

ABOUT THE FRENCH TRANSLATION OF NAVOI'S GAZELLE "BIZGA UL MAHVASH TILIYU KONGLI BIRLA YOR EMAS"

(On the example of Navoi's gazelles translated into French by Hamid Ismailov and Jean-Pierre Balp)

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Abstract. *In the article, the speech goes on about the translation of Navoi's gazelle "Bizga ul mahvash tiliyu kongli birla yor emas" into French language by Hamid Ismailov and Jean-Pierre Balp. The author studied Uzbek scientists' works on the issue and thoroughly analyzed the translation of the gazelle and its original form.*

Key words: *Navoi, gazelle, translation, Hamid Ismailov and Jean-Pierre Balp, dictionary.*

In order to honestly assess the place of Navoi's work in the history of world civilization, we must first study the history of translations and promotion of his works in the languages of the peoples of the world. In the past centuries, the research of many well-known scholars has provided some information about the glory of Navoi's legacy and the history of its study in Western Orientalism. However, monographic studies that have extensively covered the translations and interpretations of the works of the thinker-writer are rarely created to date. In France, a seventeenth-century source provides information about Navoi's identity in Bartoleme d'Erbole's book "Oriental Library", which covers the life, history and culture of the peoples of the East. On page 99 of the book, Alisher's name is composed of the words Ali and Sher, and on page 661, the speech goes on about the genealogy of the thinker and that he had written his four divans in Turkish and Persian¹.

Eten Katremer's book "Chrestomathy of Eastern Turkish Literature", published in 1841, also contributed to the promotion and study of Alisher Navoi's work in France².

It is well known that the recognition of the values inherent in the spirituality of any nation by other peoples is, of course, an expression of deep respect for the history of that nation. Such recognition serves the pride and honor of the people, the further enhancement of national identity. An in-depth study of the history of translation is of great importance not only in the study of the general process of cultural development or the history of a particular national literature, but also in determining the current development process, the nature of that literature, the scope of literary relations. The possibilities of translating literary works of any language are realized on the basis of the rich tradition of translation, the literary tradition gained over decades of translation.

The purpose of each new translation, new work of art is to accept the best artistic monuments of other nations in their native language, to introduce them to the people, to creatively master the best qualities of the culture of fraternal peoples, to translate notable works of literature in other languages tool. The value of a work of art being translated into the languages of other peoples cannot be

¹ Sotimov U. Inkordan iqrogacha (From denial to confession). – Urgench, 1994. – P. 54-60.

² Kholbekov M. "Navoi merosi fransuz tilida (Navoi's heritage in French)" // Journal "Huquq va burch". – Tashkent, 2011. -№2 – P. 17-19.

determined by the price or unit accepted in each state. The value of a work of art is determined by its content, i.e. its ideological qualities, educational and enlightenment significance, artistic and aesthetic features. The customs, cultures, and dreams of foreign lands often seem unusual to us.

The complexity of the translation of historical works compared to the translation of modern works is due to the fact that they give the spirit of the period described in the original. Therefore, the translation of historical-military terms, units of measurement, realities (specific words) plays an important role in reflecting the color of history. The national character is formed in the historical development of a particular nation and reflects a set of specific features of this people's culture, religious beliefs, customs, in all conditions of life.

In the translation of Navoi's gazelle, which begins with the words “Bizga ul mahvash tiliyu kongli birla yor emas”, the speech, emotions, facial expressions of the characters expressed in the gazelle are all the main means of expressing their common character. Every translator sees the world with his own eyes, interprets the original for himself and in this interpretation, as in any creation, his worldview, experience and ability are reflected.

The translation should reflect the whole existence of the original, all the main features that characterize it as a work of art – a unique voice, style, “trace of the pen” that clearly distinguishes the author from other writers. It is obvious that the novelist, who describes the events and the landscape from beginning to end, cannot be applied to the translation of novels, which create an unforgettable image, an impressive idea, using only one word, symbol, emblem, detail³.

