both ambiguity persists and the rhythm is broken (now the line increases to two syllables - thirteen syllables tonic): “Yuz tumanlik so'zing bir pulga olmaslar”. Here is the art of tazod: one against a hundred and ten thousand. J.Sharipov found an Uzbek alternative to these words and translated the meaning of the verse: “bir pulga” is opposed to “tilla”; because gold is the most valuable thing, money is the most insignificant. So the most valuable thing is set against the most insignificant thing, and that is not contrary to reality. Here, the use of “yuz tuman” as – “tilla”, “narsa” – “bir pul” is fully justified and creates a successful translation from the Uzbek point of view. The important thing is to correctly understand and reflect the idea that the author embodies through images and figuratively. Therefore, the issue is not in the words, but in the meaning and content of the words”.

A.Jumaev and J.Zulpiev left out the words “bo'yla” and “tuman” even translation of this verse is not clear the to the modern reader, this makes it difficult for the reader to fully understand the content of the text with all aspects of meaning. But they, too, have shown a certain skill in taking the phrase “hech narsaga olmaslar” as “pisand qilmaslar”:

Zamona bo'yladir – ko'zga ilmaslar,

Har kishining qo'lda bori bo'lmasa.

Yuz tumanlik so'zin pisand qilmaslar,

Har kishining e'tibori bo'lmasa (MFS, 71).

The translators generalized the word “yigit” (young man) in the second verse to “kishi” (man). From this point of view, this is not a serious mistake. But since this word is also in the fourth verse, this repetition has caused confusion.

Restoring the most delicate aspects of thought, image, and emotion expressed in the original in another language is a mirror that reflects the complexity of the translator's work. It must be borne in mind that even substituting one word for another in the original will undermine the meaning.”

Consequently, the skill of the translator is also manifested when he ingeniously replaces words and phrases.

For example:

Ышк эсер этмесе, янмаз чыраглар,

Ышка дүшсе, гушлар эңрэр, гурт аглар,

Эгилер хайбатлы, кувватлы даглар,

Дашлар эрип, чеке билмез бу дерди (МШ, 1, 16).

Translated by J.Sharipov:

Ishq asar etmasa, yonmas chirog'lar,

Ishqqa tushsa, bo'ri ingrar, qush yig'lar,

Egilar haybatli, quvvatli tog'lar,

Toshlar erir, cheka bilmas bu dardni (TA, 65).

Apparently, the verse was almost literally translated into Uzbek. However, if he translated the second verse on his own, the rhythm would be lost, because the word “gurt” – “bo'ri”, which was one syllable in the Turkmen language, has two syllables in the Uzbek language. That's why the interpreter, first renounces the plural suffix “lar” in the word “qushlar”. It didn't influence to the meaning, because it is continuing the idea about the birds moan and the wolf cries when falls in love – it doesn't have to put the plural suffix in the words “bo'ri” and “qush”. Second, the groan is more specific to the animal than to the bird. Therefore, the interpreter attributes the groaning to the wolf and crying to the birds. Thirdly, not only the change of words did not affect the meaning, but the addition of the word “yig'lar” to the end of the verse was in line with the rhyme, but the words “chirog'lar” and “tog'lar” are more appropriate rhymes “yig'lar” than “ingrar”.

E.Ochilov also leaves them:

Ishq asar etmasa, yonmas chiroqlar,

Ishq kelganda qushlar ingrar, qurt yig'lar,

Egilar haybatli, quvvatli tog'lar,

Toshlar erib, cheka bilmas bu dardni (DO'B, 187).

E. Ochilov leaves the word “qurt”. In the Turkmen

language, the word means both wolf and worm (TRS, 213). Maybe it's true, too, because the logic of thought seems to require a bird to moan and a worm to cry in front of love. On top of that, a pair of bird and worms seems closer to logic than a bird and a wolf.

In translation from close languages, the translator is faced with two problems: the first is the interlingual homonyms, and the second is the influence of the national color of the translated language, said the well-known translator M.F. Rilsky.

