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THE TRANSLATION ACTIVITY OF NURMUHAMMED ANDALIB: POET'S "MIRZA HAMDAM" EPOS BASED ON TEXT AND FRAGMENTS

Summary. The article mentions works showing that translators have been since ancient times in Central Asia. Translations from Turkmen literature are mentioned. Since ancient times, poets have been translating more freely. Thus, translations sometimes go to their work, and sometimes they shrink copies, and sometimes we see that they have added some translations. It was also shown that Andalib made many translations. Some scientific articles emphasize that the poet is engaged in translation. Ashirpur Meredov says that the poem *Mirza Hamdam* was translated from the Persian language. Ahmad Bekmaradov says that his translations of the Persian poet Ahmed in the XII century were "a mature translator". There is some information about the translation of the great poet "Shahname" Firdov. The translator confirms his firm commitment to the Turkic peoples. Contradictory views on the translation of the epic poem "Mirza Hamdam" were given in a comparative way.

Key words: school of translation, Turkmen translation, "Mirza Hamdam" epos, Andalib Translator.

Introduction. The book "Khosrow and Shirin" of Nizami was translated by Qutbi Havarezmi in Turkish (1340), "Gulistan" work of Saadi by Seyfi Sarayi (1326–1396 of Hijra 793) and "The Treasures of Secrets" of Nizami by Heydar Kharezmi were translated into Uzbek. These translations also prove that translation has existed in Central Asia since ancient times. In the XVIII–XIX centuries translation activity was spread more in Khorezm, which we can see while looking at the translations of the works of N. Andalib, Agahi and Mirza. "Rana and Ziba" story of the Turkmen writer of the XVII century, who wrote his works in Farsi-Tajik language, Barkhudar Farahi Mumtaz (B. Turkmen) have not missed from focus of poets and writers of XVII century. This work, which spread over the entire Turkestan in XIX century, attempted to work out the essence of B. Turkmen's works in the poem "Rana and Ziba" written by XIX century Tajik poetess Masiha Baysun Setsvana.

Besides, the creature of poems "Rana and Ziba" is written. The creativity of Barkhudar was not influenced by the poets' creativity, such as Mohammed Rasul Mirza Palvan Niyaz Mirzabasi (1865), Mohammad Sharif bin Rahmanverdi (1904) and they translated this poem into Turkish. The translation of "Gulistan" into Uzbek by individuals such as Agahi Kharezmi, Murat Hoja, S. Kharezmi, S. Khojaev, Mohammad Seyid, Ahmed Jalil proves that these works of the Saadi were deeply rooted in Turkmen, Uzbek, in other words, Turkic literature.

Agahi Kharazmi is one of the most famous followers of the school of translation. He mentioned the names of 19 books translated into Chagatai Turkic from different languages in the preface of the poetry divan. Among them are names of historical works like "Gulistan" of Saadi, which is translated from Persian-Tajik, Nizami's «Seven Beauties» ("Haft peykar"), Jami's «Yusuf Zuleykha», Kh. Dahlavi's «Eight paradises» ("Hasbi Hashte"), Khalkhali's "Padishah and beg-

gar" ("Shah-o-Gada"), "Nadirnama", "Tarikhi-Mukhimhani", "Tabakat abar shahi". Tradition of medieval translation was different from what we thought. From ancient times, poets engaged in translation more freely. Thus, they have included translations occasionally on their works, sometimes shortened its duplicates, and sometimes added something to the translations. According to the comparison of works written in Turkish and Persian, professor Bertels Nawai and Attar mentioned on this issue: "The term "translation" should be carefully used in the works of Eastern writers. Because our idea of this term is not always compatible with the Eastern literary forms" [4]. We can show as example the additions made by Andalib in "Mirza Hamdam" epic, as well as the changes made on it.

Aim. To show Nurmuhammed Andalib as the first Turkmen poet who founded the school of translation.

Main part. In some scientific articles, it is emphasized that Andalib is engaged in translation. This idea is reflected in articles by academician Baymuhammad Garriyev, who studied classical Turkmen literature scientifically in his works "The Turkmen Literature before the Great October Revolution" and "Turkmen Literature is our pride". In his articles Garriyev not only presented this idea, but also gave compact information about Andalib, and presented a list of his works. Andalib, who was considered one of the most productive poets among the XVII–XVIII century poets, knew Arabic and Persian languages well and wrote poems in these languages.

