

COLOUR ATTACHMENT IN BOBUR LYRICS (In the example of the work “Boburnoma”)

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ABSTRACT

Zahiriddin Muhammad Bobur’s work “Baburname” is well-known throughout the world for its rare information. The classical work was translated into more than thirty languages of the world and plays a significant role in the artistic relations of the country. The article analyzes the words and phraseological units related to colours used to express writers’ feelings of love and feelings of separation from the country and their translation into English. Lexical and semantic translations of phraseological units related to colours. The importance of translation and their methods in translations of classical work are discovered.

Key words: translation, colours, ghazals, rubais, lexical and semantic field, motive of emigration, interpretation.

Each poet also relies on colors to vividly reflect his emotions and experiences. A talented poet, so to speak, speaks colors until the idea he wants to express acquires a landscape. It is known that in the poetry of the East, the theme of love is often described directly through the motive of emigration and separation. This situation is typical for Babur’s poetry. Babur is a poet of emigration not only in traditional love, but also in human and kingdom. In his heart, the feelings of separation from the land and the feelings of separation from the country are combined. That is why Hijran rose to the level of a poetic image in his ghazals and rubai. Even personalized.

A person who wants to be well aware of Babur’s hasbi should first of all take a close look at the poet’s poems about emigration and. Hijran was Babur’s main prey and his cruel opponent who constantly tormented him.

Hijron g‘amidin zaif jonim so‘ldi

G‘urbat alami birla ichim qon bo‘ldi.

My weak soul died in the Hijran
My heart was full of grief.

Separation from soulmate, loss of loved ones, and a rich country is definitely hard. However, the most painful and painful part of hijran is being away from home. In particular, the feeling of not being able to return to the country becomes a real torture. That's why the poet, standing in distant India and suffering the pain of separation, imagines that the "bird of the soul" is suffocating in the cage of Hijran, and the exile is gnawing at the "dear life" hour by hour.

Hijron qafasida jon qushi ram qiladur,
G'urbat bu aziz umrni kam qiladur.
Ne nav' bitay firoqu g'urbat sharhin —
Kim, ko'z yoshi nomaning yuzin nam qiladur.

In reality, it is impossible to interpret "separate foreignness", and even when interpreting it, it cannot be brought to an end. That's when color comes to the poet's aid. He does not distinguish his condition from a yellowed hazan leaf.

Xazon yaprog'i yanglig' gul yuzung hajrida sarg'ardim,
Ko'rub rahm aylagil, ey lola rux, bu chehrai zardim...

I turned yellow in the summer of a fresh flower,
Look and have mercy, oh lola soul, this face is golden...

Literary critic Ibrahim Haqqul says that the ghazal that begins with this matla is a landscape ghazal, in which two creators and two painters participate, as if one is nature, the other is a poet. Indeed it is. This phrase "Hazon leaf" when taken separately, also describes the situation of the lyrical hero. Already, because of the pain of hijran, his face has turned yellow, and his fate is similar to "a hazan leaf". At the same time, this is exaggerated by the face of a flower, a pink face like a tulip. Another aspect should not be overlooked here. Because Babur had a certain fascination with autumn, especially the scenery of Khazanrez.

There are many notes and expressions in "Boburnoma" that confirm this opinion. For example: "Vafoga's garden will be a fruit garden, pomegranate trees will be a beautiful garden"; "On Monday, they went to Istalifg for a hazan excursion"; "... In Istargach, a good hazanlik met in the garden and had a conversation" and so on. So,

the nature also influenced the fact that the color hazan and yellow occupy a large place in Babur's poems. Let's read the next verse of the ghazal:

Sen, ey gul, qo'ymading sarkashligingni sarvdek hargiz,
Ayog'ingg'a tushub bargi xazondek muncha yolbordim.

You, flower, did not let go of your swaying like a cypress,
I fell at your feet and begged like a leaf.

Khazon leaf is a leaf cut from a tree. Although the mistress looks like a flower, her "swing" is like a tall cypress. A lover begs like a leaf falling under a cypress tree. This situation is also highlighted using yellow color. The contrast between the flower and the hazan leaf is continued in the next stanza:

Latofat gulshanida gul kibi sen sabzu xurram qol,
Men archi dahr bog'idin xazon yaprog'idek bordim.