Sometimes the omission of certain words may not even affect the meaning according to the rhythm requirement:

Ёксуллыкда ничелерин, дөвраны,
Ятып, ягшы гөрөн дүйшүне дегмез.
Ничелер хасратда тапып хөшк наны,
Бир леззетли тагам дишине дегмез (МШ, 1, 151).

Translated by J.Sharipov:

Yo'qchilikda nechalarining davroni,
Yotib, yaxshi ko'rgan tushiga yetmas.
Nechalar hasratdan topadir nonni,
Bir lazzatli taom tishiga yetmas (TA, 137).

The word "hushq" – "quruq" in the third stanza of the verse is the quality of bread, but it is difficult to reflect it in translation: first of all, it breaks down the rhythm: "Nechalar hasratda topib quruq nonni". The poem is written in eleven-syllable tonic. When translated as "Nechalar g'amda topar quruq nonni" the place of translation change, and this also changes the tone of the poem. So the translator did the right thing by dropping the word, because it didn't affect the meaning that much and the rhythm was retained. This means that not only finding and using the right word, but sometimes dropping unnecessary word correctly is a skill in itself.

However, in J.Sharipov's translations, along with the words found and used in the right place, there are a lot of words that do not fit - this shows that the translator's achievements, as well as his shortcomings, are not insignificant.

For example:

Овал-а, мал ягшы, малдан баш ягшы,
Баш дөвлетин тапан мала серетмез.
Догмадык огулдан доган даш ягшы,
Надан огул атасына серетмез (МШ, 1, 116).

Translated by J.Sharipov:

Avvalo mol yaxshi, moldan bosh yaxshi,
Bosh davlatin topgan molga qaramasa.

O'gay bir o'g'ildan bir yot er yaxshi,
Nodon o'g'il otasiga qaramas (TA, 117).

Most of the words in the verse are exactly the same as the translation. Here it is clear that the skill of the translator is determined by the successful translation of the third verse, as it cannot be translated into Uzbek exactly. "Asrandi o'g'ildan uzoq bo'lsa ham tuqqan yaxshi". The word "dogmadik" means

"asrandi" (adopted) and the translator found and used the word "o'gay" (step) instead of it, but, the verse "dogan dash yagshy" was mistaken for "bir yot er yaxshi": "dogan" – born, "dash" – far, far away. So, here there is no the word "yot".

Moreover, in the verse, the born and the unborn are contrasted: far from relative is good, than the step-son in the house (next to you). In the translation there was not given this meaning. A legitimate question arises "Nega endi yetti yot begona o'gay o'g'ildan yaxshi bo'lar ekan?" - there is no answer to it in translation.

Бир дилег дилесең, мөхүмиң битмез,
Достуң ыхлас билен мерхемет этмез,
Мәрекеде айдан сөзүң жай тутмаз,
Диңлемезлер, гуры, сөзүң бад болар (МШ, 1, 150).

Translated by J.Sharipov:

Bir tilak tilasang, keraging bitmas,
Do'sting ixlos bilan marhamat etmas,
Ma'arakada aytgan so'zing joy tutmas,
Tinglamaslar aytgan so'zing mot bo'lar (TA, 139).

If the word "keraging" was used instead of the word "hojating" in the first verse, its meaning would be revealed (hojating bitmas). The translator did not find the word, and as a result, the verse became a bit confusing. It is not clear how the word "bod" (wind) in the fourth verse became "mot".

M. Kenjabek showed skill in this regard:

Bir tilak tilasang, hojating bitmas,
Do'sting ixlos bilan marhamat etmas,
Ma'arakada aytgan so'zing joy tutmas,
Tinglamaslar, quruq so'zing bod bo'lar (MS, 2004, 63).
A.Jumaev and J.Zulpiev again caused confusion by preserving the original word "muhim":
Har ne so'rab borsang, muhiming bitmas,
Do'sting ixlos bilan marhamat etmas,
Ma'arakada aytgan so'zing joy tutmas,
Tinglamaslar, so'zing go'yo bod bo'lar (MFS, 70).