He influenced from great poets of the East as Navai, Fuzuli. Ashirpur Meredov, who researched the works of Andalib on scientific basis, had put forward the next idea of poet's translation activity in preface to the "Selected Works" of poet, published in 1963. The researcher said that the epic "Mirza Hamdam" of the poet was translated from Persian. In this regard, it is mentioned in the book "The History of Turkmen Literature": "Andalib is the poet that wrote many *takhmis* (long-measure verse, divided into five parts) and made more translations ("Mirza Hamdam") among Turkmen poets". Ashirpur Meredov wrote in the foreword of the "Andalib's lyrics", which was published right after this book: "Among works translated from Persian-Tajik into Turkmen language by poet one can see poems that are found in epic, which is popular under name of "Chahar Pari" ("Four pariahs") written by Abu Nasr Ahmad ibn Abulhasan Jami, one of the most prominent figures of the Sufi tradition, who lived in Namakh village of Khorasan in XI–XII centuries" [4].

Scientist Ahmed Bekmyradov writes in his article "I saw a book from Andalib" about book of "Nurmuhammed Andalib. Poems", published in 1990 on the occasion of the 325th anniversary of the poet: "The translations from the XII century Persian-Tajik poet Ahmed Jami's *ghazals* (غزل - a type of amatory poem or ode, originating in Arabic poetry) prove that his is a mature translator". The scientist accepts the epic "Mirza Hamdam" as a translation work and shows the name of Andalib as a poet who translated it. Though

the epic “Mirza Hamdam” of poet is mentioned as translation work in the book “History of Turkmen Literature”, but A. Meredov talks about A. Jami’s “Chahar Pari” work. Thus, A. Bekmyradov repeats A. Meredov’s information in the sense of confirming this data. Ashirpur Meredov and Amanberdi Nuryagdiyev prepared all of ghazals included in the book “Poems” (eleven ghazals included in the book) of poet for publication in 1990. The book “Islamic Encyclopaedia” refers to pages 48–58 of the book “Hekayati Ahmed Jami Almukhtasar”, “Chahar Pari” and “Varga and Gulsha” published in Lahore to show that A. Meredov’s ideas on A. Jami are based on solid foundations.

Only Ahmed Jami’s biography was given in the “Islamic Encyclopaedia”. But in “Chahar Pari”, there is no translation of the ghazals by Andalib, mentioned by A. Meredov. There are only 3 ghazals on the said pages 48 to 58 that appear to be different from the meaning and interpretation of the ghazals that Andalib translated. This book, which we refer, published in 1990, describes the margin of the ending of 11 ghazals under the heading “Translations”: “These literary translations have been translated by Andalib from the poems of the XII century Persian-Tajik poet, Ahmed Jami, who wrote epic and lyrical works”.

The translations also appear in the anonymous epic named “Mirza Hamdam”, translated into the Turkmen language by the poet. It is enough to look at TSSC EA manuscripts, folder № 884 and SSC EA Manuscripts Treasury of the East Learning Institute, folder № 6895 [1; 2]. As it was correctly stated by A. Meredov, the epic “Mirza Hamdam” coincides with the folder 884. But this folder does not endorse the idea that “Andalib had translated the ghazals of Ahmad Jami”.

When we look at the work itself, we do not find a single word that the poem was translated from any language or work. These words are simply mentioned: “The Rawi narrates that there was intelligence in the province of Jam, the sun of his world, and the perfect one”. The manifestation of the Divine Light has been placed in the heart of the scientific discovery and the scientific western. His name was Abdurrahman Jami. Thus it is unfounded to mark the epic “Mirza Hamdam” as a translation work. There is no reason to associate the ghazals given herein with Ahmed Jami. Because the hero of this work is not XII century poet Ahmed Jami, but the poet of XV century Abdurrahman Jami. Many facts confirm this.

The line “the Sultan of Samarqand is Sultan Hussein Mirza” in the epic is the proof of that. It is known that Hussein Mirza lived between 1438 and 1506. Abdurrahman Jami, whose name mentioned at the beginning of the epic, also lived between 1414 and 1492. Thus, the Abdurrahman Jami and Hussein Baykara, mentioned in the epic, are contemporary. These lines are also confirmed the fact that the epic is connected with the XV century: “So Sultan Hussein Mirza, Amir Alisher Ashraf knew that Hazrat Movlavi was Jami”. Namely these sentences do not give rise to the idea that the epic “Mirza Hamdam” was translation work and that the ghazals herein were translated from XII century poet Ahmed Jami [4].

Even some sources report that Andalib translated great poet Firdausi’s “Shahname”. From the information in the archive of the Turkmen Academy of Sciences, it is clear how Andalib advanced in translation activity. He created his works in the literary environment of the period in which translation work was raised in the literature of the Central Asian peoples in the XVIII–XIX centuries, particularly in the creativity of poets living in Kharazm. In the Turkmen literature, the most beautiful examples of this tradition are found in the works of XVIII century poets. During this period,

the level of Turkmen literature has been different from previous centuries in terms of ideology and national characteristics. The connection in view of theme of the issue is further expanded by the literature of the neighbouring fraternal nations.