Like a flower in a Latofat flower bed, you are a vegetable.
I went to archi dahr bogidin like a hazan leaf.

This sentence can be understood as saying goodbye to the land, or it can be taken as saying goodbye to the land. But "Latofat Gulshan" is the gulshan of beauty. Yor is the flower of this boston. The lyrical hero, who felt like a leaf of a hazan, wishes that his life would not suffer anymore, if he had begged for it before. After all, his fate is clear: "this is the leaf of the forest of the world" to leave. So what does the people say? Here is the poet's response:

My blood is like a haze, my face is yellow
Bahar range, bihamdillah, ulusdin I saved myself.

In Uzbek language there is an expression "bloody tears", but "bloody tears" is like a hazan and it is reflected in a "yellow face" is a new expression. Bahar range means different colors. And he emphasizes the difficulty of saving himself. In color science, it is said that the yellow color represents the energy of the soul. Although the yellow color in Babur's poems seems to reflect moods and situations such as sadness, grief, and trauma, in fact, they were able to withstand many sufferings of the world. Represents the power of the spirit, the inexhaustible movement. Therefore, a person who reads Babur's poems will never be depressed and lethargic. Babur is very adept at

extracting great meanings and generalizations and conclusions from seemingly simple concepts and details. The poet does not simply say any idea, does not simply finish any verse. As we saw above, the poet used colors to express his feelings, experiences, suffering, and various situations in his poems.

INTERPRETATION OF SOME IMAGES IN BABUR'S POETRY

"Even if all of Babur Mirza's works remain in the layers of history, even if this one poem, the text of which was copied, reached the hands of generations, it would indicate his incomparable potential", says literary critic R. Vahidov about the above verses. Just as the artist's style cannot be separated from his personality, personal qualities and characteristics, it cannot be separated from his attitude to life, his closeness or distance from reality, and his ability to observe the problems of the era and time.

Babur liked not to create reality from imagination, but to rise from reality to the world of fantasy, to devote the power of imagination to uncovering the secrets of reality. Therefore, his poems encourage a person not to break away from life, but to connect with it from the heart, to bravely overcome life's blows, and not to give in to spiritual weakness in any situation.

THE EYE IS THE MIRROR OF THE MIND

Some mystics, especially Imam Ghazali, expressed the opinion that a person has an inner inner eye as an alternative to the external external eye, which is called the "eye of the soul" and the "spiritual eye". The word "eye" can be understood in a broad sense, "eye of the soul", "eye of the soul", "eye of the soul", "eye of insight", "meaning", spiritual eye".

The great representatives of Eastern classical literature, Jalaliddin Rumi, Alisher Navoi, Abdurahman Jami, used words and expressions such as "eye", "tear", "bloody tear" in many places in their poetry. Maulana Rumi says, "Let the heart turn into a soft eye," and Hazrat Jami writes, "Instead of a blood-shedding tear, this is my tearful eye." Hazrat Alisher Navoi in "Lisonut Tayr" refers to the writing form of the word eye in Arabic writing and says that if one dot is removed from the word eye, one becomes blind. From this it can be understood that the spiritual openness of the eyes is the main aspect of the human personality.

"One does not become a Muslim until one becomes a foreigner." It is impossible to imagine it, feel it, see its image perfectly, feel it while standing in the homeland. Zahiriddin Muhammad Babur, far away from his homeland, during his sojourn, imagined and saw his image as a whole, and deeply felt his love and value. He must have shed tears in the pain of longing for his homeland, country, country, and this situation was clearly shown in his poems. Babur uses the word "tears" a lot in his poems, and also uses the word "blood" in many places related to this word. This is a

noteworthy case. Babur is a person who suffered a lot and shed tears, witnessed many bloody events.

Tears appear in the poet's poems sometimes in the form of "love", sometimes "crying", "sirishk". It is known that age is a product of the eye, it is performed by the eye. Tears are an emotion, an expression of anguish, the performer of this is a characteristic of the eye: it sees others, but cannot see itself. The poet's allusions to eyes and tears are noteworthy:

Ko'zumdin yoshunub, ey bahri altof,
Ko'zumning yoshini daryo qilibsən.

My eyes are young, oh dear,
You made the tears of my eyes a river.