But even though the word "quruq" is omitted in the last verse, "quruq so'zing bod bo'lar" seems more fluent

and resonant than the phrase “so'zing go'yo bod bo'lar”. “In general, ensuring the beauty of language in any translation, including poetry, is a priority. The sound of the poem in Uzbek also depends on the language”.

The skill of translators in the use of words is especially evident in finding and translating alternatives to words and phrases that have become radif. “Before choosing a radif, poets pay attention to how well the word fits their purpose. The beautiful sound of the word radif is also taken into account, as it is rhythm-bearing”. Therefore, the role of radif in enhancing the impact and resonance of the poem, in enhancing the meaning, is invaluable. Often the main burden of thought in a byte falls on this poetic element, poets take the word into radif for what they focus in their mind”. But it is not always possible to reflect it in translation. As a result, its content is often absorbed into the layer of verses. When saved, it is not always successful: either words that are incomprehensible to the reader or inappropriate to the original are used. This can obscure the content of the poem, lowering its resonance and destroying its impact. “Using a radif is a serious challenge for an interpreter, and sometimes an insurmountable mess. This is why some translators do not reflect it. However, radif in poetry is not only a formal ornament, but it carries a great meaning, serves to increase the impact of the work, the resonance of the poem.

In translation from close languages, a radif is often not a problem, because the word or phrase that becomes a radif is also present in the translated language. However, sometimes words specific to a particular language are radiated so that translating them exactly into the target language makes the text incomprehensible. For example, in Makhtumkuli's work there are a number of poems in which the words “dondi” (turned), “belli” (marked, known) are radif, and in their translation it is not justified to leave these Turkmen words in radif. In particular, J.Sharipov left the word “do`ndi” with radif in the translation of two poems. The work of this translator was also criticized by G.Salomov: The commentary begins with the title of the poem “Do`ndi”: it means aylandi, otdi, boldi (133). So, it is necessary to translate into Uzbek Probably, the words “aylandi, o`tdi, bo`ldi” (turned, passed, finished) do not correspond to this poem. In this case, it is necessary to continue the search again, not to leave until you find an alternative and appropriate word. The whole space will find a word in Uzbek that covers the meaning of one Turkmen word “do`nmoq”...

Tilla taxtida qopilar,
Davr aylanib yopilar,

Eshon, mulla, pir, so'filar

Elatga ozora do'ndi (133).

The word “qopilar” is said to be “door”, and the fourth verse is interpreted as unbroken – “Elga ozor beruvchiga aylandi” (It has become a tormentor to the people). In the sixth verse of the poem “Nodon falakdan” the word “do`ndi” – “do`ndi” is a radif:

Бизиң гөрен достлар авара дөнди,

Баш апаран әрлер бичәрә дөнди,

Йөргүр арап атлар, гөр, хара дөнди,

Гымматы айрылып, яман пелекден! (МСЭ, 2, 97)

J.Sharipov calls it “bo'ldi”. This radif, which justified itself in the first two verses, is inconsistent in the third verse:

Ko'zim ko'rgan do'stlar ovora bo'ldi,

Bosh ko'targan erlar bechora bo'ldi,

Chopqir arab otlar, ko'r, xora bo'ldi,

Qimmatdan ayrilib, yomon falakdan (TA, 342).

In the third verse, it should be “hor bo'ldi” (was humiliated). To do this, you need to replace the rhyme in the previous two lines. In addition, the phrase “qimmatdan ayrilib” (lost value) did not work – it would be appropriate to translate into Uzbek as “bahosi tushub”, “qadri qolmay” (falling in price) and (worthless).

The radif chosen by M.Kenjabek was even more unsuccessful:

Bizning ko'rgan do'stlar ovvora qaytdi,

Bosh ko'targan erlar bechora qaytdi,

Yo'rg'a arab otlar, boq, xora qaytdi,

Qimmatlari ayrilib yomon falakdan (MS, 2004, 122).

