

# Reflection Of Radif in Translation

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**Abstract:** This article focuses on the study of genre problems of poetic translation, in particular, on the reflection of radif in translation. It is not surprising that the content of this problem on the example of Makhtumkuli's poetry is embedded in the lines, although there is little poetic translation in practice, the use and recognition of these methods and techniques serves as a special foundation for translators.

**Keywords:** Poem, radif, translator, translation, poetic repetition, verse and clause, meaning, form and content, word, radiff poem, translation without radif, text, poet, Makhtumkuli, the Turkmen language, the Uzbek language.

**Introduction:** It is well known that the radif, which is a manifestation of poetic repetition, is entrusted with many tasks, large and small: it connects bytes and verses to create poetic integrity; serves to reinforce meaning; actively participates in the realization of the melody. "In many cases, Radif expresses the main idea of the poet, emphasizes and strengthens the idea as a result of its repetition. Before choosing a radif, the poets paid attention to how well the word fit their purpose. It also takes into account the beautiful sound of the word and its weight" [1, 211]. 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, and poets take the word for what they want to emphasize more in thought" [2, 133]. 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 preserved, it is not always successful: either words that are incomprehensible to the reader or words that are inappropriate for the original are used. This can obscure the content of the poem, lowering its resonance and destroying its impact. "Express 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 also carries a great meaning, serves to increase the impact of the work, the resonance of the poem [3, 193].

According to the research of translators such as N.Kamilov, S.Olimov, E.Ochilov on the reflection of radif in the translation of poetic works, there are the

following methods of radif translation in translation practice:

Copy the radif without translating. To do this, the word that has become a radif must also be present in the language of translation and express its meaning in the original language - only then it can be interpreted "without translation". In this regard, the using of application of this method is somewhat limited. This method is useful in translation from close languages and languages with a large lexical commonality.

Express a word or phrase that has become a radif through translation. This method is widely used in translation from all languages, especially non-related languages.

Translating another word from the work through radif. This is because a word or phrase used as a radif may not be the same for all bytes. In this case, another word (or words) that conforms to the general spirit of the poem and serves to ensure its integrity is removed from the radif.

Translating radif poem without radif. Because it is not always possible to reflect the radif in another language. In this case, the translators absorb the meaning expressed by the radif into the work.

Translating a poem without radif into radif. Although few in the practice of poetic translation, the same method is encountered. By itself, this contributes to the success of the translation.

To translate a part of the words that have become a radif, leaving a part of it. In this case, some of the words

that make up the radif are copied exactly as they are understandable to the reader, and the incomprehensible part is translated.

Leaving the radif, regardless of whether the translation is intelligible to the reader.

In the translation of Makhtumkuli's poems can find all these methods of radif translation. 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. Spontaneously, due to the fact that the Uzbek and Turkmen languages belong to the same family and are close to each other, radifs are mostly transferred, but translators sometimes abuse this opportunity, leaving pure Turkmen and Uzbek words unfamiliar to the reader. If the poet emphasizes the word into radif in the poem, when the radif is unclear, the essence and main idea of the poem also remain insufficiently revealed to the reader.

For example, in Makhtumkuli's work there are a number of poems in which the words "дөнди" (turned), "белли" (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, o'tdi, bo'ldi (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"...

Тылла тагта гапылар,  
Дөвүр айланып япылар,  
Ишан, молла, пир, сопулар,  
Илата азара дөнди (МСЭ, 1, 240).

Tilla taxtida qopilar,  
Davir 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 translation of the given poem, E.Ochilov takes the word "do'ndi" as "bo'ldi" and creates a pure

Uzbek translation:

Tilla taxt sari eshiklar,  
Zamonlar o'tib bekilar,  
Eshon, mullayu so'filar  
Elat uchun ozor bo'ldi (BN, 464).

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" (done). 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,

Qimmat ayrib 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" - this ancient Turkic word, which means to turn, change, resemble, return, now forms an archaic layer of the Uzbek language. However, in some Turkic languages, including Turkmen, it is still active. Therefore, the translation of this word, which was a radif in the translation of the poem "Do'nar" by such translators as J.Sharipov, A.Jumaev, M.Azim, did not justify itself.

In the Turkmen language, the word "belli" (TRS, 87) is used in the meanings of known, popular, well-known,

definite, obvious, familiar. This word is not clear to the modern Uzbek reader. Consequently, it cannot be left out exactly. However, in the translation of two poems of the poet M.Ahmad leaves exactly this radif ("Ovda bellidir", "Qovog'idan bellidir") (It is known in the hunt, It is known from the eyebrows), in the translation of one poem it is called "Olama belgilidir" (The world is known) and in the other it is called "Shaksiz" (unquestioned). 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, ожагыңдан 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 "Уссада белли" M.Ahmad thickens and intensifies the stylistic paint, calling the word "белли" as "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 доғры 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,  
Yetishar maqsadu murodga shaksiz (MS, 1995, 37).

