



Sadriddin Salim Bukhari – Translator

Azimova Mukhabbat Samadovna¹

¹ Bukhara President School

Abstract: Sadriddin Salim Bukhari, a great poet, is an experienced translator. As a translator made direct translations from German, Persian- Tadjik to Uzbek, and also translated his poems into Tadjik. The article informs about the translation of the poet.

Key words: Persian- Tadjik, German, translation, free translation, auto-translation, skill, exact translation.

When the patriotic poet Sadriddin Salimov, who was born in Bukhara and spent all his potential for the development of the Motherland, used the pseudonym Bukhari, our country recognized that the poet was worthy of this nickname, and he is always mentioned in Uzbek literature as Sadriddin Salim Bukhari. The bilingual poet wrote in both Uzbek and Tadjik languages, and his works in both languages are equally accepted by the readers. But his work in the Uzbek language is significant. Sadriddin Salim Bukhari was also a translator. The poet is known and famous not only in Uzbek literature, but also in the world for his translation of "Garbu Shark" divan.

Sadriddin Salim Bukhari's translations can be classified according to the languages that the works are translated from:

- 1) from the Persian-Tajik language to the Uzbek language ;
- 2) from Uzbek to Tajik ;
- 3) from German into Uzbek.

Sadriddin Salim Bukhari translated into Uzbek the poems of Carl Mikel and Eva Strittmatter besides the work of the German philosopher Goethe. With the help of Sadriddin Salim Bukhari, Uzbek literature lovers had a chance of reading the poem "Opposite to the Gate of Paradise" by Karl Mikel, "Loneliness", "Time", "Interrogation", "Asylum", "Lost Year" by Eva Strittmatter. It is clear that he translated directly from German. Furthermore, the translation of aphorisms from Persian-Tadjik to Uzbek and vice versa from Uzbek to Persian-Tadjik is a special feature of the translation work.

Unlike most translators, Sadriddin Salim Bukhari is also a translator of his poems. We all know that Sadriddin Ayni and Chingiz Aitmatov are translators of their works: Ayni from Uzbek to Tadjik and vice versa from Tadjik to Uzbek ; Ch. Aytmatov translated from Kyrgyz to Russian and vice versa from Russian to Kyrgyz. Literary scientist S. Azimov considers it as an auto-translation and writes: "The main feature that distinguishes auto-translation from professional translation is "author's freedom". Whether he wants it or not, while translating his work into another language the author continues to use his creativity on the work. The process of rebuilding starts in the auto-translation. Sometimes the author has to abandon something and sometimes he finds it necessary to add something" [1.71.] . The scientist intelligently calculated that in auto-translation, the translator begins to edit his work and this process makes the work free of some defects, brings the reader closer

to the original goal - the main idea, and he also tries to make it comfortable to read for the second language readers. All of them show the achievements of the auto-translation. Of course, in order for self-translation to have such qualities, the poet - translator must also know the second language perfectly and be skilled. Sadriiddin Salim Bukhari had such skills and the poet knew two languages at the same time:

Ким сени ёр этди, ёр бўлди оқибат,
Ким сени зор этди, зор бўлди оқибат.
Эй Бухоро!Бу не ҳикматдур, ажаб,
Ким сени хор этди, хор бўлди оқибат[2.23].

Pay attention to the Tadjik version:

Ёр шуд ҳар ки туро ёр карда буд,
Зор шуд ҳар ки туро зор карда буд.
Эй Бухоро!Инчи ҳикмат аст, ажаб?
Хор шуд ҳар ки туро хор карда буд[2.52].

It can be clearly seen that it is a direct translation. It should be said that the poems such as "Kim seni yor etdi" and "Maqsudim sensan" are directly translated. But we noticed that the poet did not translate some of his quatrains directly, he freely approached auto-translation as the scientist S.Azimov told above:

Иллат излаганга иллатдур дунё,
Ғурбат излаганга ғурбатдур дунё.
Ким нени изласа, топар бегумон,
Ҳикмат излаганга ҳикматдур дунё[2.99].

The content is preserved exactly in translating into Tadjik. There is no change in the notion of the poem. But the poem is directed to the third person in Uzbek, and to the second person in Tadjik. At the same time the poetic size in Tadjik is inconstant. The result shows that the Uzbek version of the quartet uses 11 and the Tadjik version uses a 9-poetic size:

Иллат жўйи иллат аст дунё,
Ғурбат жўйи ғурбат аст дунё.
Ҳар чи жўйи онро биёби,
Ҳикмат жўйи ҳикмат аст дунё[2.52].

In some quatrains, the poet changes some lines:

Бир кун биз ҳам афсона бўлғаймиз,
Тупроқ билан ҳамхона бўлғаймиз.
Йўколдики, ҳар не азиз бўлғай,
Йўколдикки, дурдона бўлғаймиз[2.12].

2-3 lines of this quatrain are different in Tadjik:

Як рўз мо ҳам афсона мешавем,
Бо ҳазор солагон ҳамхона мешавем.
Ҳар чиз ки гум шуд азиз мешавад,
Дар хоки тира гум шуда дурдона мешавем[2.52].

