

"Navoi" - In English

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ANNOTATION: The article compares the work on the basis of the original novel "Navoi" published in 1944 by the famous Uzbek writer Musa Tashmhammad Aibek and the English translation by I.Tokhtasinov and O.Mominov. Since the novel was translated into English from Russian, the Russian translations of M.Sale in 1945 and P.Slyotov in 1946 were also studied. The work was translated into French in 1948 by the French translator A.Oran. The French version is also studied in a comparative analysis.

KEYWORDS: translation, character, historicity, national spirit, stylistic painting, portrait, character, psychology, dialect, archaism, historicism.

I. INTRODUCTION

One of the main means of characterizing an image in a work of art is a portrait image. Portraiture is one of the most important factors of direct representation of the reality of life in fine arts and fiction. The place allocated to the portrait, the assigned task - everything must be subordinated to one logic, a certain law. It is impossible for a portrait to stand above everything in its own right, not to be connected with the direction of the work in general. Its place and function are mainly determined by the writer. If he wants, he allocates a leading place to the portrait in revealing the character of the hero, if he wants, he completely ignores it. This is explained by the tendency of the writer to one or another portrait method. However, the discretion of the author is relative to a certain extent: the portrait in the work is never without its own function. The task was not the same in every era, in every artist. There are no completely identical people in marriage, each of them may have internal and external characteristics unique to them. Therefore, the characters in the works, which are an artistic reflection of reality, do not have the same appearance.

Therefore, it is not an easy task to translate the portrait image, which is one of the main elements embodying the character of the hero described by the writer. After all, "Historical person or historical events should be shown as they

are, without coloring, objectively. It is necessary to have an honest attitude."

II. THE MAIN RESULTS AND FINDINGS

Aibek tried to create a portrait of his hero based on all historical sources in the novel "Navoi". The portrait of Navoi, depicted with great skill in the work, became one of the perfect portraits created in Uzbek literature. The author was one of the first to show the hero's psychology, character, and inner world through his appearance. This is one of the most difficult tasks facing the writer:

«Shoirning boshida uchli ko'k taqyaga silliq o'ralgan ko'rkamgina salla. Egnida – ichidan odmi shohi to'n, ustidan yalang qo'ng'ir movut chakman... . O'ttizdan oshmagan bo'lsa ham, Navoi yoshi ulug'roqdek ko'rinadi. Qomati o'rtadan baland, ingichka, lekin pishshiq, barmoqlari uzun va nafis; qora va qisqa soqoli, xush bichim miyiqqlari tekis va silliq; yonoqlari chiqiqroq, kenggina yuzida doimiy tafakkurning asl ma'nosi, ma'naviy qudrat va yengil, go'zallashtiruvchi bir horg'inlik jilvalanadi. Qoboriqroq qovoqlari ostidagi qiyg'och ko'zlarida go'yo tafakkur va hayol blan birga qandaydir iroda kuchi ifodalanadi» .[IV.1.1., p.37]

Aibek is a word artist in the broadest sense. The writer describes the portrait of Navoi in such a way that involuntarily the image of a tall,

passionate, strong-willed and determined poet appears before our eyes. Aibek absorbed his artistic skills in the following lines:

"... the true meaning of constant thinking, spiritual power and a light, beautifying weariness flicker on his face... as if thinking and "soul enters" in his eyes, the word "glitters" harmoniously combines with the word "permanent", makes the portrait "move". The weariness reflected on the poet's face is not a weariness that overwhelms a person, but rather a beautiful, light weariness that suits him. If we pay attention, artists - writers, painters, sculptors - draw attention to the eyes of the subject when creating a portrait. Because the eyes reflect the whole inner world of a person. After all, the eye is the mirror of the soul. The important aspects of Navoi's character → qualities such as determination, observation, and knowledge are reflected in his eyes.