M.Ahmad approached the original freely and translated creatively, which brought him success. In particular, the sentences "xizmatiga 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. That is why E.Ochilov in his translation emphasizes its meaning:

Ey og'alar, bir kun ulushin olar  
Xizmat qilib yurgan kishi ustodga.  
Xudo agar kimni haq yo'lga solar,  
Yetishar, shubhasiz, maqsad-murodga (BN, 509).

In this regard, it should be noted that in the translation of this poem, E.Ochilov did not preserve the radif, but absorbed the meaning of the radif into the text. As can be seen, the fact that the radif was not reflected did not affect the content because the author expressed the idea vividly.

The Shayhzoda also translated the ghazal "Majnuni bordir" without radif:

Кейсе өмрүм жебр ышкына, ызында  
Междуны бардыр,  
Йүзлери хандан эйлесе, чешимиде хуны  
бардыр (МСЭ, 1, 72).

Majnun kabi, ishq ko'yida, o'rtanurman shu zamon,

Shoyad o'lsam, mazaq qilib, mendan kular ko'r shayton (ChAD, 425)

The word "Chekmoq" has a very wide range of meanings in the past, including the "Explanatory Dictionary of the Language of Alisher Navoi's Works", which contains 26 singular and 15 meanings in combination with other words. In modern Uzbek, its meaning is much narrower, it is used mainly in four senses: 1) to suffer; 2) smoking tobacco or cigarettes; 3) to strike, to pull (knife); 4) draw (pattern).

In the Turkmen language, the word is still active, and in the explanatory dictionary of the Turkmen language it has 17 singular meanings and 24 meanings in the form of phrases. Therefore, E. Ochilov, who kept the radif "chekar" in the translation of the poet's poem "Yor chekar", quotes 8 meanings of this word in the text.

In the translation of the poem "Сөймек биләни" (Knowing to Love), M.Ahmad replaces the word "билан-ей" with the word "qachalar" (how). But while the change in the radif is not known in some verse, it has come out unequally in some verse. For example:

Ышкың оды хыруч алып батланар,  
Хич сөнмейир, ярым, сөймек биләни.

Гайта башдан дерт атына атланар,  
Хич гитмез гапымдан ковмак биләни (МСЭ, 1, 244).

Ishqing o'ti avj oladi, yonadi,  
Hech so'nmaydi, yorim, sevsam qanchalar.  
Qayta boshdan dard kuchiga minadi,  
Hech ketmas, eshikdan quvsam qanchalar (MS, 1995, 21).

But the radif is not glorious at the same place:

Firog'iy, tiling tiy, tiling kesarsan,  
Oq to'n kiyib yerga kirsang qanchalar.

In the translation of the poem "Паяни болмаз" he did not justify the use of the word "bo'lmas" as "yo'qdir" in all the verses. There are 5 translations of the poem "Пыган эгленмез" in Uzbek by J.Sharipov, M.Kenjabek, A.Jumaev, N.Muhammad and E.Ochilov. J.Sharipov translated the word "эгленмез" in the poem as "to'xtamas" (unstoppable), M.Kenjabek and N.Muhammad as "aylanmas", A.Jumaev "kelgaydir" (come), E.Ochilov "qolmagay" (does not stay). In Turkmen, the word "Эгленмек" means to stop, to be somewhere, to be late, to be caught. In the poem, it means the transience of everything, the immortality of something, the irreversibility of the past.

For example:

Билбил хужум эйлән ховалы баглар,  
Билбил сенден гидер, пыган эгленмез!  
Ягышли, ягмырлы, үмүрли даглар,  
Силлер сенден гидер, думан эгленмез! (МСЭ, 2, 34)

Translated by J. Sharipov:

Bulbul sayrab turgan havoli bog'lar,  
Bulbul sendan ketar, fig'on to'xtamas.

Tumanli, yomg'irli, oq qorli tog'lar,

Sellar sendan ketar, tuman to'xtamas (TA, 296).

The poet says: "Ey bulbullar yoprilgan bahavo bog'lar, bir kuni bulbul sizdan ketadi-yu, ularning fig'oni ham qolmaydi. Ey tumanli, yomg'irli, oppoq qorli tog'lar, bir kuni sellar sizdan ketadi-yu, tuman ham qolmaydi". The translation means, "Even if the nightingale leaves you, the fig will never stop, and even if the floods leave you, the fog will never stop".

Translated by M. Kenjabek:

Bulbul navo qilgan havoli bog'lar,  
Bulbul sendan ketar, fig'on aylanmas.

Yoqimli, yomg'irli, umrli tog'lar,

Sellar sendan ketar, gumon aylanmas (MS, 2004, 86).

Translated by N.Muhammad:

Bulbul makon etgan, xushhavo bog'lar,  
Bulbul sendan ketar, fig'on aylanmas.

Oppoq qor, yomg'irli, ey, baland tog'lar,  
Sellar sendan ketar, tuman aylanmas.

Translated by A. Jumaev and J. Zulpiev:

Bulbul makon etgan, havoli bog'lar,  
Bulbul sendan ketar, fig'on kelgaydir!

