

**G'AZALLAR TARJIMASIDA MUSIQIYLIKNI QAYTA TIKLASH
MASALALARI (Zahiriddin Muhammad Bobur g'azallari asosida)**

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Abstract: In this article Z..M.The life of Babur and the "issues of reviving musicality in ghazals translation (based on Zahiriddin Muhammad Babur ghazals)" were considered.

Keywords: Ghazal, musicality, orange, issues, mysticism.

Zahiriddin Muhammad Babur of the late 15th –early 16th-century Ottoman nomoyandas of the Uzbek classical symbiote produced a number of works in his ageing, complex and short life (1483-1530), but not all of them have survived to us.

Babur's work, which has so far come to the treasury of science, consists of an incomplete devotional, a poetic treatise on the basics of Islam —Mubayyin||, a nazm translation of a book on mysticism named after Validiy||, an alphabetical table invented by Babur and famous by the name of Hatti Baburiy, as well as the work —Baburnom||.

For Hearts who want to pay attention!

Each poet also draws on Colors to reflect his emotions and experiences in a lively and vivid way. The talented poet speaks colors if it is permissible to say the thought that he wants to say will acquire a kind of landscape.

It is known that in Eastern poetry, the topic of ishq is depicted in many cases directly through the motif of hijra and bereavement. This situation is also characteristic of Beaver poetry.

Babur is a poet of hijra not only in traditional love, but also in Man and Kingdom. Elu yurt's feelings of loss are combined with his feelings of loss. Therefore, his Hijra in ghazals and ruboiyas was elevated to the level of a poetic image. Even glorified. The one who says that I will be thoroughly aware of the Hasbi of Babur must first of all observe the poems of the poet in hijra and ghurbat in detail.

The main Ghanim of Babur and his ruthless opponent who constantly torments him is hijran.

Hijran ghamidin left my weak soul

Gurbat alami birla I drink blood.

The loss of wealth, the loss of loved ones, and the loss of wealth, is indeed severe. But the most painful of the hijran, the most painful, is far from the homeland. In this, in particular, the feeling of not being able to get back to the land becomes a real torture. Therefore, while the poet stands in remote India and suffers the suffering of

bereavement, at the beginning the “bird of John” suffocates in a Hijran cage, and it's it's ollpi that the gurbat seems to gnaw the “noble life” Hour by hour.

Ram qiladur, a bird of life in a hijran cage,
Gurbat makes this dear life less.

Ne nav ' bitay firoqu gurbat sharhin-
Who, tears make Noma's face wet.

Even in reality, it is impossible to end it even when commenting on “firoqu gurbat”. It is then that the color as if to the poet comes to the rescue. He becomes indistinguishable from the yellowed Khazan leaf.

Khazan leaf yanglig gul yuzung hajrida sargardim,
Korub rahm aylagil, O lola rux, that chehrai zardi,

Literary Critic I.Haqqul says that the ghazal that begins with this matla is the landscape ghazal, in which, as it were, two creators – two waterworkers-participate: one – nature, the other – the poet. Really. This interprets the situation of the lyrical hero even when the phrase” Khazan Leaf " is taken separately. Already, the hijran dardi thanks to him, his cheek turned yellow, partly similar to the “Khazan leaf”. At this time, this is manifested by the exaggeration of the flower face of the yor, the face of the Rose like a tulip. Another aspect in this place should also not be overlooked. Because the autumn season in Babur was a kind of oshufta to the landscapes of khazonrez in particular. There are many notes and expressions in the”Boburnoma " that support this view. For example:” Garden Wafogha se bargazor, pomegranate trees sap-sarig khushrang khazon olubtur“;” on Monday Khazan was given to the promenade“;” ...in Istargach fell in a good Khazan garden and the conversation was captured " vahakazo. Therefore, nature also influenced the wide range of Khazan and yellow from Beaver poems. We read the next verse of ghazal:

You, O flower, did not put your sarcasm like a Cypress,
I went down to ayoghing and begged for a while, like a leaf Khazan.

