

# About some of Osman Kochqor's translations In Uzar literature

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**Abstract:** Translation works have a special place and influence in Usman Kochkar's work. The combination of idea and art, meaning and image in the poet's poetry is directly related to his translation. His translation skills are especially evident in the examples of Azerbaijani literature that he translated. The translator translated the works of Sayyid Imamuddin Nasimi, Husayn Javid, Yunus Samad, Sabir Rustamkhan, Yunus Oguz, Husayn Kurdogli, Hidayat, Anor, Elchin, etc. from Ozar into Uzbek. The artist later made translations from Russian, English, and Japanese. As a translator, choosing the best works, the Uzbek reader made a worthy contribution to the expansion of the reading space. The article examines the translation skills of Usman Kochkar and the influence of translated works on the poet's work. Key words: Translation, translation studies, Azerbaijani literature, skill, Osman Kochkor's translation skill, artistic expression, style, tradition, culture.

## 1 Introduction

Since ancient times, literature has served as a bridge connecting the culture, language, religion, customs and values of the peoples of the world. Through the classic and modern literature of Uzbek, Kazakh, Kyrgyz, Crimean-Tatar, Azar, Turkish, Russian, English, Japanese, and Chinese peoples, we learn about their life, lifestyle, and traditions, and compare their common aspects.

Delivering a work in a foreign language to the reader in accordance with the original requires great responsibility from the translator, such as skill, a unique style, and the use of words. Translation and interpreting are two of the oldest creative fields that have been forming in the history and culture of the peoples of the world for centuries. Generations of mankind, who have been living in different continents and regions of the earth for several thousand years, have shown their creative passions, interests, opportunities, through the medium of translation. He turned it into a means of international communication, which he used effectively all the time. Although translation is very difficult and responsible, always living with creative breath is the fruit of the great need to keep alive the vein of creativity.

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## 2 Materials and methods

In the 20th century, an active translation school was founded. Translators such as Mirzakalon Ismaili, Cholpon, Oybek, Asqad Mukhtar, Azod Sharafiddinov, Erkin Vahidov, Abdulla Oripov, Ibrahim Gafurov, Mirza Kenjabek, Nizom Komilov are bright representatives of this school. This tradition was continued by Osman Kochkar. Usman Kochqor, the author of poetry books, epics, and dramatic works, as a skilled translator, translated a number of works from Uzbek literature and submitted them to the judgment of Uzbek readers [1-13].

Commenting on the poet's translations from Uzar literature, Professor I. Hakkulov said: "Usman was one of the intellectuals of his time who was connected to the Turkic world from the bottom of his heart. It is known that Azerbaijani literature brought to the world genius artists such as Nizami, Nasimi, Fuzuli, Vaqif, Husayn Javid. The great Nasimi equated a person's self-knowledge with knowing the Truth:

*I'm sure you know you are the Truth,  
You make the blind Truth clear.*

Osman was a true lover of literature, which the sultans of enlightenment rode on. [Haqkulov:2,5] Realizing one's identity opens the way to realizing the Truth. Osman Kochkar's translations also prove this fact. Usman Kochqor followed the Azar literature and its magical world under the influence of his classmates Akif and Yashar. The poem "Confession" is dedicated to these two friends. From famous Azar stanzas to the poem:

*My dear, my happy  
My heart's crown, my friend.  
You have an eye mark on your face,  
Who looked at you, my friend?-*

there is a reason that the lines were chosen as epigraphs. These verses are used as a refrain four times. The poem consists of two parts, and refers to the unity of the language, religion, culture, and customs of the Uzbek people and relative nations. The poet keeps Azar tone until the end of the poem.

*I said what is "language", you said "heart".  
I said what is "heart", you said "heart".  
"I have true tongue and heart,*

