



Received: June 2, 2025
Accepted: August 20, 2025
Available online: August 25, 2025

Nasiba Eshonkulova

PhD Student
Bukhara State University
Bukhara, Uzbekistan
E-mail: nasibaeshankulova007@gmail.com
ORCID iD: 0000-0003-2065-8814

ENGLISH TRANSLATIONS OF ALISHER NAVOI'S WORKS AND THEIR ROLE IN ENRICHING WORLD LITERATURE

ABSTRAKT

This article aims to explore the translation of Alisher Navoi's literary works, focusing on their significance in enhancing his global literary presence. Recognized as a monumental figure in Uzbek literature and the Central Asian literary tradition, Navoi's poetry, characterized by its lyrical beauty and philosophical depth, has largely remained underexplored in translation studies, particularly in English. The primary aim of this research is to analyze the existing translations of Navoi's works, assess the challenges faced by translators.

The study seeks to achieve several objectives including conducting a comprehensive review of the existing literature on Navoi's translations, performing a comparative analysis of selected translations of Navoi's poetry, focusing on differences in interpretation and style.

This study employed a qualitative methodology, incorporating comprehensive literature reviews and thematic analysis of interview data. The research included in-depth interviews with translators, providing valuable insights into their experiences and challenges in conveying Navoi's intricate poetic language and cultural nuances. Additionally, a comparative analysis of various English translations of selected works was conducted, highlighting the interpretative choices made by translators and their effects on reader understanding.

The findings indicate that while Navoi's works have gained recognition through translations since the 16th century, significant gaps remain in understanding how these translations influence global literary appreciation. Notable contributions

Nasiba Eshonkulova

Tayanch doktorant
Buxoro davlat universiteti
Buxoro, O'zbekiston

ALISHER NAVOIY ASARLARINING INGLIZ TILIGA TARJIMALARI VA ULARNING JAHON ADABIYOTINI BOYITISHDAGI O'RNI

ANNOTATSIYA

Alisher Navoiy turkiy xalqlar adabiyotida muhim o'rin tutuvchi ijodkor. Uning she'riyati lirik nafosati va falsafiy chuqurligi bilan ajralib turadi, lekin bu jihatlar tarjimashunoslikka oid tadqiqotlarda, ayniqsa, ingliz tilida jiddiy o'rganilgan emas. Ushbu tadqiqotning asosiy maqsadi Alisher Navoiy asarlarining mavjud tarjimalarini tahlil qilish, tarjimonlar duch keladigan muammolarni umumlashtirish va ular haqidagi xulosalarni bayon qilishdan iborat. Masalaga bunday yondashuv Alisher Navoiy asarlarining xorijiy tillarga o'girilishi va uning jahon adabiyotidagi ahamiyatini oshirishga xizmat qilishi bilan dolzarbdir.

Ushbu tadqiqot yuqoridagi maqsadlarga erishish uchun o'z oldiga quyidagi vazifalarni qo'yadi: Alisher Navoiy asarlari tarjimalari bo'yicha mavjud adabiyotlarni keng qamrovli tahlil qilish, tarjima qilingan asarlarni talqin va uslubdagi farqlarga ko'ra qiyosiy o'rganish.

Ushbu vazifalarni bajarish uchun tadqiqotda bir qancha usullardan foydalanildi. Jumladan, keng qamrovli adabiyotlar tahlili va tarjimonlar bilan suhbatdagi ma'lumotlarning mavzulashtirilgan tahlili amalga oshirildi. Tadqiqotda tarjimonlar bilan o'tkazilgan intervylardan foydalanildi, bu esa Navoiyning murakkab she'riy tilini va madaniy nozikliklarini yetkazishdagi tajribalari va muammolari haqida qimmatli ma'lumotlar to'plashga imkon berdi. Shuningdek, tanlangan asarlarning bir qator inglizcha tarjimalarini qiyosiy tahlil qilish, tarjimonlarning talqin tanlovlari va ularning o'quvchilar tushunishiga ta'siri kabilar yoritildi.