Khazan Leaf is a leaf that extends from a tree. Although the mistress looks like a flower, her” sarcasm " is like that of qaddi raso sarv. The lover begs for a head to the foot of the garden, like a leaf falling under a cypress tree. This condition is also illuminated using yellow. Flower and Khazan leaf tazadi will continue in the next byte:

Gul kibi sen sabzu Khurram in Latofat Gulshan,
I went like Archie dahr bogidin Khazan leaf.

It can also be understood as a farewell to yor, although jonajon takes it as a farewell to yor. But "Latofat gulshani" - beauty gulshani. Yor this is the flower of Boston. The lyrical hero, who felt like a Khazan Leaf, had begged yor before, now wishes that his life could not be forgotten. Somehow his part is clear:” this is a dahr bogidin Khazan leaf yanglig " to leave. So what does el ulus say? Here is the poet's answer:

My blood like Khazan, sorig'uzumdin el harajurda,

Bahar range, bihamdilloh, ulusdin özni qardim.

Our language has the phrase "blood is young", but the fact that "blood is young" is like a treasure and reflects it on the "sorig' face" is a new expression. Bahar range means different colors. And he emphasizes that the difficulty in saving ulusdin himself is smoking.

In colorology, it has been suggested that yellow represents the strength of the spirit. While the yellow color in the Beaver poems seems to reflect situations and moods such as mahzun, grief, mutilation when viewed from the surface, in reality they were able to withstand much of the world's suffering. The power of the Spirit, represents the tolmas movement. Therefore, a reader of Beaver poems is never given to depression and lethargy.

Babur is skillful in the idea of drawing great meanings and generalizations, conclusions from concepts and details that seem simple. The poet does not just make a point, no stanza simply ends. What we see above, the poet used colors in his poems to express his feelings, experiences, anguish, various statuses.

"Good" radifli Ghazal

Who see, O ye who are the people of Hell, who are the best, and who are the best, do not keep an eye on your good. Do not blame when I make the Times needy, O rafiq, I have not seen hargiz, netoyin, you are the best of this time! The evil of Dilrabolardin came to the heart of mahzun, did not come to the soul no oromi good of jondin. O ye kounqul, chun goodidin kourdung the Yemenite century a lot, What is it like to keep an eye on the Emdi, every yamondin good? The good of Bori El, who do not have good mundin, the good of falondin who has remained in the dahr aro of the degays! The people of Good Will in the world, who will see, O you who are the people of good?

Khazan yafarqi yanglig... Khazan jaffaqi yanglig ' gul yuzung hajrida sargardim, Karub rahm aylagil, O lola rux, this is chehrayi zardim. You, O flower, did not leave you wandering like a Cypress, falling into a bear and begging for a while like a leaf Khazan. Like a flower in the flower of Latofat, you sabz-he hurram, I went like a Khazan leaf of Archie dahr bogidin. My blood age like Khazan is sorig ' yuzumdin el harajurda, Bahar range, bihamdillah, ulusdin I saved myself. Ne toledur mangakim, Akhtari happiness can not be found, I used to look at Falak avraq every few minutes. The taan-U definition of Ulus is manga, Babur, barabardur, in this universe I used to pass the self chun yamon-yokidin.

Conclusion

It is known that Babur was fluent in several languages. Therefore, the meaning of a word that has passed from one language to another, expressed in this language, tries to interpret even the phonetic processes that occurred in it at that transition period. In particular, the comment given by the scholar to the word —olachal, mastered in the Mughal language, can provide full evidence of this opinion: "olacha's vajhi tasmiya muni derlarkim, poor and Mughul say "olacha" the killer of bila, how many executions

of the poor, olachi de-de hasrati is'temol bila Olacha bulibtur for the thick kishisin massacre”(B.68-69 b.)

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