*"Don't sleep, heedless one," you said. [Aries :9.46]*

The artist wants to awaken the people with true ideas of justice and freedom. In these lines "Do not sleep, heedless" unit became a new song as these lines of Hamza "Do not sleep Uzbek people, during the development of the century". Osman Kochkar Yusuf Samad began his work related to familiarizing our people with samples of Azar literature by translating Yusuf Samad's "Execution Day" (1991), Jalil Mammadgulizoda's "Donobash Village Conditions" (1992), poems of Sayyid Imodiddin Nasimi. Nasimi's book "I don't fit into this world" was co-authored by Usman Kochkar and Ergash Ochilov. Usman Kochkor continued to translate from the Azar language, and thanks to his unique translations, he won the respect of representatives of the Azar literature. He wrote Hossein Javid's dramas "Amir Temur" and "Sheikh San'an", Sabir Rustamkhanli's "Blue God", Yunus Oguz's "Sultan Alp Arslan", "The Princess and the Witch", "Amir Temur", Anor's "I, You, He and the Phone". "The sixth floor of a five-story house", "I will build a palace" by Bakir Choponzoda translated from Azar to Uzbek. Ozar poet Hidayat's poems were published in 2011 under the title "Song of the Mountains" translated by Usman Kochkar. Similarly, Husayn Kurdoğlu's "Saylanma" was delivered to Uzbek readers in 2014, Elchin's "Selected Works" as the first and second volumes in 2017.

Poets who have entered the great literary zone have their own style, poetic experience, and their own unique "I", as well as their own destiny. Usman Kochkar also considered

translation as his destiny. He did not stop translating the works of poets who were committed to the destiny of the country and nation.

One of such creators is Husayn Kordoğlu, a mature representative of Azar literature. "Husayn Kordoglu is the poet of the time and the nation. Although his time did not honor him enough, it is clear from his "Selection" that he is a poet who can be read in all times, who can speak not only his national language, but also dozens of languages, and at the same time, he wins the attention of different peoples and convinces them of the truths about his heart. The general content of this collection of painful poems by the Azerbaijani poet Husayn Kordoglu is built on the basis of colorful feelings from different layers of the human heart. Since human feelings easily find their way from heart to heart, the skill of the translator is also of special importance. Usman Kochqor feels from his heart that he is a shoulder to shoulder with the poet's personality, past, fate and value of the nation while performing a responsible task.

*Don't let the pride of the country come out of the sea,  
Sea spots, mountain snow,  
The houses were destroyed, the wall remained,  
Yours is the burning hearth,  
Don't run away, my child, this soil is yours!* [Kurdoglu: 6.68]

The influence of the translation also moved to the poetry of Usman Kochkar. He often referred to the image of soil. Hossein Kordoglu's "I do not give", "Am I without a country", "You stuck to an invincible flag", "Fog, hey fog", "Crane grave", "I have a longing for these mountains", "I vowed again", "People comprehend me", "My bad door rustles", "Politics", "I come to the ember of my great grandfather", "Azar" are leading expressions of patriotism. In his grassy lines, the image of a folk poet is embodied. Poetry translations are more complicated than prose translations. "The main task of poetic translation is to try not to turn a good poem into a bad poem, to preserve the content of the translation, to preserve the weight and tone of the poetic forms in accordance with the content of the poem" [Gafurov, Muminov:3,196].

Because Osman Kochkar was a poet, he followed this truth. That is, he tried to preserve the original and achieved his goal. The poet expressed his fate in the poem "My upset door":

*These are seen: paper and pencil  
Joy is a guest, sadness is the host.  
I have only sweet dreams,  
... Are there those who have longing and desire?  
Are there any that flow in the value river,  
My broken door makes a bad noise.* [Kurdoglu: 6,27]

"The poet is known not by his reviewers and publishers, but by his words" [Boltaboev:1,32], writes literary critic Hamidulla Boltaboev. H. Kurdoglu, one of the mature representatives of Uzbek literature, a skilled artist, became known to Uzbek readers with his unique voice. His poems sounded as if they were written in Uzbek. For the first time, his "Selection" containing poems, couplets, triplets, bayots, quatrains, ghazals was translated by Usman Kochqor.

Literary relations have long been a means of bringing together the cultures of the peoples of the world. Uzbek-Azar literature is also a part of this culture. "Anthology of Azerbaijani poets" was published in Uzbek. In this book, along with the works of the middle generation of Azerbaijani literature of the 20th century, 74 modern poets who successfully continue the classical traditions and also create in modernist ways are selected. Osman Kochkar also made a great contribution to the translation of this collection. He referred to the judgment of the Uzbek readers the poems of Said Muhammadhusan, Shahriyor, Bakhtiyor Wahabzada, Rasul Reza, Qulu Aqsas, Salim Bobullo, Bolayor Sadiq, Diyonat Usmanli (34).