Tahlillar va natijalar shuni ko'rsatadiki,

from translators across different languages have facilitated the introduction of Navoi's poetry to broader audiences, yet challenges persist in preserving the original's stylistic and thematic integrity.

In conclusion, this article underscores the critical role of translation in preserving and disseminating Alisher Navoi's literary legacy. By promoting his works through various platforms and fostering cross-cultural exchanges, scholars and translators can ensure that Navoi's timeless themes resonate with future generations, enriching the global literary canon.

Key words: Alisher Navoi, translation, ghazal, Uzbek literature, poetry, translation issues, literary impact, interpretation.

Alisher Navoiyning asarlari XVI asrdan boshlab tarjimalar orqali tan olinishi bilan birga ushbu tarjimalarning jahon adabiy qadriyatlariga ta'sirini tushinishda muhim bo'shliqlar mavjud. Turli tillardagi tarjimonlarning salmoqli hissalar Navoiyning she'rlarini keng auditoriyaga taqdim etishga yordam berdi, ammo asl asarning uslub va mavzu yaxlitligini saqlashda muammolar hanuz davom etmoqda.

Xulosa qilib aytganda, ushbu maqola Alisher Navoiyning badiiy merosini saqlash va targ'ib etishda tarjimaning muhim rolini yoritib beradi. Olimlar va tarjimonlar Navoiy asarlarini turli platformalar orqali targ'ib qilish, madaniy almashinuv jarayonini rivojlantirish orqali Navoiy asarlari mavzularini kelajak avlodlar uchun ham alohida ahamiyatini tashviq etishmoqda, bu esa jahon adabiyoti durdonalari qatorini boyitishga munosib hissa bo'lib qo'shilmogda.

Kalit so'zlar: Alisher Navoiy, tarjima, g'azallar, o'zbek adabiyoti, she'riyat, tarjima muammolari, adabiy ta'sir, talqin.

INTRODUCTION

Alisher Navoi is widely regarded as one of the most significant figures in Uzbek literature and an influential poet in the broader context of Central Asian literary traditions. His extensive body of work, characterized by lyrical beauty, philosophical depth, and a rich use of imagery, has earned him recognition as a pivotal figure during the Timurid Renaissance — an era marked by significant cultural and artistic advancements. Navoi's contributions encompass not only poetry but also critical translations and adaptations of seminal texts from Persian and Arabic literature into Chagatai (Old Uzbek) [Khudoyberdiev, 2019; 54], thus shaping the literary landscape of his time and beyond. As noted by Bertels, Navoi is widely recognized as one of the most significant figures in Uzbek literature and is honored for his impact on Persian and Chagatai (a Turkic language) literature. He is renowned for his poetic masterpieces, particularly the "*Khamsa*" (*Quintuple*), which consists of five epic poems exploring themes of love, mysticism, and ethics. He played an essential role in promoting the Chagatai language, helping to establish it as a literary medium alongside Persian. Many of Navoi's writings incorporate Sufi themes, highlighting spiritual love and the pursuit of divine understanding [Bertels, 1948; 70].

A substantial amount of scholarly work has been devoted to analyzing Navoi's poetry, themes, and literary techniques, with various scholars noting his influence on subsequent generations of poets and writers in Central Asia and the Middle East. For instance, researchers like Edward Browne [Browne, 1920] and Richard Boyle [Boyle, 2021; 62] have explored the historical and cultural contexts of Navoi's works, highlighting their significance in regional literature. However, despite the extensive

scholarship surrounding Navoi's oeuvre, there remains a notable gap in the academic exploration of how his works have been translated and interpreted in foreign languages, particularly English.

Many of the existing translations of Navoi's works are often underexplored in terms of their impact on the appreciation and understanding of his literary contributions in non-native contexts. This presents a unique opportunity for further investigation into the challenges and successes encountered in the translation processes and the reception of his poetry by Western audiences.