The most beautiful examples of translations in Turkmen literature are found in the works of Makhtumgulu and his father Azadi, in addition to works of Andalib. Makhtumgulu had translated Omar Khayyam’s “Chand” (“How many”) *radif* (persian: ردیف, meaning *order*) is a collection of many old melodic figures preserved through many generations by oral tradition) poem into Turkmen language. Azadi added some of his stories to his work after translating them, by taking advantage of historical sources published in Persian, from the ideas of poets like Faridaddin Attar Hussein, Vaizi Kasifi and Sadi while writing the poem “Vagzi Azadi”.

The poem “Garnama”, written by Mevlana Jalaladdin Rumi as religious-didactic essence, is one of the works translated into the Turkmen language in the XVII century. The Turkmen poet Niyazgulu Niyazi, who lived in Bukhara, translated this work into Turkmen language. The reason for his translation of this work is that his outlook and mystical views overlap with the ideas of Rumi. “Kitabi Sheytan” and “Sarajul ajiz” poems of Bahadur ibn Arif Amir were translated in XVIII century from Persian-Tajik into Turkmen language.

In addition to the prose Andalib translated lyric poems from Persian-Tajik to the Turkmen language and tried to re-establish the epic based on manuscript copies. A handwritten copy in *nastaliq* (one of the main calligraphic hands used in writing the Persian alphabet, and traditionally the predominant style in Persian calligraphy) style was found in the early XIX century – in 1810 in the bounded form in the Central Asia. At present, this copy is kept in the archives of the Academy of Sciences of Tajikistan. But the copy of manuscript of the epic in Turkmen language belongs to the second half of the XIX century. In the epic “Mirza Hamdam”, there are lyric poems of two Jami (Ahmed and Abdurrahman), especially Ahmed Jami, which are poems used in sense of love and Sufism, love and metaphor.

Nine copies of the “Mirza Hamdam” epic in Persian and Tajik languages, which were published by stone printing in 1336 by Hijra calendar (1902–1905) in the city of Hokant are in Uzbekistan and Tajikistan. It is unknown by whom and when the epic is written. However, when we look at years of living of Abdurrahman Jami (1414–1492), Alisher Navai (1441–1501), Soltan Hussein Baygara, the language of epic, type, environment of events, characters, we can say that the epic was written in Central Asia before the XVI century. As we have noted above, the originality of the epic translated skilfully by Andalib into the Turkmen language was preserved.

However, in the section of poetry, Andalib’s own poems are also appear, where in the last couplet the poet shows his pseudonym. It is no exception that the poet did not translate some of his poems and did not include in work. Examples of such evidence prove that the poet translated the epic into Turkmen language and that this epic was not his own. Even in some poems, the pseudonym of Andalib and Jami was used equally. We can clearly see this in the following lines:

*Bu Andalip yara pida eylāsə canım,
Görgeç üzündən, gıtdi yənə sabr-u qərarım.
Ey sərvi sahi eyle Cami’ga tarhim,
Bolmuş ki bu gün, gül açılıb bağ-u baharım.*

*Ey Andalip şeyda kim hərəkətə nalañni,
Isk adı maña gündə yüz dərd ilə minnətdir.
Ey şah, Kerem birlə Cami'ğa sütem etmə,
Bir hikmət siz anda işk ilə alamat.*

In the translation of the epic we find a few other facts like it. It is clear from the content of the translation that Andalib worked freely. Finding poems, stanzas that are not in the original epic, but with the poet's pseudonym proves once again that Andalib spent great time in translating. "Emma ravayan (rəvayət edən) rovyat kılurlar, kim Cam velayatıda bir bezirguvarbar çatdı. Özi Hurşid-cahan, kamil bi güman çatdı, təcəlli zatına nur Elhi qərq bolgan, ilimzahir və elm-qərbin könlüm cay çatdı özlərinin adları Abdırəhman Cami çatdı ...". These lines show that there is no doubt that Jami, whose name was mentioned in the epic, is namely that Jami, a friend and educator of the famous poet of the XV century Alisher Navai. The unknown author of the epic in some cases included poems from epic "Chahar Pari", in addition to lyrical poems of Ahmad Jami.

When Andalib was acquainted with Turkish and Persian-Tajik literature, he saw how a poet with pseudonym emerged. Some of them are poets who lived in the XVII–XVIII centuries, whose literary activities were not investigated, and simply found different copies in memoirs. Their poems in Turkish and Persian-Tajik are kept in the Manuscripts Archive of the Institute of Language and Literature named after Makhtumkulu of Turkmen Academy of Sciences (TEA). And we can say based on our studies that Andalib has been acquainted with works of at least three Jami.