Among them, the book published under the world literature series Ugart " Çağdaş özbək gürcü adabiyatlarından seçmalar" of contemporary Uzbek and Georgian writers gave high praise to Usman Kochkar's work.

"In the last years of his life, Osman Kochkar started translating from English. In this way, his son Alisher Kochkarov, who is an expert in English, helped him. Together, father and son co-interpreted ten of Hans Christian Andersen's "The Snow Queen", "Thumbelina", "Little Claus and Big Claus", "The Airplane", "The Little Mermaid", "The Tin Soldier", "The Wild White Birds". (Sharipova, Norova:1,4-5). These translations also show that Usman Kochkar is also interested in children's literature. Children's spiritual world, views, and interests have always amazed the poet. Several poems written dedicated to the children's poet A. Obidjan this is also reflected in the poems of the series.

The translator skilfully and beautifully translated the play "The Assassination of Lovers on the Island of Heavenly Nets" by the country playwright Monzaimon Tikamatsu. The dramatist describes Japanese traditions and religious aspects very clearly, so that representatives of other nations can understand them when they read. In our opinion, it is not only the author's responsibility to understand the facts, but also the service of the translator. The author describes that Japanese women are braver, more conscientious, firmer in faith, compassionate and kind than men, but unfortunately, most of them deserve to be respected and despised. Perhaps, this tragedy attracted the attention of Osman Kochkar because it was unique to the whole East.

Most of Osman Kochkar's translations were made from Azar literature. The Uzbek people have been in permanent literary and cultural relations with the relative Azar people. A number of effective works are being carried out in this regard [Turdiev:8,20-24].

Ramiz Ravshan is another prominent representative of Azari literature. He is the author of several poetry collections. His poems and stories have been translated into many languages. Published in USA, Germany, England, France, Poland, Turkey, Iran. He translated the poems of Alexander Blok, Sergey Yesenin, Vladimir Mayakovsky, Marina Svetaeva into Azerbaijani. The poet's poems have been translated into many languages, including Uzbek, by Usman Kochkar, Khurshid Davron, Karim Bahriev, Khosiyat Rustamova, Nasir Muhammad, Marufjon Yoldashev. Among the translations of Osman Kochkar, Ramiz Ravshan's "Pain of Milk Tooth", Monzaimon Tikamatsu's "The Assassination of Lovers on the Island of Heavenly Nets" by Ramiz Ravshan remained unpublished due to his death. Ramiz Ravshan's work "Pain of Milk tooth" was translated from the original and published by the poet and translator Karim Bahriev in the 1st issue of the "The star of the East" magazine in 2001. Each translator's unique style, skills, level of knowledge of the language of the translated work and artistic vision bring the translation closer to the original. Usman Kochkar also knew the Azerbaijani language so well that he did not fail anywhere during the translation process. Both translations are from the original. Ramiz Ravshan's epic "Pain of Milk Tooth" seems like a children's work. But this philosophical work is a lyrical epic containing very deep conclusions about human life, complex observational images and interpretations, created with the participation of only a few characters. There is Samad, who has not yet lost his milk teeth, Chimnoz, a young teacher, Samad's mother, Samad's father, busy with a rifle. In order for Samad's baby tooth to fall out, an event is held in the classroom: one end of the string is tied to Samad's baby tooth, and the other end is tied to the door handle. Samad's teeth should have fallen out as soon as Chimnoz, a teacher from the city, opened the classroom door. By the decree of fate, Samad falls into Chimnoz's arms, the tooth does not fall out, and Chimnoz teacher's heart beats right under Samad's ears.

- For the first time, he will fall in love. The translator therefore chooses the combination of my soul child instead of prompting my child.