Therefore, the purpose of this article is to examine the translations of Alisher Navoi's literary works into various world languages, with a particular focus on English. Through a qualitative analysis of existing literature, translator experiences, and the mechanisms of cross-cultural literary exchange, this study aims to illuminate the enduring relevance of Navoi's poetry in the global literary landscape and to highlight the contributions of translators in making his works accessible to new audiences.

METHODS

Study Design

This research employs a qualitative approach to explore the translations of Alisher Navoi's literary works into various world languages, with a strong emphasis on English translations. The study is designed to gather insights into the translation process, capture the challenges faced by translators, and highlight the strategies they employ to convey the nuances of Navoi's poetry. The qualitative framework enables a rich, in-depth exploration of the subject matter, facilitating a comprehensive understanding of both the historical context and current implications of Navoi's translations.

The research initially involved an extensive review of existing literature related to Alisher Navoi's works, focusing on scholarly articles, critical essays, and bibliographic resources that address translations. This review helped establish a context for the study, identify key translators and translated works, and uncover trends in the academic discourse regarding Navoi's influence on world literature.

To enrich the qualitative analysis, data were collected through semi-structured interviews with translators who specialized in Central Asian literature and have experience translating Navoi's works [Djuraeva, 2022; 15]. These interviews provided first-hand accounts of their translation processes, allowing for an exploration of the choices they make regarding linguistic nuances, cultural references, and poetic forms [Makhmudov, 2020; 213]. The data were analyzed thematically, identifying recurring themes and patterns in the translators' experiences and perspectives. This included examining the ways translators navigate linguistic and cultural barriers, as well as their techniques for preserving the stylistic and thematic integrity of Navoi's poetry during the translation process.

Experimental Component

As part of the study, a comparative analysis was conducted on selected translations of Navoi's ghazals and major works, focusing on differences in interpretation

among various translators. This involved evaluating multiple English translations of specific poems to assess how language, structure, and style influence readers' understanding of Navoi's poetic messages. By contrasting these translations with the original Chagatai texts, the study aimed to identify both the strengths and limitations inherent in each version, thus highlighting the delicate interplay between translation fidelity and creative expression.

Through this combination of literature review, interviews, and comparative analysis, this study provides a comprehensive framework for understanding the translation of Alisher Navoi's works and highlights the significant role of translators in promoting his literary legacy in global contexts.

During the Timurid era, Alisher Navoi's works played a critical role in advancing Uzbek classical literature. Not only did he create highly influential literary and scientific works, but he also elevated the art of translation to new creative heights. For instance, in 1481, he translated Abdurahmon Jomiy's "*Chihl hadis*" ("*Forty Hadith*"), and in 1495 he completed the translation of "*Nafahot ul-uns min hazarot ul-quds*" also known as "*Breath of the Saints*" into a poetically structured format made up of four-line rubai stanzas [Gofurov & Kambarov, 2012; 67].

Navoi's dedication to literature culminated in his creation of the philosophical and allegorical poem "*Lison ut-tayr*" ("*The Language of the Birds*"), published in 1498 as a creative response to Fariddidin Attar's "*Mantiq ut-tayr*" ("*The Conference of the Birds*"). In this work, Navoi referred to his efforts as a "*translation*" yet he infused it with original elements, transforming it into a unique literary piece that strayed far from mere imitation. Of the 63 stories in "*Lison ut-tayr*" only 12 were directly translated [Olim, 2020; 88], underscoring Navoi's inclination towards creative expressions that showcase his original thoughts.

RESULTS

Major Translations of Navoi's Works

The translations of Alisher Navoi's works gained significant momentum in the 16th century. The earliest known translation is of "*Magalis al-Nafais*" translated into Persian by Fakhri ibn Sultan. Following this, Kristof Armone translated "*Sabbai sayyor*" into Italian [Gofurov & Kambarov, 2012; 62]. His subsequent works captured the essence of Navoi's poetry and philosophical musings, paving the way for further translations into German, English, and other European languages.