One of them was Jami, who lived in the XVIII century, because his life and works were not completely investigated, and poetry was mistakenly named in favour of Abdurrahman Jami. The fact that Andalib does not deny the fact that these poems are not of A. Jami, did not solve the correctness of the issue. The other Jami, whose works used as examples by Andalib, was Ahmed Jami, who lived in the XI–XII centuries. His real name was Abunasir Ahmad ibn Muhammad ibn Abdulhasan bin Jalil. He lived in the place called Jam, so he took the pseudonym "Jami". Some of his poems are kept at the Institute of Manuscripts of Turkmen Academy of Sciences (TEA). The next Ahmed Jami is the author of book "Siraj Elsayrin" about Sufism and many lyrical poems.

This is described in detail in F. Attar's book, "Taskireyi ovi-lya". The author of the epic "Chahar Pari", which contains lyric poems, is also believed to be A. Jami. This epic was printed in India by stone printing and was written in Central Asia. In the epic of "Mirza Hamdam" translated by Andalib we can find the poems of an author of this epic Ahmad Jami in addition to Abdurrahman Jami: 6 couplets from the stanza starting with the couplet (*Ey, üzü almaya gözəllik verən, Ay kimi üzünü pərdənin arxasında saxla*) (*Hey, beautifying an apple with face, keep your face behind the curtain like the Moon*) and 2 stanza from "Other" ghazals with *radif* (persian: ردیف, meaning *order*) is a collection of many old melodic figures preserved through many generations by oral

tradition) and some poems coincide with the Persian-Tajik manuscript of the epic. However, these parts are not exactly included in the translation of Andalib. They are either not equal or have been written in a fully updated form. The above given stanza in the translation of Andalib was given in the form of ghazal, starting with hemistich:

*Lahza içrə düzülən lağl gövhəri sən
Ya mələk soltanı sən, nə adamın dilbəri sən
(For a moment, you are the body of a bad man
Or sultan of angels, what man's charming you are)*

But Andalib finishes last couplet not with his pseudonym, but with Jami's pseudonym:

*Mevlevi Məscid gəlib, dərdini Azhar etdi.
Bəlkə Hurşid-i cahan ya kamar ahteri (خترى) sən.
(Mevlevi came to mosque and explained his pain
Maybe you are the *Khurshid-i jahan* (sun of the earth) or *kamar* (the moon).)*

Conclusions. Andalib's translation skills prove its strong connection to the Turkestan peoples. The free movement of the poet during the translation of the ghazal and other lyric poems came from the poet's multifaceted creative talent. We must know that the study of Andalib's translation work can play a great role in solving some of the theoretical issues of translation in the history of the XVIII century Turkmen literature [3].

The article names the works showing that Translation work existed in the medieval ages in the Central Asia. The translations from the Turkmen literature are mentioned. From ancient times, poets engaged in translation activity more freely. Thus, we see that they added the translations sometimes in their works, sometimes they have shortened duplicates, and sometimes we see that they have added something into translations. It was also shown that Andalib had made many translations. In some scientific articles, it is emphasized that the poet was engaged in translation. Ashirpur Meredov says that the epos "Mirza Hamdam" of the poet was translated from Persian. Ahmed Bekmyradov says that "the fact of his being of mature translator are proved with his translations from ghazals of the XII century Persian-Tajik poet Ahmed Jami". There is some information about the great poet's translation of Firdausi's "Shahname". Translation activity of Andalib proves its strong link with the Turkestan peoples. Contradictory views on the epic "Mirza Hamdam" to be the translation work by the poet were given in a comparative way.

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Сафарлі Айнур. Інтерпретація діяльності Нурмухаммеда Анедиба: стихотворение «Мирза Хамдам» по тексту и фрагментам

Анотація. В статті упоминаються роботи, показують, що перекладачі в Центральній Азії були з давніх-давен. Упоминаються переклади з туркменської літератури. С давніх-давен поети займалися перекладом вільніше. Таким образом, переклади іноді йдуть на їхні роботи, а іноді у них скорочуються копії, і іноді ми бачимо, що вони додали деякі переклади. Було також показано, що Андаліб зробив багато перекладів. У деяких наукових статтях підкреслюється, що поет займається перекладом. Аширпур Мередов зазначає, що вірш «Мирза Хамдамов» було перекладено з перської мови. А Ахмед Бекмаратов зауважує, що його переклади перського поета Ахмеда у XII столітті засвідчили про нього як про «зрілого перекладача». Існує деяка інформація про переклад «Шахнаме» великого поета Фірдові. Перекладач підтверджує свою міцну прихильність до тюркських народів. Суперечливі погляди на переклад поеми епосу «Мирза Хамдамов» були дані в порівняльному зрізі.

Ключевые слова: школа переклада, туркменський переклад, Мирза Хамдам епос, Андаліб перекладач.

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