When expressing bloody tears, the word blood is written in different ways: "khunbor", "chashmi khunfishon", "ashki khunolud". Tears are logically associated with blood: Ol's face made my tears bleed. The poet did not forget the similarity in the appearance of red face and blood. He followed logical requirements, which is a characteristic of all great artists. Another example:

Ko'z hajrida, yuzi yodida, so'zi shavqida
Xotirim afgoru jismim zoru ko'z xunbordur...

In the movement of the eyes, in the memory of the face, in the sound of the words
My memory, my body, my eyes are sore...

In our speech, we have the phrase "crying blood", bitter cry, salty tears, the poet uses the word khunbar (crying blood). Babur experienced this kind of suffering and at the same time he was also aware of folk sayings. My day is full of sadness and love. "Ashki Khunolud" says that my tears are stained with blood.

Yuzida ul labi xandon ko'runur,
Sutga ko'p boqsa, bale, qon ko'runur.

His face looks full of laughter,
If you drink a lot of milk, you will see blood.

"If you feed a lot of milk, you will see blood" is a common wisdom among the people. The face of the mistress is certainly white, and her lips are red. Internally strong logical connection.

Chog'ir bag'ir qonidur barcha ishq ahlig'a,
Zihi alarki, bu maydin dame oyilmishlar.

All lovers are welcome,
Mind you, these little ladies are crazy.

Most of the poetic passages found in "Boburnoma" served as a reference for the author, and they later became the basis of a certain rubai or ghazal or verse. In Oratepa, in a place called Akburdon, he wrote three verses on a stone by the spring: "I am a picture in Ul Kokhistan, and they dig abyot and what they do." There is no doubt that the inscriptions on these stones were written by Babur Mirza himself.

Another invaluable value of "Boburnoma" is that with its help you can easily restore the creative biography of Babur and the history of his works. For example, the author says: "When he was in Mascho, Mullah Hijri, a poet, came to visit Hisar. I recited this matla in these days:

Takalluf har necha sur'at tutulsa, ondin ortuqsen
Seni jon derlar, ammo betakalluf jondin ortuqsen», -deb e'tirof etadi.

Every time you take a few paces, you're over it
"They call you a soul, but you are a soul," he admits.

He remembers his stay in Tashkent, under his uncle Mahmud Khan, and writes: "I was reciting this rubai, I had doubts about the mamul rhyme, I didn't think much about poetry in that place, the khan was a pleasant person, she He said, "If only there were fewer straw bales, I transferred this rubai to the khan and expressed my hesitation..." he says, and with a hint of "This is the rubai", he quotes the following rubais. And then he expresses the underlying theoretical idea: "Then I found out that in the Turkish word, "to" and "dol" and "gayn" and "qaf" and "kof" are mutually exclusive. they will share with each other." In the chapter on the events of 1501-1502, he writes again: "My ghazal, I finished, I finished this day in this country. This is the ghazal he finished:

Jonimdin o‘zga yori vafodor topmadim,
Ko‘nglumdin o‘zga mahrami asror topmadim.

I haven't found anyone else loyal to me in my life.
I didn't find any secret to my heart.

This ghazal consists of seven stanzas. After that, every ghazalkim was finished, and this order was finished." Shah Hassan writes that during a conversation in Shahbek's house, he recited the following rubai in a badiha (impromptu) manner:

Ahbobki bazmida guliston husntur,
Yo‘q lek alar bazmida bizga dastur,
Ul jam‘da gar huzuri jam‘iyati bor,
Yuz shukr, bu jam‘ behuzur emastu.

Ahbobki's party is full of flowers,
No lek alar party program for us,
There is a community in that community,
Thank you, this group is not boring.

As we can see from these observations, the memoir "Boburnoma" is the main source for describing the biography and history of Babur's works and lyrics. The artist realizes his identity in his poem, in his words.

Babur's poetics is also the main source of our understanding of the author, which can be embodied in our imagination. Poetry plays a big role in learning our own history, there are more lies than truth in history. In the poem, the poet expresses his feelings and inculcates these feelings in humanity. That's why the work of poets is a mirror of every era. With the help of poetry, you can easily draw a biography of the author and a map of his life. Babur had to think with every breath and every step. The environment and reality in which he lives and works requires this. Every day, every hour, he interacted with different people. He felt the need to come to a certain conclusion about the universe and man, the place of man in the universe, how to live in the five-day mortal world, and the generalization of these conclusions.

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