The gazelle is a largely historical work, in which historicity and nationality are closely intertwined. Misinterpretation of one of these concepts in translation, in turn, leads to distortion of the other. It is natural that there will be changes in the translation of the gazelle. But at the expense of these changes, what is their essence? What will be achieved in exchange for the victims? Does this affect the value of the work? Approaching the issue from this point of view, finding the boundaries of freedom and clarity, opens the way to demonstrate the skill of the translator. If we pay attention to the translation of poetic works, we see that the changes in it, the aspects that differ from the original, often occur in two things, metre and rhyme. Translating a gazelle from one language to another means translating it from one weight to another. Here we can only talk about transformation, because it is impossible to transfer weight to another language.

Thus, only the weight available in each literature can be used when translating the gazelle. The issue of weight maintenance is automatically off the agenda. When it was strictly forbidden to change the weight of a poetic translation, that is, to translate a poetic work into another metre, it would have become impossible to translate poetry from one language to another, in particular, to the languages of peoples whose eternal-aesthetic traditions are far from each other. Metre change is generally normal in the art of translation. Form exchange, on the other hand, inevitably affects content. Thus, while the change of form in translation also affects the content, the original is never preserved as it is when it is transferred to another language. There are certain deficits and gains.

In order to translate Navoi's works into a foreign language, the translator must first translate them into modern Uzbek and then into the selected foreign language. This requires a very strong skill and experience from the translator.

We will see below how the content has changed from the original in the re-translation of the studied gazelle into modern Uzbek, translated into French by Hamid Ismailov and Jean-Pierre Balp.

En nous, ce visage de lune n'est ni l'amour, ni sa langue, ni son cœur,
tout ce qui est sur sa langue n'est pas dans son cœur.

³ Salomov G.. Tarjima nazariyasi asoslari. – Tashkent: O'qituvchi. 1983. – P. 105-107.

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*Bizga bu oy yuzlining na tilida, na ko'nglida muxabbat bor,
 Uning tilida aytayotganlari jo'nglida yo'q.*
 Viens sur ma langue feu de mon coeur car a cause de son coeur de pierre
 Elle me trouble de sa langue mais ne souffre pas pour moi en son coeur.
*Uning bag'ri toshligidan yuragimdagi o't tilimga keldi,
 U tilida g'am chekayapti-yu, lekin ko'ngli unday emas.*
 Son coeur est étrange, sa langue est étrange, que faire]
 En son coeur cent sentiments; de sa langue elle n'en peut exprimer un.
*Uning qalbi o'zgacha, tili o'zgacha,
 Yuragida yuz xil o'y boru, tili bularning hech birini izhor qilmayapti.*
 Heureuse, elle ignore l'état de ma langue comme celui de mon coeur
 Son coeur ne coupe pas du trenchant de la tristesse, ni sa langue brulante de son souffle.
*Baxtinga u mening na tilimni van a ko'nglimning ahvolini bilmaydi,
 Ko'ngli g'andan, tili ohdan begona emas*
 Dans l'union du coeur et de la langue, l'amour est present;
 Il est absent si coeur et langue sont etrangers.
*Qalb va tilning birlashishi hozir bo'lsa u yor,
 Agar qalb boshqa bo'lsa-yu til o'zga bo'lsa yor emas.*
 Si on ne veut pas avoir le coeur triste on protégé sa langue
 Mais quand on se mord la langue, nulle souffrance dans le coeur.
*G'amgin ko'ngilli bo'lishni istamagan, asrasin tilni,
 Qachonki til jim bo'lsa, qalb hech narsadan aziyat chekmaydi.*
 Je ne dis pas ; "Exprime ta douleur avec la douleur, avec le coeur ou avec la langue"
 Mon coeur n'est-il pas insensible et ma langue muette
*Dard azobingni ko'ngling ham tiling bilan izhor qil demayabman.
 Ko'nglim hech narsa sezmas va tilim saqovdir.*
 De quelle langue dire que mon coeur cherche un refuge|
 L'abri du vine regle pas le differand entre coeur et langue.
*Qaysi til birla aytayin, yuragim bir tinch manzil izlayotganin
 Ko'nglim va tilim boshqa-boshqa joylarda.*
 Quand Navoi extasie parle du roi du ciel, son coeur est
 ce tresor don't sa langue et la clef
 sinon en sa langue et son coeur, nulle pointe pour ses mots⁴.
*Olam shoxi madhida Navoiy aytadiki, ko'ngil xazina-yu, til unga kalit,
 Agar shunday bo'lmasa tilde ham, ko'ngil ham, so'zlar ma'nosiz bo'lib qoladi.*
 Original form:
 Bozga ul mahvash tiliyu ko'ngli birla yor emas,
 Ko'ngli ichra har nekim, aning tilida bor emas.
 Tilga kelgan ko'nglim o'tinkim, menga ul bag'ri tosh
 Til bila g'am yer, ko'ngil bila vale g'amxor emas.
 Ko'ngli o'zgadur, tili o'zga, ne chora qilg'amen,
 Ko'ngli yuz fikru tili birla biri izhor emas.
 Ne tilim, ne ko'nglum ahvolin bilur ul sho'xkim,

