

Shavkat Rahman's Translation Skills

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Abstract: Comparative study of Eastern and Western literature is one of the pressing issues of today's globalization process. Western literature, in turn, was a source of inspiration for Eastern writers. This source of inspiration is the phenomena of mutual literary contact and literary influence. There is a need to study in a deeper, more scientific way the issue of a certain literature benefiting from the masterpieces of another national literature or the ocean of universal literature, and being influenced by it. These situations are even more vividly visible in the work of the poet Shavkat Rahmon.

Keywords: poem, word, melody, artistic expression, translation, traditional image, poetic meaning, artistic skill.

In the Uzbek poetry of the 20th century, the creative searches of the generation of the 70s-80s, their stable place in the literary process are of particular note. The entry into literature of a number of poets such as Shavkat Rahmon, H. Khudoyberdiyeva, Usman Azim, Khurshid Davron, Yuldosh Eshbek and others and their words did not happen by chance. On the contrary, they are based on a certain literary and social background and need. The changes that took place in Uzbek poetry in the 80s, in particular, the priority of the social theme, occurred along with the gradual renewal of poetic thinking. These circumstances are even more vividly visible in the work of the poet Shavkat Rahmon. In poetry, the harmonious reflection of the theme, tone and word ensures artistic perfection. Therefore, studying the skills of each poet in this regard allows us to closely study not only the poetry of a single artist, but also of a certain period. Here we see to what extent the influence of Western literature is manifested in the poems of Shavkat Rahmon. In the "Selection", which the poet himself arranged, there is a special section called translations from Spanish poetry. It includes poems by Spanish poets such as Juan Ramon Jimenez, Rafael Alberti, and Federico Garcia Lorca. True, Spanish poetry, especially Lorca's work and his artistic world, remained mysterious and unknown to the Uzbek reader until Shavkat Rahmon. The Uzbek reader got to know Lorca through the pen of Shavkat Rahmon. Therefore, when it comes to translations, the art of translation, especially translation from the original, it is impossible to ignore the names of Shavkat Rahmon and Lorca. The poems included in Lorca's book "The Saddest Joy" testify to the high poetic skill of the translator. Unfortunately, we are not experts in the Spanish language and literature. We do not have the opportunity to compare Lorca's poems in Uzbek with the original. However, in the process of reading "The Saddest Joy", it is not difficult to imagine what a difficult task Shavkat Rahmon performed admirably. To translate Lorca's poems, it is not enough to know Spanish and be a poet.

If the annotations to the book of poems "The Saddest Joy" are compiled on the basis of a certain system, then Shavkat Rahmon's special research as a Lorca scholar will appear. In Lorca's poems, images, feelings, and pains are distinguished by their very national, lively, and intense expression:

Floating boats-thoughts

Your black raven

In the black-washed water

Swings helplessly...

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You reread the poem, amazed by the deep meaning but few words in the verses. The imagination is illuminated by the picture of images used by the poet.

He sits at the foot of the mountain

The humiliation of the wind comes...

In this short metaphor, the mountain and the wind “become human.” Such a status of *ejaz*, poetic eloquence, short artistic expression, economy of words in Lorca's poetry clearly pleased Shavkat Rahmon's aesthetic taste and poetic flair.

In the process of translating Lorca's poems, Shavkat Rahmon enriches literary speech with new words (*mishiqi*, *tupka*, *pu'la*, *tirtiq*, *dolon*, *buqavoz*), in some places enlivens the verses with elements typical of oral speech (*sochvoraman-sochib shuraman*, *kuylavorgin-kuylab shurgin*, *chayvol-chayib ol*, etc.), sometimes, out of necessity, rhymes "mundaqa" with "kur baka". According to information, Lorca was also familiar with Arabic poetry at one time. Therefore, he calls one of the poetry books "Tamarit Divan". However, this is not a Divan typical of classical Eastern poetry. In the process of translating Lorca's poems, Shavkat Rahmon reported on the lack of capital letters or punctuation marks, as well as the occasional use of parenthetical lines in the text of the poem.

The rocky place of the endless nights,

the quiet place (Wind in the olive grove, Wind in the steppe)...

The rocky place of the endless nights,

the quiet place (Wind in the olive grove, Wind in the steppe)...

Indeed, it is not difficult to understand that the “wind” is opposed to a quiet space.

When you read Lorca's poems in Shavkat Rahmon's translation, you will be fascinated by the mosaic of the Spanish land – historical cities such as Granada, Cordoba, and Andalusia, various ancient villages, unique plants, flowing rivers and streams, the sky, stars, and moons that carry a special meaning. Naturally, the main reason for such poetic and fluent thinking in the wake of Lorca's poems is Shavkat Rahmon's translation skills. Indeed, when you mention Shavkat Rahmon, pure, clean feelings flare up in a person's heart, and the image of a true poet and conscientious person appears before your eyes.

Village

On the mountainside

A lonely little village.

There are calm waters,

Centuries

Of olives.

Rain-covered trees

Break the silence,

Flickering around,

Turning

Everywhere.

Salty

A lost village in Andalusia.

To understand the joy in Shavkat Rahman's heart, one must at least feel the poet's love for the Spanish language and literature, and his sincere intentions.



Clock

I sat in the circle of time to catch my breath.

What a peaceful place

In a white circle

White peace,

Flying stars too.

Floating around me

Twelve black numbers.

It is difficult to simply write about Shavkat Rahmon's work, especially his translation work. In his work, each word in the poetic text has a certain artistic meaning. In comparison with other genres in literature, the poetic meaning of a word is fully realized in a poetic work. This can be clearly seen in another translation of the poet.

The road

Where does the hundred horsemen in black go

In the skies that shadow the orange grove.

They will not go to Seville or Cordoba,

To Granada that longs for the seas.

The horses, the horses with their reins loose, go,

In the orange grove that makes the songs tremble.

Where does the hundred Andalusian horsemen go,

In the orange grove that is riveted with a hundred cries.

The poet rediscovered and renewed the word. Of course, the layers of meaning underlying the traditional image do not disappear completely, the development of meanings is preserved in them. In the history of translations from world poetry into the Uzbek language, Shavkat Rahmon, along with Federico Garcia Lorca, for example, lives a very long life, like a brother born together.

The influence of Western literature can be seen in the translations made by Shavkat Rahmon. Shavkat Rahmon translated Lorca's poems with such skill that, not content with the landscapes of nature, the original poet explored the human personality through nature. Shavkat Rahmon's poems clearly show his unique poetic meanings, individual approach to the image, expression of his own worldview, aspirations, and desires.

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