

HISTORY OF TRANSLATION OF WORKS OF ALISHER NAVOI INTO FOREIGN LANGUAGES

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Abstract. The article deals with the history of translations of poems and poems of the great Uzbek poet and thinker Alisher Navoi into European languages. The first translation of the poet's poem into German was carried out in 1583 from Italian. Many works were translated from the original. But a significant number of Navoi's poems and poems were translated through Russian. The first Navoi readings and conferences in Europe took place in the winter of 1941 in besieged Leningrad.

Keywords: founder of the modern Uzbek literary language, friendship between peoples, poet and thinker, from the original.

INTRODUCTION

Interest in oriental poetry and art is constantly growing throughout the world. The work of Alisher Navoi is no exception to this general trend. Alisher Navoi is the sultan of the state of poetry, whose works have been translated into many languages of the world. Already in the 15th century, his works became widely known in Iran, Azerbaijan, Turkey and Central Asia, which created the preconditions for the translation of his works into the languages of the peoples of Europe.

MATERIALS AND METHODS

Interest in Navoi's work was very great in Western Europe. Thus, in 1557 in Venice, a book was published in Italian entitled “Peregrinaggio de tre giovani figliouli del Re di Serendippo per opera di M. Christoforo Armeno della Persiano nell' Italiano linqua trapportato” - (On how Shah Sarandip raised his three sons to be smart. Mr. Cristoforo Armeno translated from Persian. From that moment on, the works of the great Uzbek poet, glorifying and affirming friendship and mutual understanding between peoples, the beauty of man and life, love of work, the need to help those in need began enter the conceptual sphere of Western Europe. The book consists of two parts. In the first part, the author talks about how Shah Sarandip raised his sons to be smart and generous, therefore, much attention is paid here to

the description of various methods of Eastern pedagogy and the teachings of Eastern sages addressed sons of sovereigns. This was the poem of Emir Khosraw Dikhlavi “Hasht bihisht” (Eight Paradises). The second part of the book contains a story about Shah Bakhrom and his beloved slave, the beautiful Dilorom.

RESULTS AND DISCUSSION

This book was met with great interest and went through a number of editions in 1584, 1611, 1622, 1628 [5]. The translator did not indicate the title of the original and the names of the authors in the book. There is no information about the translator himself. Only at the end of the book was it stated that Cristoforo was from Tabriz, a city in Iran. These facts have long been the subject of controversy between literary scholars in Europe and Uzbekistan, begun in the 19th century by the German scholar Benfey Theodor. He, like many scholars, believed that the poem was translated from “lin-qua persiana” - from the Persian language. Theodore Benfey claims that the source of the second part of the book is Nizami Ganjaviy’s poem “Haft paykar” - (Seven Beauties).

The famous Russian orientalist E.E. Bertels, pointing out the error of Theodore Benfey, clarifies that the basis for the first part of the translations was the poem by Amir Khosraw Dehlavi “Hasht bihisht” (Eight Paradises), and for the second part - the poem by Alisher Navoi “Sabyai Sayyor” - (Seven planets) [5]. In 1583, this Italian version served as the source for a German version of the poem created by Johannes Wetzel. The German translator slightly changed the title of the poem: “Erster Theil neuer kurzweiliger Historien, in welchen Giaffers, des Koenigs zu Serendippo dreyer Soehne Reisz ganz artlich und lieblich beschrieben: Jetzt neuerlich aus Italianischer in Teutsche Sprach gebracht durch Jachann Wetzeln, Buerger zu Bas el” – (The first part of new short stories told with love and respect by the Shah of Sarandip, Jafar: now re-translated from Italian into German by a citizen of the city of Basel, Johann Wetzel).

Such a change in name is not accidental, since during this period the collection “A Thousand and One Nights” was very popular in the West, where the hero of many fairy tales was a character named Jafar. In synthesis with these tales, the translator presents Navoi’s poem to his compatriots.

The German version served as the source for the Dutch and French translations. Over 209 years, starting in 1583, the poem was published 11 times in these three languages. Thus, the history of translations of Navoi’s works into Western European

languages has a history of more than 450 years. It should be emphasized that the requirements for translations of those years were not strict; translators worked freely. Therefore, subsequent translations often had numerous deviations from previous ones. But the eastern cultural flavor, the affirmation of the idea of humanism, mutual love and loyalty of people, as well as the hard work and love of freedom of peoples, as a rule, remained unchanged.

The 19th century began a new era in the dissemination of Alisher Navoi's books in Europe and America. Almost all libraries and archives in Europe contained handwritten versions of the books of the eastern poet. European writers began to translate other works of Navoi. The French orientalist Quatremère Etienne (1782 – 1857) took on translations of the work in 1861

“Mukhokamat-ul lugatain” (Dictionary for discussions) and “Tarihi Mulki Azham”. (History of the states of the world). In the same year, the famous French orientalist M. Belen wrote an article “On the life and work of Alisher Navoi,” in which he incorrectly commented on the words of the poet’s contemporary Z. M. Babur regarding Navoi, erroneously asserting that the works included in “Khamsa” (Five) are translations of the works of Persian poets Abdurrahman Jami and Nizami Ganjawi [2]. This opinion was supported by some English orientalists. Uzbek scholars, pointing out Belen's mistake, noticed that he incorrectly interpreted some polysemantic words in the Baburnama. Regarding such ambiguity of many Eastern words and expressions, the German poet Goethe wrote that “... an Eastern poet with a word will lead you to heaven in one moment and in one moment will throw you from those heavens” [3].

Among the Navoi scholars of Europe, special mention should be made of the Hungarian Turkologist Hermann Vambery, who in 1865-1867. walked around the cities and steppes of Central Asia and Iran. In 1867, he wrote the book “Caghataische Sprach-studien” [5] (Textbook of the Chagatai language). The book consists of two parts. The first part includes grammatical, phonetic and stylistic rules, and the second is an anthology that included ghazals, poems, as well as some scientific works about the culture, art, literature and language of the peoples of Central Asia. Vamberi, in order to find the works of Navoi, walked around the cities of Samarkand, Bukhara and Khorezm. As a result, he translated excerpts from his works of various genres from the original into German [2]. But some scientists subject Vambery to harsh criticism, accusing him, in particular, of not being familiar with Navoi’s work before

his trip to Central Asia. Therefore, he made some mistakes. He called the poem “Leili and Majnun” differently: “Medschnun und Laili” – (Majnun and Layli). Second: “The Tale of Sayfulmulyuk,” from which he translated excerpts, he attributes to the pen of Navoi, which, of course, is unforgivable for such a major Turkologist. But the fact that Vambéry changed the title of the poem “Leili and Majnun” in this manner can obviously be considered an exercise of the translator’s freedom. He, as it were, “corrected the mistake” of Navoi, taking into account the tradition existing both in the East and in the West of naming poems and epics after the names of lovers, and always in a certain order: the man’s name should be in the first place. In our opinion, Navoi violates this tradition quite deliberately, avoiding starting his poem with the name of a madman (the word “Majnun” itself means “crazy” in Arabic)

CONCLUSION

But we would like to turn again to the translations of Navoi’s works into European languages, and therefore we propose the following classification:

1. translations into English from European languages;
2. translations directly from the Uzbek language;
3. translations from interlinear into Russian.
4. translations from interlinear into German;
5. translations from Russian;
6. translation from Turkish.

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