Significant English translations began emerging with prominent scholars such as Edward Browne, who played a key role in introducing Navoi's poetry to the English-speaking world. Furthermore, Russian translators, including Beresin and Bartold [Bartold, 1928; 113], also made major contributions to expanding the accessibility of Navoi's works, highlighting the importance of these translations in opening Central Asian literature to broader audiences.

H.Vamberi, in "*Textbook of the Chagatai language*" noted [Vambery, 1990; 7] the scholarly examination of Navoi's works in Western Europe, particularly highlighting the contributions of M.Belen. Another key figure in the Western academic

landscape was German academician A.Kurella, who addressed Navoi's rediscovery in his research titled "*The Great Poet's Rediscovery*" [Kurella, 1979; 118] and Kurella's work signifies the growing interest and scholarly engagement with Navoi in Western contexts.

Global Recognition and Contributions of Western Scholars

Several Czech scholars and creators, such as B.Bechka, N.Zimova-Garchisova, E.Knoblox, P.Grijebich, and Y.Ripka, significantly contributed to the development of world Navoi studies [Sotimov, 1994; 37]. Hungarian translators and researchers like H.Vamberi, E.Brodskaya, I.Nemeth, and V.Becker also played crucial roles in the dissemination of Navoi's works [Sotimov, 1994; 56]. Other translators from Bulgaria, Poland, and Romania — such as S.Stanchev, I.Mileyev, V.Slabodnik, K.Yavorskiy, Olteanu, and V.Marian — also enriched the global understanding of Navoi's literary contributions [Sotimov, 1994; 54].

A noteworthy factor in the Western recognition of Navoi's works is linked to the scholarly efforts of various Asian academics, particularly from Turkey and Azerbaijan, such as A.Muhiddin, N.Ullo, T.Shokir, A.Kh. Mamduh, B.Hayit, S.Arslon, T.Ganji, M.A. Sinsor, X.Tursun, Azimzoda, and Sami Bey [Mamduh, 1909]. Their contributions, through the publication of works in European languages, have significantly facilitated the introduction and appreciation of Navoi's legacy beyond his native region.

Additionally, American, Canadian, and Argentine scholars, including E.Olvors, I.Sirtautas, E.Brenbaum, A.Prosik, J.Ueller, X.Lemb, K.Kennedy, and P.Orsetti [Sotimov, 1994; 55], have also played a vital role in expanding the geography of world Navoi studies. Their academic pursuits have opened up new avenues for understanding and interpreting Navoi's literary achievements, contributing to the growing global academic conversation surrounding his works.

The study of Alisher Navoi's literary contributions in Europe is intricately connected to the work of notable orientalist Edward Granville Brown. In his 1928 publication, "*A Literary History of Persia*" Brown dedicated significant attention to Navoi, particularly in the context of the Tatar rule from 1265 to 1502. His analysis included a thorough examination of "*Magalis-al-Nafais*" revealing that he possessed eight manuscripts of this work. Brown's insights provided a foundational understanding of Navoi's significance in the literary landscape of the time.

Further contributions came from scholars like Charles Rieu, who referenced "*Magalis-al-Nafais*" in his catalog of Persian manuscripts, and G.M. Meredith-Owens, who cataloged Navoi's works in the Royal Library in Windsor. These efforts not only preserved Navoi's legacy but also facilitated greater scholarly engagement with his writings.

In addition to English scholars, French orientalists played a crucial role in advancing the study of Navoi. F.A. Belin published several important works, including translations of "*Muhokamatul lugatain*" and "*Tarihi muluki ajam*". His 1861 article in "*Journal Asiatique*" which provided biographical and literary insights into Navoi,

is regarded as one of the first comprehensive studies of the poet in Western literature.

Overall, the collective efforts of these scholars have significantly contributed to the understanding and appreciation of Alisher Navoi's works. Their research has not only highlighted Navoi's literary genius but has also encouraged contemporary interest in oriental manuscripts and the broader cultural heritage of the East. As noted by I.B. Annakhasanova, these scholarly activities have sparked renewed interest in Navoi's contributions among modern researcher [Annakhasanova, 2024; 403].