Yog'ishli, yomg'irli, tumanli tog'lar,

Sellar sendan ketar, tuman kelgaydir! (MFS, 126)

Translated by E.Ochilov:

Bulbul egallagan havoli bog'lar,  
Bulbul sendan ketar, fig'on qolmagay.

Qorli-yu yomg'irli, tumanli tog'lar,

Sellar sendan ketar, tuman qolmagay (MA, 396).

As you can see, the radif "qolmagay" here corresponds to the content of the poem. Although the radif "to'xtamas" justified itself in the same verse, it did not replace it in all verses. 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" – means it will pass, but it also means that it will continue uninterrupted, which is the same thing that shows that the radif was misused from the very beginning of the poem. For example, in the following verses, it is clear that the meaning of "qolmagay" is violated by using the radif "to'xtamas":

Sellar sendan ketar, tuman to'xtamas (?).

Bahor sendan ketar, zamon to'xtamas" (?).

Chaman sendan ketar, sayron to'xtamas (?).

Og'izdan til ketar, zabon to'xtamas" (?) (TA, 296–297)

As can be seen, all the sentences from the word "ketar" have been a logical continuation of the same word and require a word that reinforces it. And the word is "qolmagay".

The radif "aylanmas" was chosen without much success. In verses such as "Besh kundan yuqori mehmon aylanmas" (No more than five days a guest turns) he evoked ambiguity. "Besh kundan ortiqcha mehmon qolmagay" (No more than five days of guests) is both understandable and in Uzbek. This radif is successful only in the last verse "Og'izdan til ketar, zabon aylanmas". The most inconsistent of the radif is the "kelgaydir". It also contradicts the meaning and idea of the poem. It went from verse to verse, distorting the content of the poem:



Bahor sendan ketar, zamon kelgaydir! (?)

Davr sendan ketar, davron kelgaydir! (?)

Og'izdan til ketar, zabon kelgaydir! (?)

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, only one poem has been translated with four different radifs, of which only the radif "qolmagay" corresponds to the original.

In the translation of the poem "Jon eglenmez" M.Kenjabek called "eglenmez" "aylanmas" and created a failed translation.

In the translation of the poem "Хақы чүн" M.Kenjabek misrepresented the radif "хақы чүн" as "hurmati uchun". Here, the phrase "haqi uchun, hurmati uchun, sha'ni uchun" has become "Xudo uchun", which is a gross mistake. However, A.Jumaev, J.Zulpiev and E.Ochilov correctly translated it as "haqi uchun":

Я Ярадан, мырадыма етиргил,  
Я, жемалың Желилылла хақы чүн!  
Кеременден ыкбалыма дест бергил,  
Оввал Адам сафыўлла хақы чүн! (МШ, 2, 38).

Translated by M. Kenjabek:

Ey Yaratgan, murodimga yetkazgil,  
Yo jamoling, Jalilulloh, Haq uchun.  
Karamingdan iqbolingga dast bergil,  
Avval Odam Safiyulloh, Haq uchun (MS, 2004, 160).

Translated by A.Jumaev and J.Zulpiev:

Yo Yaratgan, murodimga yetkazgil,  
Yo jamoling, Jalilulloh haqqi chun!  
Karamingdan iqbolimga dast bergil,  
Avval Odam Safiyulloh haqqi chun! (MFS, 335)

Translated by E. Ochilov:

Ey Yaratgan, maqsadimga yetkazgil,

Ey jamoling Jalilulloh haqqi-chun!

Mendan baxtsizlikni tamom ketkazgil,

Avval Odam Safiyulloh haqqi-chun! (BN, 294)

In accordance with the rules of the Uzbek language, J.Sharipov calls the phrase "бизим сары", which is a radius in the poem "Яр бизим сары", "бизим сары":

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 "o'lchab, qulochlab", 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)" (Kulzum - I will cross the Red Sea forty times), and such a poetically beautiful poem has appeared in Uzbek translations with errors and incomprehensibility. According to E.Ochilov, these errors have been eliminated:

Qulzumni qulochlab, qirq yo'l kecharman,

Agar moyil bo'lsa ul yor biz sari.

Oyoq qolib, qanot bog'lab ucharman

Dilbar desa: "Ey oshiq, yur biz sari!" (BN, 302).

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 хужум 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).

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 “aql”.

In addition, this is the logic of thought expressed in the verses. According to J.Sharipov's interpretation, in order for the wise man to deliberately interrupt the sentence, the idea that was the basis for this should have come up in the previous verse. 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 adhan, 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 ықбал 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 “иқбол отмоқ” 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 qargʻaning bolasi ham koʻziga oppoq koʻrinadi” (the child of the black crow also looks white (beautiful) to the eyes) In Uzbek, the meaning is not clear, because the phrase “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 “Koʻzga hushsurat koʻrinar” (Pleasing to the Eye). In the translation of the poem “Gulzor bilan oʻynashar” (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) the word “elek” (pat) appears (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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