“In translation, the idea is often clarified by finding and replacing one word. The search will continue until that word is found. Sometimes, even several generations of translators change, and the “kerakli” (necessary) word is not found. The word “kutaveradi” (waits) for its inventor. The same can be said about the word “donmoq”.

In the Turkmen language, the word “belli” (TRS, 87) is used in the meanings of known, popular, well-known, definite, obvious, familiar. In the translation of poems of M.Ahmad leaves exactly this radif “Ovda bellidir”, “Qovog'idan bellidir” (It is known in the hunt, It is known from the eyebrows), – but this is not familiar to the Uzbek reader.

However, J.Sharipov found a solution to the problem in the translation of the poems “Toshda bellidir” (It is known in the stone) (TA, 192), “Ot yonida bellidir” (It is known near the horse) (TA, 257) by translating this

word into Uzbek as “bilinar” (known).

Therefore, Jabborov calls it “bilinar”:

Яман хатын маңлай сачы топ болар,
Геплегенде, яман сөзи көп болар,
Ишигниң алдында дыздан чөп болар,
Атмаз күлүн, ожагындан беллидир (МСЭ, 1, 190).

Translated by M.Ahmad:

Yomon xotin manglay sochi to'p bo'lar,
Gapirganda yomon so'zi ko'p bo'lar,
Eshigi oldida tizdan cho'p bo'lar,
Artmas kulin – o'chog'idan bellidir (MS, 1995, 87).

Translated by J.Jabborov:

Yomon xotin manglay sochi to'p bo'lar,
Gapirganda yomon so'zi ko'p bo'lar,
Eshigin oldida xasu cho'p bo'lar,
Kulga to'lgan o'chog'idan bilinar (DO'B, 121).

However, in the translation of the poem “Ussada belli” M.Ahmad thickens and intensifies the stylistic paint, calling the word “belli” “shaksiz” which does not contradict the original, but rather strengthens the emphasis on meaning:

Эй агалар, бир гүн болар, пай алар,
Гуллук эдип гезен уссада, белли.
Худа өзи кими догры гөзлесе,
Етишер мырада, максада, белли (МСЭ, 2, 11).

Ey og'alar, bir kun shuhrat topar ul,
Kimki qulluq qilsa ustodga shaksiz.
Xudo o'zi kimga bersa to'g'ri yo'l,
Etishar maqsadu murodga shaksiz (MS, 1995, 37).

M.Ahmad approached the original freely and translated creatively, which brought him success. In particular, the sentences “hizmatiga yarasha topadi” (earns according to merit) and “shuhrat topadi” (earns fame) are close in meaning and do not contradict the original. But to worship, in addition to bowing, also means to serve, where it comes more in that sense.

In accordance with the rules of the Uzbek language, J.Sharipov calls the phrase “bizim sari”, which is a radius in the poem “Yar bizim sary”, as “bizning sari”:

Гулзуми гыр санып кырк ёл гечер мен,
Эгер ки мейл этсе яр бизим сары.
Гадам ерне ганат баглап учар мен,
Дийсе дилбер: “Ашык, йөр бизим сары!” (МШ, 1, 19).

Qulzumni qir bilib qirq yil kecharman,
Agarki mayl etsa yor biz tomonga;
Qadamimga qanot bog'lab ucharman,
Desa dilbar: “Oshiq, yur biz tomonga” (TA, 63).

Of course, the translation is not without some mistakes.

The meaning of the phrase “гыр санып” in the first verse is “ўлчаб, қўлочлаб”, and its omission has caused ambiguity for the reader. The translator also mistakenly called the word “ёл” “йўл” here. A.Jumaev and J.Zulpiev corrected the next mistake, and in the previous one repeated the mistake of their predecessors. In addition, they leave the radif exactly, in which the features of the dialect look like a column:

Qulzumni qir bilib, qirq yo'l kecharman,
Agarki mayl etsa yor bizim sari.
Qadam yerga qanot bog'lab ucharman,
Desa dilbar: “Oshiq, yuz bizim sari” (MFS, 168).