Aibek uses words selectively. In the portrait image, he applies the adjectives handsome to the turban, mature to the fingers, elegant to the mustache, pleasant to the eyes, light to fatigue, and beautiful to the face. Although all this seems to be trivial, it served to reveal the main characters characterizing the image. The reproduction of these elements in the translation ensures the fullness of the image. Let's compare the translations:

Translated by M. Sale:

«Na golove Alishera vozvishalis chalma, tshatel'no, so vkusom namotannaya na ostrokonechnuyu sinyuyu tyubiteyku. Na plechi bil nakinut neyarkiy shelkoviy xalat, a poverx nego - chekmen' iz prostogo temno – serogo sukna.

Navoi bilo ne bolshe tridtsati let. On bil vishe srednego rosta, tonkiy, no krepkiy; chernaya korotkaya boroda i usi bili tshatel'no podstrijeni. Na shirokom litse, s neskol'ko vidayushimsya skulami, lejal blagorodniy otpechatok bol'shoy duxovnoy sili. V raskosix glazax pod pripuxshimi vekami otrajalis' glubokaya misl', mechtatel'nost' i sila voli» [IV.2.2., p.33] .

Translated by P.Slyotov:

«Navoi ne bilo tridtsati let. On bil vishe srednego rosta, tonkiy, no krepkiy; pal'tsi yego dlinni i izyashni, chernaya boroda i krasivie usi ravno podstrijeni. Na shirokovatom litse, s neskol'ko postoyannoy zadumchivosti, duxovnoy sili i legkogo utomleniya, pridavavshego yemu svoebraziyu prelest'. V raskosix glazax pod pripuxshimi vekami svetilas' misl' i sila voli. Golova Alishera bila pokrita chalmoy; glatko namotannoy na ostrokonechnuyu sinyuyu tyubiteyku, neyarkiy shelkoviy xalat, a poverx nego - chekmen' iz prostogo temno – serogo sukna»[IV.1.3., p.25] .

Translation by I.M. Tokhtasinov and O.M. Mominov:

“The poet had a very beautiful turban on his head and he had on a very simple robe. Even though Navoi was about thirty, he looked like a middle-aged man. He was a little bit taller than medium height but very strong, he had long fingers and thin, dark black and short beard on a smooth face; his cheeks were a little bit outand there was a sign of his smartness, power of spirituality and kind of attractive wrinkles on his face. Besides, one could notice kind of willpower under his eyelid” [IV.1.4., p.30].

Translation by A.Oran:

«Navoi n'avait pas encore trente ans. D'une taille au dessus de la moyenne, il était svelte, mais vigoureux; ses doigts étaient longs, d'une forme élégante, sa barbe noire et sa jolie moustache soigneusement taillées. Son visage assez large, aux pommettes légèrement saillantes, portait la noble empreinte d'une méditation constante, de la force d'âme et d'une légère lassitude qui lui conserait une charme particulier. Dans ses yeux obliques, sous ses paupières un peu gonflées, brillaient la pensée, le rêve et la volonté. Alicher portait un turban soigneusement enroulé; sur une calotte bleue pointue, sur ses épaules était jeté un khalat de soie aux couleurs délicates, et par-dessus, un tchekmene de simple drap gris foncé» [IV.1.5., p.6].

If you take a superficial look at the quoted texts, it seems as if everything is in place, as if the

Russian and English translators translated the Uzbek text by "consolidation" and recreated the figure of Navoi correctly in both languages. However, if we take a closer look at the texts, the shortcomings of the Russian translations are clearly visible. For example, in the original, Aibek describes Navoi and writes: "Even if he is not over thirty, Navoi looks older." Both Russian translators simply translated this sentence as "Navoi was not yet thirty" ("Navoi bilo ne bolshe tridtsati let", M.Sale; "Navoi ne bylo tridtsati let", M.Slyotov). This mistake of theirs is also preserved in French: "Navoi n'avait pas encore trente ans" (A.Oran). As a result, Navoi's older appearance compared to his age was not reflected in the translations. Moreover, in both the Russian and French translations, the natural "black and short beard" of the Uzbek writer, who was no more than thirty, was interpreted differently.

Note:

M.Sale: "chernaya korotkaya boroda i usy bili tshchatelno podstrijeni" - "he had a black short beard and mustache carefully trimmed."