⁴ La Differance, pour la preface, la traduction et les notes. Gazels et autres poemes traduit du turc et presente par Hamid Ismoilov preface et adaptation par Jean-Pierre Balpero GAZELS ET AUTRES POEMES. – Paris: E.L.A., 1991.

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Ko'ngli g'am neshi, tili oh o'tidin afgor emas.
 Yor uldirkim, tiliyu ko'ngli oning bo'lsa bir,
 Kim tili o'zgayu ko'ngli o'zgadur ul yor emas.
 Kimki ko'nglin isxtamas g'amgin tilini asradik,
 Kim tilin tiyg'an kishining ko'nglida ozor emas.
 Demakim dardingni sharx et, yo ko'ngul yo til bila,
 Ko'nglum ermasturmu behud, yo tilim inkor emas.
 Qaysi til birla deyin, ko'nglum tilaydur xonaqoh,
 Kim tilu ko'nglum aro juz kulbai xammor emas.
 Shoh madhida Navoi ko'ngil ganju til kalid
 Yo'qsa ko'ngliyu tilida nuqtayu guftor emas.

A little less than six hundred years separates the language of the time of Navoi hazrat from the language of modern Uzbek literature. The changes and developments in the socio-economic, scientific, educational, military, technical and all other spheres in the region where the artist lived have a great impact on linguistics. Many of the lexicons in the works of the thinker are historical, archaic words, which for the average reader today are in a sense difficult to read and understand. A dictionary for the works of Alisher Navoi has been published since the poet's lifetime. Dictionaries such as "Short Dictionary for Uzbek Classical Literature", "Dictionary of Navoi's Works", "Explanatory Dictionary of the Language of Alisher Navoi's Works", "Short Dictionary for Navoi's Works" are among them⁵. As an example, such lexemes as afgor – wounded, bexud – crippled, unconscious; xonaqoh – a place of remembrance for Sufis and dervishes, a place of residence; hammor – drunk; juz – piece, part; nuqta – with deep meaning; guftor – word were cited.

The word "xonaqoh" was given by the translator in French in the form of *refuge*. It means a place to retreat, protected from a certain danger. In the Brief Dictionary of Navoi's Works, the word means a place where people remember Allah, such as a mosque, a madrasah, a shrine. In the French translation of a number of other archaic words, the translator tried to preserve the original meaning as much as possible.

In conclusion, one of the most important and topical issues in the field of comparative literature is a comprehensive scientific analysis of the study of Navoi's life and work in Western Europe. One of the main tasks of modern linguists is to translate the invaluable masterpieces created by our great ancestors into foreign languages and present them to the world.

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