In the Uzbek version "Тупроқ билан ҳамхона бўлгаймиз" ("We will be together with the soil") is translated in Tadjik as "Бо ҳазор солагон ҳамхона мешавем." ("We will be together with the thousand-year-olds."). By "Hazor solagon" the poet means pirs. The fourth line "while we are lost, we will become a masterpiece" is translated as "By being lost in your soil, we will become a masterpiece".

Кўп қаттиқдир шоирлик нони,
Йиғиштир бу ишингни!
Синдиради бу нон, тишлайман десанг,
Ўттиз икки тишингни[2.42.].

The Tadjik version of this quatrain begins with an appeal to a friend and the second line "Give up this work" is given as "Save your life."

Ей дўст! Бисёр саҳт аст нони шоири,
Ҳифз бикун жонатро!
Мешиканад он нон ба даҳон гири
Сию ду дандонатро[2.53.].

In the third line, the combination "if you bite" is given as "if you take it in your mouth". These changes occurred due to rhyme, but this is only one aspect of the change. The difference is that the Uzbek version of the quartet is written in 11, and the Tadjik version is written in 9 poetic sizes. It can be seen that Sadriddin Salim Bukhari's auto-translation can be divided into two groups according to how he did it:

1. Exactly translated.
2. He translated in a free style by changing the verses and creating new ones.

Хонаи дил бечирок, ёрим назар айла,
Хонаи дилда фирок, ёрим назар айла .
Нури тажаллий бирлан равшан этгил оламни,
Токи дил бўлсин маёк, ёрим назар айла[2.40.].

Pay attention to the Tadjik translation:

Хонаи дил бечирок, ёрам назар кун,
Хонаи дил пурфирок, ёрам назар кун,
Бо нури тачаллий олам мунаввар мешавад,
Гардад дилам маёк, ёрам назар кун[2.54.].

The 3rd line of this poem is translated differently: the Uzbek verse "You, make it bright" is translated as "The world has become bright" in Tadjik. This can be considered freedom in auto-translation. Reading the Koran, studying the life and work of the saints, and especially growing up in a well-fed and good family gave him the opportunity to create wise quatrains in two languages.

There are two translations of Sadriddin Salim Bukhari:

1. Auto translation.
2. Translation of poems by other poets.

Translations from the poems of other poets are mainly works of saints, sheikhs and pirs. The translator presented to the Uzbek readers the wisdom of Sheikh Abu Saeed Abulkhair, Khoja Abdulkhaliq Gijduvani, Khoja Ali ar-Romitani, Sheikh Sayfiddin Boharzi, and Khoja Bahauddin Naqshband. The theme of all poems selected for translation is close to the poet's heart. The original

of the wisdom of other poets is given in the book "Two Hundred and Seventy Seven Pirs" with a translation, and only the translation is given in the books "Durdonalar" and "Hikmat dir Dunyo".

The original and translation of about 20 aphorisms- quatrains of Gijduvani are given in the book "Khojai jahonim bor" written by Sadridin Salim Bukhari and S.Azimov:

Ёмон билан суҳбат этма ҳеч,
Алар номинг булғаб кетолгай.
Қара, улкан куёш нурини
Парча булут хира этолгай[2.86].

Such translations show that Gijduvani, the first of the seven pirs belonging to the Naqshbandi sect and developed the theory of the Great Tariqat, has poems that carry ideas related to the world of Sufism. These quatrains can still play an important role in the education of the young generation.

Sadridin Salim Bukhari translated 6 poems from Rometani, one of the seven pirs. The translations have preserved the original content, especially the sixth one is instructive.

Many poets have written poems about the problem of the tongue. Yusuf Khos Hajib writes:

Тил арслан турур, кўр, эшикда ятур,
Ая эвлуг, арсиқ башингни еюр[4..].

Read the wisdom of Rometani based on Bukhari's translation:

Ул Аллоҳким тану жонни яратди,
Ҳар аъзони бир хизматга қаратди.
Тилда иллат кўрди-ю этди тутқун,
Оғиз –зиндон, тилни анда қаматди[3.204].

If God did not see fault in the tongue, He would not have imprisoned it in the mouth - this is the original meaning. It seems that there is a creative, free approach to translation. In the third verse, it is translated as "When zikr comes to the heart, the heart will ache". In fact, it is given in the form of "let your heart ache when you do zikr." The rest of the verses are the same. These changes did not significantly affect the content. The strict sentence in the original has only been softened. "Let your heart ache when you listen to the zikr" is typical of Rometani's time, and it is a way to encourage a person to resent himself by thinking about mistakes, "let your heart ache when you listen to the zikr" was born from the belief of the poet who acquired that a person will reform himself. It seems that the poet Sadridin Salim Bukhari is also an experienced translator. He treated the translation with ingenuity and introduced masterpieces to the Uzbek poetry readers. There is no doubt that these translations play an important role in the spiritual development of the young generation.

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