Continuing Interest in Alisher Navoi's Work

The ongoing interest in Alisher Navoi's work by scholars in the West continues to flourish. Many researchers who delve into Navoi's poetry are often left in awe of his literary prowess. There is a palpable eagerness among these scholars to share their findings about Navoi with their contemporaries, often opting to translate his works into their own languages.

Western representatives of culture who encounter Navoi's ghazals frequently recognize him as a poet of exceptional stature whose artistry is distinct and unparalleled. American Islamic scholar Barry Hoberman, in his article "*Chaucer of Turks*" published in "*Saudi Aramco World*", acknowledges Navoi as one of the founders of the Eastern Renaissance [Hoberman, 1985]. Furthermore, the German university Freie Universität Berlin hosted a symposium leading to the compilation of a volume titled "*Mir Alisir Nawai*" which included a 300-page article by Z. Kleinmehl entitled "*Navoi-Benavo*" [Odilova, 2016]. This work expressed profound admiration for Navoi's literary contributions.

Richard Boyle, an American orientalist, conducted a study on the Italian adaptation of Navoi's "*Sabba'i-Sayyor*", which was created by Michael Tramezzino [Odilova, 2016] in 1557 and has since been translated into several languages. Boyle hails [Odilova, 2016] this work as a masterpiece of the European Renaissance, reflecting the lasting impact of Navoi's literary heritage.

The Canadian translator Gary Dick, who came to Uzbekistan to study Navoi's works, translated "*Lison-ut-tayr*" into English. He referred to Navoi as "*the gardener of the soul who can save the world from spiritual decline*," [Gary, 2012] reflecting the high regard in which Navoi is held in academic circles.

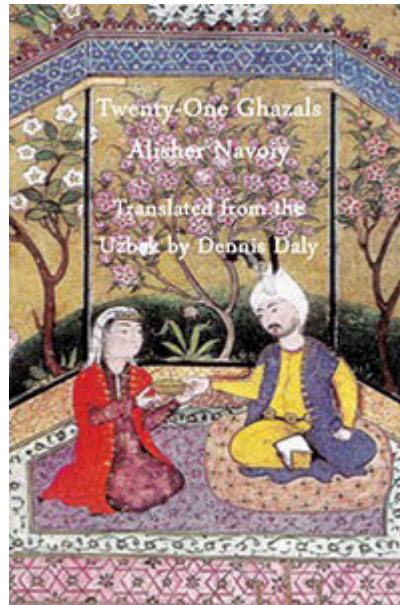
Recent Translations and Their Impact

In recent years, Navoi's works have seen a surge in translations by foreign scholars. Notably, Polish translator Janusz Kijowski and Ukrainian poet Nikolay Bajan have contributed their translations of Navoi's ghazals and the epic poem "*Farhod va Shirin*" [Odilova, 2016]. These translations help to weave Navoi's literary tapestry into broader global literature.

However, these translations represent only a fraction of Navoi's vast literary output. Fortunately, more courageous Uzbek translators, such as A'zam Obidov, Qosimboy Ma'murov, Dinara Sultonova, and Aida Bumatova, are emerging, expanding the scope of English translations of Navoi's works [Odilova, 2016]. Although their translations undergo editorial review by foreign publishers, they still need to be pub-

lished as cohesive collections, which is crucial for promoting Navoi internationally.

The translation and study of Navoi's ghazals into English continue with the efforts of various professionals in academia and literature. In recent news, American scholar and poet Dennis Daly, based in Salem, Massachusetts, translated a collection of 21 ghazals by Alisher Navoi, released in December 2016 by "*Cervena Barva Press*" [Daly, 2016]. This collection, Daly's fifth book, has garnered considerable interest in foreign literary circles and is available through platforms such as Amazon.