In P.Slyotov: "chernaya boroda i krasivie usi rovno podstrijeni" - "a black beard and a beautiful mustache are trimmed straight."

A.Oran: "sa barbe noire et sa jolie mustache soigneusement taillées" - "a black beard and a beautiful mustache carefully trimmed."

I.M.Tokhtasinov and O.M.Believers: "dark black and short beard on a smooth face".

At the same time, both translators did not pay attention to the poet's "quiet and smooth mustache", that is, they did not include them in the translated texts. The English translations of I.M.Tokhtasinov and O.M.Mominov did not contain such errors.

When creating a character, the writer tries to describe the character's small flaws. Sometimes the writer uses such elements that serve to reveal the

unique aspects of the hero, important aspects of his character. In the image of the portrait of Aibek Navoi, "I am wearing a turban from the inside, and I am wearing a bare brown scarf... ." His fingers are long and elegant. The reader learns from the conversation in the introduction of the work and from the clothes Navoi wears that he is a member of the court. However, Navoi is also a poet, and his fingers holding a pen are therefore long and elegant. The Russian translator M. Sale left this thing without translating it. And M. Slyotov said "paltsy ego dlunny i izyashchny". I.M.Tokhtasinov and O.M.Mominov's translation corresponds to M.Slyotov's original text: «..he had long fingers and thin,...». A.Oran's French translation also corresponds to M. Slyotov's Russian alternative: "ses doigts étaient longs, d'une forme élégante". In this way, the translators were able to convey in their translations that Navoi was a serious and enthusiastic state leader, as well as a sensitive and sensitive poet. Similar flaws can be found in the translation of portrait descriptions of other characters in the work.

Giving the image of outerwear as an original copy ensures that the reader is fully informed of the nationality of the character and the uniqueness of his appearance. Aibek paid great attention to the clothes of the characters. While creating a portrait of Adib Navoi, "... on his head is a beautiful turban smoothly wrapped around a pointed blue headband. In his clothes - from the inside is a man's king's coat, and on top of it is a naked brown movut chakman..." he says. This is a sign that Navoi is a court official, and secondly, it is a sign of nationality. Naturally, the way of social life, geographical environment, weather conditions and a number of other factors have an effect on the way of dressing of one or another people. In connection with this, Uzbeks have been wearing cloaks, turbans, maxsi-kalish, hats since ancient times. It is known that a ton is a long outer garment with cotton lining, and it is also called a cloak. In the translations, both the man horn robe, the "precious stones color - bright red silk robe", and the coarse, rumpled robe worn by the dervishes are translated into English as "robe" (mantle, robe), and into French as "robe". A robe is an unlined, lightweight garment worn indoors by Russian and European

peoples. The great poet Alisher Navoi and the head of state Husain Boykaro walking in robes do not correspond to Uzbek culture. It is natural that this situation creates a wrong impression in the reader's mind. However, it should not be forgotten that Alis Oran made his translation from the Russian version of the work. But the translator would have translated the coat as "coat" and the coat as "chopon" and would have explained it in the translation and made it understandable to Russian readers. The translators gave the Uzbek and Oriental clothing heads by the method of transliteration, they did not give any comments or explanations below the page or after the text. This is one of the common mistakes in indirect translation.

But we do not want to talk about the fact that in the Russian and English translations "robe" (khalat), "hat" (bonnet) is used instead of "telpak". However, turn a blind eye to the fact that the magnificence of the original image of Boykaro is extinguished in the translations, and the literary style is corrupted.

For example, the definition of Boykaro is divided into two sentences in the original, while in M.Sale's translation it is divided into five sentences, in A.Oran's translation it is divided into three sentences, and in P.Sletov's, I.M.Tokhtasinov's and O.M.Mo'minov's translation, it is divided into four sentences. As a result, at least two or three possessors were used in the translated sentences instead of the one possessor used in the original. As a result, the translators, who avoided repeating the name in every sentence, used different pronouns instead. Accordingly, in M.Sale, Boykaro "khakan" (khakan), in P.Sletov "sultan" (sultan), in A. Oran "sultan" (sultan-sultan) in I.M. Tokhtasinov and O.M. Mominov became a "king".