- Originality:

- *This love, my child,*
- *One madman is like another*
- *A coat of arms.*
- *Wherever you are, like a tree*
- *love to come and find us.*

Translation by Osman Kochkar:

*This is love, my dear child*  
*- A fool, like a madman*  
*Love running behind us.*  
*Where we are, like death*  
*The love that found us.*

Since Samad's mother died early, he feels motherly love in the arms of Chimnoz teacher. The poet describes reality in a natural way, but skillfully. This reality puts the burden of love on the shoulders of a child who has not yet lost milk teeth:

Originality: *What a burden of the world;*

*Load of love, load of hatred.*

*When you see each other, talk*

*When parting - a burden of longing. [Ravshan: 7,130]Osman Kochkar translation:*

*The burden of the world is too much:*

*Love is a burden, hatred is a burden.*

*When they meet – conversation is a burden*

*Grief is a burden when parting.*

Translation by Karim Bahriev:

*Endless is the burden of the world:*

*Love is a burden, hatred is a burden.*

*When they meet - there is a lot of conversation,*

*It's a burden when parting.*

In the translation of this work by Karim Bahriev and Osman Kochkor, there is no significant difference in content. However, these verses show that Osman Kochkar's translation is close to the original.

The poet says that the burden of love is the heaviest burden. "Load" detail is used until the end of the work. The poet compares children to birds, connects birds and children, and expresses both the bitterest truths about human life and philosophical considerations in a balanced way. It is not easy to understand Ramiz Ravshan: He pays deep attention to a person's mental state, psychology, lifestyle, external environment, and family manners

Osman Kochkar translation:

*Man is the burden of the world,*  
*The burden of the world is man.*

Translation by Karim Bahriev:

*Man's burden is the world,*  
*The burden of the world is man.*

In Karim Bahriev's translation, the original content, in our opinion, has been preserved.

In this work, special attention is paid to the image of birds. When one of the birds that died due to children's aggression was in Samad's hand, Chimnoz teacher saw him and even went to Samad's house to punish him. Qualities such as Samad's loneliness, reticence, and simplicity may have attracted the attention of the translator.

The play ends with a picture of Samad preparing his father's rifle to fire by tying it to a string and the string to the door. The similarity of the image of tying the thread at the beginning of the play shows that the dramatist was able to use the details in an amazingly

skillful way until the end of the play, that the events are revealed and strengthened through the details. This skill is important as it serves as an experience for Uzbek playwrights and sharpens the taste of the Uzbek reader.

This is the result of the special service of Osman Kochkar, the translator who followed the author. The poet ends the story by saying, "His father will open the door, Chimnoz's teacher will open it, maybe I will." The reality doesn't seem so dramatic. But between the events of the milk tooth and the rifle stuck in the child's heart, the author's images and interpretations are so deep and complex that it is not easy for the reader to bear this burden. After all, even Samad, who had not yet lost his milk tooth, was burdened with the burden of love and fed him to his soul. This event is, in fact, a tool for the poet to convey the product of his thoughts to the reader.

Translation actually requires a lot of hard work and effort. When the original and the translation are combined, perfection occurs. All translations of Osman Kochkor's works, especially the samples from the Ozar literature, were made with infinite love. Because he spoke in Azerbaijani as if in his mother tongue. This, of course, is the skill and achievement of the translator. The richness of Usman Kochkor's work and the scope of his translations prove that he has his place in Uzbek literature. Hossein Javid's tragic drama "Sheikh San'an" is one of the masterpieces of Azerbaijani literature in a broad sense. This work is considered the peak of Javid's dramatic works.

The tragic drama "Sheikh San'an" (1912-1914) was written about the spiritual greatness of a person based on the love conflict of San'an, the owner of a religious legendary personality. In this work, Javid tries to describe the celebration of original love over religious belief in the environment of Muslims, murids, and believers in Pesa, above all, after San'an's love for the Georgian girl Humor. Until then, Sheikh San'an, who worshiped holy temples and shrines, then believed in the greatness of supreme love. The plot based on the question of love or faith based on the question of faith or truth in the character of the Sheikh, proves that a person's search for truth and efforts to raise love to the level of faith can rise with the dramatic means of struggle he has created. Originality:

*Shejx San'an*

Who has never had a nickname.

Do not activate it.

Even if they change my mind, I will live my life.

I leave it and agree with the situation.

Eternity is my grave,

Because the sultan is nothing.

For the sake of chan nisar edan

Laughter forever. [Jovid: 5.90]Osman Kochkar translation:

Shaykh San'an Who is in love, Simple fires that do not burn it.

Even if they kill me, I will live

I will leave the people and rush to Allah.

Eternity is my grave

Because love is my soul.

Lands that died for love,

Laugh in an eternal life.