However, the meaning of the poem is: “Qulzum – Qizil dengizni qirq marta qulochlab kechaman (suzib o'taman)” (Qulzum - I will cross the Red Sea forty times), and such a poetically beautiful poem has appeared in Uzbek translations with errors and incomprehensibility.

In the Turkmen language, “эгленмек” means to be caught (TRS, 775). Therefore, it would be expedient to translate the word “эгленмез”, which is a radif in the translation of the poem “Пыган эгленмез”, into Uzbek as “qolmagay” according to the weight requirement. Sharipov translates as “to'xtamas” and says he has not justified himself in all areas. Because the word chosen for the radif must match from beginning to end for all the byte verses of the poem - if it does not fit in one place and fall into another, the radif will be selected unsuccessfully. The word “to'xtamas” (does not stop) – it means it will pass, but it also means that it will continue uninterrupted, which shows that the radif was misused from the very beginning of the poem:

Билбил хүжүм эйлэн ховали баглар,
Билбил сенден гидер, пыган эгленмез! (МШ, 1, 245).

Bulbul sayrab turgan havoli bog'lar,
Bulbul sendan ketar, fig'on to'xtamas (TA, 296).

The poet says: “Ey bulbullar yoprilgan bahavo bog'lar, bir kuni bulbul sendan ketadi-yu, ularning fig'oni ham qolmaydi”. The translation means, “Even if the nightingale leaves you, the fig will never stop”.

M. Kenjabek called this radif “aylanmas”:

Bulbul navo qilgan havoli bog'lar,

Bulbul sendan ketar, fig'on aylanmas (MS, 2004, 86).

Of course, the radif of “aylanmas” justified itself a bit, but in verses such as “A guest who does not turn for more than five days” he caused ambiguity and ambiguity. It will be understandable and suitable for Uzbek language if it can be said like “No more than five days of guests”.

A.Jumaev and J.Zulpiev called it “kelgaydir” and again failed:

Bulbul makon etgan havoli bog'lar,

Bulbul sendan ketar, fig'on kelgaydir! (MFS, 126).

If the radif chosen by J.Sharipov and M.Kenjabek coincide in some places, if it does not fit in some places, the radif used by A.Jumaev and J.Zulpiev did not correspond to the poem from beginning to end, because it is completely contrary to reality: how can the word “qolmagay” correspond to the word “kelgaydir”?! For example, in the poem, the verse “A guest who comes to this world does not stay for more than five days” means “In five days a new guest will come!” surprisingly translated into Uzbek. Or the verse “Ағыздан тил кетар, зыбан эгленмез!” was translated without logic “Og'izdan til ketar, zabon kelgaydir!” (MFS, 127). However, the poet says that one day his tongue will be pulled out and he will not be able to turn. Only this idea was repeated through synonyms.

Apparently, a single poem has been translated with three different radifs, but none of them correspond to the original. Hence, the need for a fourth translation of this poem to be translated with an appropriate radif remains.

The biggest flaw in the translation of Makhtumkuli's poems, the worst flaw, is that these translators could not get out of the influence of the original, could not treat it freely. It is well known that in order to get rid of the effects of text, it is necessary to work hard. Translators, on the other hand, cling to the text without wanting to work too hard: they often retain only Turkmen, Arabic, and Persian words, despite the fact that the poem is constructed, busy, and has an Uzbek alternative that can be easily replaced. However, the translation only hurts from clinging to the original. In such a translation, the influence of the Turkmen language is usually strong, and often the expression does not come out in Uzbek. For example: “Гуноҳим гузашт айла”. After all, it can be translated into pure Uzbek as “Gunohimni afv ayla”, “Gunohimni bag'ishla”, “Gunohimni kechirgil”. In the words of the famous French writer Bualo, if you work hard, every word will serve. Or:

Диллер диер гөрүп-гөрүп,

Акыл кесер соруп-соруп (МСЭ, 1, 240).

Translated by J.Sharipov:

Tillar aytar ko'rib-ko'rib,

Oqil kesar o'ylab turib (TA, 393).