The writer does not devote a lot of space to portraits of other characters in the work. He describes them in short lines. Through the appearance and clothing of the characters, along with the expression of their belonging to the external nationality, class, gender, the reaction of the heroes to the events described in the work, the tension of silence and contradiction in the inner

world, their spiritual experiences, feelings, and pains are manifested in their external appearance.

Aibek depicted the beauty of an Uzbek woman in the image of Dildor.

He created me in your arms,

His hair equaled his height.

* score

The writer wrote these lines "... a sixteen-seventeen-year-old girl, tall, muscular, with a clear white face, thin elegant eyebrows, the black stars of her eyes burning with the lively, charming fire of youthful joy and strength" - as if they were written for Dildor.

The translators have translated these lines as follows:

M. Sale:

Toy, na chix lanitax alyx - nejnoy rodinki agat,

Bog dal kosy vroven telu, dostayushchie do pyat.

"Eto bila devushka shestnadtsati - semnadtsati let, visokogo rosta, neskolko polnaya s izyashchnoy, stroynoy figuroy, chistim belim litsom, tonkimi brovyami".

P.Slyotov and A.Oran preferred to leave the two stanzas cited by the author without translation.

I.M.Tokhtasinov and O.M. Mo'minov in the translation of the believers:

"Dildor was a girl of sixteen or seventeen. She was a tall, slim and very attractive girl.

In the process of re-creating the portrait-state of the characters in the same situation, the translator who translates the work into another language does not limit himself to the use of different lexical layers and attractive image tools in the translation language, but only if he is able to perceive the emotional experiences of the character created by the writer, improve his relationship to reality, and see his various dreams and desires. was able to draw a corresponding alternative image. It is certainly not an easy task to fully implement this

task. For this, the translator must be consistent, knowledgeable, and very demanding. At the same time, it is necessary to have a close acquaintance with the life of that people. Ukrainian writer and translator Oleksey Kundzich said, "A translator should blend into a foreign world, absorb it, become a patriot who creates a work of art from his heart." [4.2.2. p.55] When the translator introduces his people to another people, he himself becomes a representative of that people, otherwise, the author may not entrust all his feelings, thoughts, high spirit and enthusiasm expressed in the original copy.

In general, the defining elements of nationalism and historicity mentioned in the novel "Navoi" - portrait descriptive translation, will serve to enrich the regional-literary imagination of Russian and English readers. This, in turn, leads to the expansion of the area of acceptance of Uzbek literature by European nations.

III. CONCLUSION

Having studied the novel "Navoi" comparatively, we came to the following conclusion:

- in the Russian, English, and French translations of the novel, the turn of the portrait description, in general, meets the requirements of an alternative to the original. Realizing the importance of portrait description, the translators worked positively in the translation process and tried to create a text with a contextual approach in this regard. As a result, it should be noted that the translation was successful in many places;

- but as it is not without rice, at the same time it is noticeable that there are certain shortcomings in the translation of the portrait description of the main characters such as Alisher Navoi, Husain Boykaro;

- the magnificence and beauty of Navoi's figure has faded a lot in the translation;

- small flaws that reveal the characters' unique aspects are ignored;

- the bravery, pride, and nobility characteristic of the Timurids in the character of Husain Boykaro have been softened;

- instead of one possessor in the sentence used in the original, at least two - three possessors were used in the translation, the sentence was crushed;

- original texts are omitted.

The translators had to pay special attention to the image of the portraits of the main characters in the work. Of course, this does not mean that the image of portraits of other characters is left out. However, the role and direction of the main characters in the play are complex, they are "on the move" throughout the play, performing various tasks. The most important thing is that every line, every element of their characters is aimed at mirroring the hero's reaction to the happenings, his mental experiences. Failure to fully reflect them in the translation will damage not only the characters of the work, but also the completeness of the work.

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