The work consists of four scenes, nine views, and is on a religious-educational theme. Although at first glance, the work gives the impression of being taken from the life of a madrasah, the system of events is about the fate of a student in his 30s. On the other hand, the drama shows the creative intention of the writer - the mixed nature of the themes - social-philosophical, educational basis. Pesada Sheikh Kabir's lobby in Medina serves as an artistic center. The intensity of the events is formed on the basis of the relations between Sheikh

San'an and Zahro, Sheikh San'an and Khumor (Tamara), Sheikh San'an and Sheikh Kabir. [Shoimov:11,57]

In Central Asia, itinerant plots, a stable method of expression, move from one point to another. In particular, the drama "Sheikh San'an" by the Azerbaijani thinker is a completely new work based on a composition widely used in the Islamic world. It is guided by a free creative beginning. The legendary plot is seriously mastered by the creator and re-evaluated from the point of view of the spirit of the time, the nature of the artist and aesthetic work. The theme introduced into written literature by Fariduddin Attar and recreated in Navoi's epic "Lison ut-Tayr" - the story of Sheikh San'an's jununvash love, can be said to be somewhat "cultured" in H. Javid. Osman Kochqor's translation of works on religious and mystical topics drew special attention. "The law of poetic translation from related languages is such that in the process of translation, in order to fully reflect the artistic associations of the original in a second related language, it is necessary to use the textual features of the original as much as possible, to be more precise, to try to preserve them more in the translation. It is achieved by striving for accuracy" [Isomiddinov:12,105]. In this translation, the translator Osman Kochkar followed the principle of accuracy. Another work that made the name of Husayn Javid famous in the world is the poem "Girl at School". In the translation of Osman Kochqor, his most culminating lines reached the Uzbek reader.

- My daughter, my child! What is your name? Gulbahar.
- Tell me, do you have a mother or a father? There is.
- How, is your father rich? He is so rich, impaccable...
- Then why are you wearing such simple clothes?
- Don't you have your necklace, your gold bracelets?
- Tell me, my child, don't hesitate... there are, sir, there are... but
- My teacher says every day that they have no value,
- A girl's only adornment is knowledge and purity.
- Very true word...
- The one you love the most in this world –
- who is, my child, will you tell me? –
- I loved the most first. He is God, the creator of the earth and people.
- Then who? –
- And then the ambassadors he sent –
- There is...
- Who are they?
- My mother, my father, my teacher,
- And all people... [Jovid:5,49].

The poem "Girl at School", which fully reflects the main characteristics of Azerbaijani romanticism, is considered one of the most perfect examples of plot lyrics not only in the works of Husayn Javid, but also in Azerbaijani poetry.

During the years of independence, more than ten works were written in which the figure of the owner was created. Such as A. Oripov's "Sahibkiran", O. Yakubov's "Bequest to Generations", M. Ali's "The Great Country", Kh. Davron's "Sahibkiran's grandson". Along with this, in the field of translation, Usman Kochgar personally translated the works of Yunus Oghiz "Amir Temur" and "Amir Temur" of Husayn Javid into our native language. The poet's interest in history is also reflected in his translations.

"When the literary scholar Gulnoza Sattorova told Yunus Oguz that someone else's novel translated into Uzbek did not turn out as expected, he sighed, ``Oh wow, where can I find Usman...'' he sighed. Indeed, not only as a poet, writer, translator, publisher, but also as an independent person, Usman was one of the rare people" [Haqkulov:2,3]. He loved life, being alive. Style is important not only in original work, but also in literary translation.

### 3 Conclusion

Our emphasis on Osman Kochkar's translations is as follows:

1. The mature poet and translator Usman Kochkar did not rush to translate the work he came across, but began to select and translate intellectually and artistically mature works.

2. The works selected for translation are mainly related to our Turkish people - Uzars, Crimean Tatars, and Japanese people. This is a proof of the uniqueness of Usman Kochkar's worldview, that he translated the best works of the people who are close to our people in every way. As a result, the translator studied the possibilities of a language more deeply and was able to achieve perfection in translation. The Azars themselves have admitted this.

3. In the translations, he tried to preserve the style of the writer and combined it with his own skills.

4. The translator's translations teach humanity, including the Uzbek reader, about the essence of humanity, the trials of life, and encourage thinking. Most importantly, it expands and enriches the world of thought.

5. Usman Kochqor thoroughly mastered and fully followed the laws of poetic and prose translation during the translation process.

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