

ANTICIPATING PROBLEMS IN TRANSLATING ALISHER NAVOI'S WORKS INTO ENGLISH

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ABSTRACT

The article illustrates some translational problems of literal works from Uzbek into English, moreover, some translational problems of Alisher Navoi's masterpieces and aesthetic and expressive values of translation. In short, the translation of poetry needs 'something more' than translating other genres of literature. This simple writing will present in brief some considerations in translating poetry. The "ideas" includes belief, values, and institution; "behavior" includes customs or habits, "products" includes art, music, and artifacts, and "ecology" includes flora, fauna, plains, winds, and weather.

KEYWORDS: *Alisher Navoiy, Turkic Languages, Masterpieces By Alisher Navoiy, Aesthetic And Expressive Values,*

INTRODUCTION

It is no exaggeration to say that Alisher Navoi is a great thinker who for centuries has touched the hearts of not only the peoples of Central Asia, but also the whole world and contributed to the development of the Turkic languages. Alisher Navoi was born in Herat, on the 9th of February 1441. His father, Guiyasiddin Kichkine, was a prominent man and civil servant, and his grandmother was a wet-nurse for Timurid's children. Adolescent Alisher was brought up together with off springs of Amir Temur's family. At the age of 4 he was sent to school. After the death of the governor Shahrub in Herat a power feud rose and most people were forced to leave Herat. The family of Guiyasiddin Kichkine moved to Iraq and set up in Taft town, but in 1452, when Abul-Kasym Bobur had been confirmed for the position of the governor, they returned to Herat. Guiyasiddin Kichkine served at the court of Babur. After a time he was named chief of city administration in Sabzavar. Alisher stays in Herat and continues his study. At the age of 15 together with Sultan Husayn Boyqaro he started to serve at Bobur's court. In 1456 Abul-Kasim Bobur moved to Meshhed city and Navoi and Husain Baikara followed him. Soon after internecine feuds and animosities were sleeping Navoi returned to Herat. Then Navoi went to one of the great cultural centers of the country – Samarkand and studied at madrasah found by Fayzullah Abu-l-Leysa – an outstanding jurisprudent and Arab language expert. In 1469 Abu-Said had died in a battle and the throne was taken by Husayn Boyqaro. At the invitation of the school friend that became the ruler of Khorasan city Navoi moves from Herat to Samarkand in the same year. Navoi died on the 3rd of January in 1501. Herat city mourned the poet's death [1.513]

A. Navoi has written several great works during his life, and so far they have been translated into many languages, and these works are attracting the attention of linguists and literary critics around the world. as a result, the translation of A. Navoi's works is one of the most pressing issues. the process of reconciliation of the two languages and the differences between the peoples complicate the translation issues somewhat. The translation of Alisher Navoi's works is also among them.

MATERIALS AND METHOD

Several translational problems are occurred during the process of translation of works from one language into another. Structural variations between languages, cultural differences, compound words and many other fields In this article we will go through both **the main structural problems in translation and the main challenges of translation faced by Translators while they translate masterpieces by Alisher Navoi, a great thinker of Uzbekistan, not only Uzbekistan but also, in the whole Asia.** Although we cannot give a solution that fits every single problem of translation entirety, we might help people to mitigate their impact with some tips extracted from experience. There are several translational issues, for example:

- 1) **The structure of sentences in English and other languages may be different.** This is considered to be one of the main *structural problems in translation*. The culture practised by the speakers of each language may also be vastly different. In many languages, certain terms may be completely absent... This is one of the most common challenge faced by a translator on its daily basis, also one of the main reasons why translation is difficult.
- 2) **Cultural Differences - The culture practised by the speakers of each language may also be vastly different;** Often, colloquialism is woven into formal language, making the translator's task very difficult indeed. A good solution to this problem could be research and investigate continuously.
- 3) **A compound word is a combination of two or three nouns and adjectives.** They could be closed of three forms – closed form, like notebook; hyphenated like long-distance or open form like fighter pilot. Some compound words are pretty straightforward, and mean exactly what they say – like afternoon; some mean only half of the term, like say bellboy, and some mean nothing of their original words – for example deadline.
- 4) **Verbs made up of two words there are several verbs that are made up of two words – usually, a combination of a verb and a preposition.** For example: break up, break down, break into, break in, break off, break apart, break away; these all mean different things, though the common verb is break.

The problems mentioned above and many other types can be occurred during the translation, to overcome this issues both languages should be learned well through history, lexicology, grammar, vocabulary and many other spheres. Moreover, a translator should avoid literal translation, **think of finding an appropriate word in the target language** for the phrase or the verb in its entirety rather than attempting a literal translation.

RESULT AND DISCUSSION

The Western world needs to evolve their view of Central Asia as simply a hot spot for violence to that of a place of high culture and home to a well-respected poet who wrote beautifully about

peace in the world. In the recently renewed interest in Central Asia I do believe that people need and even want to see a different side than the extreme side that the media has shown them.

Translating literary works is always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words, figurative language, metaphors, etc. While the expressive functions shall put forwards the writer's thought (or process of thought), emotion, etc. And the translator should try, at his best, to transfer these specific values into the target language. As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature. This simple writing will present in brief some considerations in translating poetry. About translating problems, Suryawinata (1982) finds that in general a literary translator faces linguistic, literary and aesthetic, and socio-cultural problems. In translating a poem, one of the literary genres, the translators are also likely to face similar problems [2.90] The second point to consider in term of linguistic matters is obscured (non-standard) syntactic structures. Such kinds of structures may be intentionally written in a poem as a part of the expressive function of the text. Hence, such structures should be rendered as closely as possible. The first step to deal with this problem is to find the deep (underlying) structure.

Words or expressions that contain culturally-bound word(s) create certain problems. The socio-cultural problems exist in the phrases, clauses, or sentences containing word(s) related to the four major cultural categories, namely: ideas, behavior, product, and ecology (Said, 1994: 39). The "ideas" includes belief, values, and institution; "behavior" includes customs or habits, "products" includes art, music, and artifacts, and "ecology" includes flora, fauna, plains, winds, and weather. In translating culturally-bound expressions, like in other expressions, a translator may apply one or some of the procedures: Literal translation, transference, naturalization, cultural equivalent, functional equivalent, description equivalent, classifier, componential analysis, deletion, couplets, note, addition, glosses, reduction, and synonymy. In literal translation, a translator does unit-to-unit translation. The translation unit may range from word to larger units such as phrase or clause.

CONCLUSION

Literary scholars of Navoi's time considered the Turkic language too coarse for poetry. In his treatise *A Debate Between Two Languages* (1499), Navoi theoretically substantiates the cultural and literary significance of the Old Uzbek language, which was called Turki. He influenced the development of Uzbek literature as well as the literatures of the Uighur, Turkmen, Azerbaijani, Turkish, Tatar, and other Turkic-speaking peoples. [1. 515]

Navoi's world view and creative work are not devoid of ideological contradictions and social illusions. But the strength of Navoi's works lies in his humanism and democratic tendencies and in his affirmation of man's dignity and his right to happiness. Navoi's works had great significance for the development of tendencies of progressive romanticism in Eastern literatures.

These kind of translations of foreign literature keep alive the misconceptions that the reader's domestic culture has against the culture and values of a different land. I want to be a _translator poet' of Navoi who keeps what challenges the Western misconceptions of Central Asia, what will add to its worldview, and yet be sensitive to what differences of Navoi it can handle. I want to push the limits, but I don't want to go so far that the Eastern Navoi cannot be understood by the Western mind.

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