In the Turkmen language, the word “кесмек” (cut) has a wide range of meanings, one of which is “to evaluate” (TRS, 395). Here it comes in the same sense. The word “Акыл” is also used here to mean not as “oqil”, but “ақл”: “Tillar ko'rib-ko'rib aytsa, aql so'rab-so'rab baholaydi”. The fact that the first verse is about language requires the word mind in the second verse. In addition, this is the logic of thought expressed in the verses. As J.Sharipov interprets, in order for the wise man to deliberately interrupt, the previous verse should have been based on this idea.

In Turkmen, the word “kesilmoq” also means “to'xtatilmoq” (TRS, 395). Therefore, the verse “Азанлар кесилип, месжит япылып” (MSE, 1, 95) cannot be translated as “Azonlar kesilib, masjid yopilib” (TA, 103). Because the Uzbek language does not use the word “kesilmoq” in relation to the azon, it is called “to'xtatilib”.

J.Sharipov translates the verse “Габахатдыр йүзлерим” (MSE, 1, 221) as “Qabohatdir yuzlarim” (TA, 467), that in Uzbek the word “qabohat” is not used for face. In the Turkmen language, the word has not only bad, naughty, but also shameful, honorable, (TKES, 76; TRS, 664), where the meaning is as follows: “Uyatlidir yuzlarim”.

In Turkmen, the word “атмак” also means “to achieve” (TRS, 57). Therefore, the verse “Кимлер бу дүньаде ыкбал атмышдыр” (MSE, 2, 83) can be understood as “Kimlar bu dunyoda bahtga erishgandir”. There is a methodological ambiguity in the verse “Kimlar bu dunyoda iqbol otmishdir” (TA, 469), because there is no phrase “iqbol otmoq” in Uzbek.

Translators often use words that are mistaken, and ambiguous in terms of the Uzbek language. For example:

Гара гарганың перзенди

Гөзүне сурат гөрүнер (МШ, 1, 247).

Translated by J. Sharipov:

Qora qarg'aning farzandi

Ko'ziga surat ko'rinar (TA, 292).

Here the poet expresses the idea that “Qora qarg'aning bolasi ham ko'ziga oppoq ko'rinadi” (the child of the black crow also looks white (beautiful) to the eyes) In Uzbek, the meaning is not clear, because the phrase “surat ko'rinar” (picture is visible) does not mean that.

The goal would have been achieved if the translator had taken a creative approach to the text and translated the second verse as “Ko’zga hushsurat ko’rinar”.

In the translation of the poem “Gulzor bilan o’ynashar” (Playing with flowers) M.Ahmad leaves the exact meaning of “шамар” in the Turkmen pronunciation of the king of snakes, ie “шахмор” meaning dragon, it is not clear to the Uzbek reader (TRS, 751). In this poem, the word “satashmoq” (TRS, 568), which means to meet again, encounters again (MS, 1995, 79). In the poem “Nozli dildor” (MKS, 1995, 80) he uses the word “talvos” (dream, passion) (TRS, 616). In the poem “Лошдан айрилса” (MS, 1995, 83), he uses the word “qirnoq” (slave) (TRS, 235). In the poem “Berma falakka” (MS, 1995, 84) is appeared the word “elek” (TRS, 303).

Checking the translation of Makhtumkuli’s poems in terms of the skill of the translator, along with the words that were skillfully found and used in these translations as a result of talent and research, misplaced, mistranslated, rhyming, or misunderstood in Turkmen, there are a lot of words that do not comply with the rules of the Uzbek language, distort the content of the poem, change the author's opinion. In other words, the mistakes of translators due to their ignorance and lack of language far outweigh their skills and achievements. Moreover, almost all translators have abused archaic – ancient Turkic, Arabic, Persian, Turkmen words in their translations. They also used dialectal words and grammatical additions. At the same time, a number of good translations, which are the product of hard work and skill, are rightly considered an achievement of Uzbek translation literature.

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