"Twenty-One Ghazals (of) Alisher Navoiy"
Translated from the Uzbek by Dennis Daly

Daly's translations illustrate the vibrant diversity of artistic representation found in Navoi's ghazals. While some translations capture underlying meanings and imagery, they remain fluid and approachable for readers unfamiliar with the intricacies of Navoi's original texts. These translations are opening pathways for Western readers to discover and appreciate Navoi's lyrical beauty and thematic complexity, demonstrating that his work resonates powerfully across cultural boundaries.

The Future of Navoi Studies

The burgeoning interest in Alisher Navoi's works signifies a promising future for Navoi studies on a global scale. As new translations continue to emerge and existing works gain recognition among scholars and readers alike, the potential for a more profound understanding of Navoi's contributions to world literature is expanding.

The integration of modern technology, such as online translation platforms and digital libraries, will likely facilitate collaboration among scholars and translators worldwide, further enhancing access to Navoi's writings. With growing support from academic institutions and literary organizations, Navoi's legacy can continue to reso-

nate across different regions and cultures.

Moreover, initiatives to promote multicultural education and the exchange of literary traditions stand to benefit the dissemination and study of Navoi's works in the West. Efforts to organize international conferences, workshops, and literature festivals focused on Central Asian literature could play a pivotal role in fostering dialogue and scholarship around Navoi's contributions.

DISCUSSION

The emergence of translation studies as an independent academic field is a notable achievement of the 1980s. This discipline has expanded globally and is poised for continued growth into the twenty-first century. Translation studies encompasses a diverse array of areas, including linguistics, literary analysis, history, anthropology, psychology, and economics. This forthcoming series of books aims to showcase the wide-ranging research within translation studies, allowing readers to engage with the dynamic advancements currently occurring in the field.

Translation inherently involves reinterpreting an original text. All forms of rewriting, regardless of their purpose, convey specific ideologies and poetics, thereby influencing literature to serve particular functions within society. Rewriting can be seen as a form of manipulation, often serving the interests of power. Positively, it can contribute to the development of both literature and society by introducing new ideas, genres, and techniques. The history of translation is also a narrative of literary innovation, reflecting how one culture shapes another. However, rewriting can also hinder innovation, distort meanings, and impose limitations. In an era characterized by various forms of manipulation, examining how literature is influenced through translation can enhance our understanding of the world around us.

As this series represents a pioneering effort in translation studies, it will explore its historical roots. It will feature historical texts that resonate with contemporary issues, alongside theoretical writings that directly address these matters. Additionally, it will include case studies that illustrate manipulation through rewriting across different literary traditions, both Western and non-Western, emphasizing a comparative approach.

The translation of Alisher Navoi's works presents significant challenges due to the unique features of his language and cultural content. As noted by D.Bakhadirova, Navoi's poetry is deeply rooted in Turkic culture, intertwining historical and artistic elements that are difficult to convey in other languages. Specific vocabulary, idiomatic expressions, and cultural traditions often lack direct equivalents, complicating the translation process. Additionally, the aesthetic qualities of Navoi's work, including its musicality and imagery, must be preserved. Translators need a profound understanding of the historical context and should adopt innovative approaches to maintain the essence and emotional tone of the original text while navigating these complexities [Bakhadirova, 2024; 275]. The translations of Alisher Navoi's works into various languages, particularly English, serve as a significant cultural bridge that extends the reach of his literary genius. This study highlights the diversity and richness of these

translations while addressing the complexities involved in conveying the depth of Navoi's poetry across linguistic boundaries.

Navoi's literary style is steeped in the rich tradition of Persian and Turkic poetry, characterized by intricate metaphors, profound wisdom, and cultural nuances. Translators often face the daunting task of preserving these elements while making the text accessible to audiences unfamiliar with the source culture. Through thematic analysis of interviews, translators reported that the emotional tone, symbolic meanings, and cultural references present significant challenges that require thoughtful negotiation. For instance, while some translators like Richard Boyle [Anarbekov, 2021; 323] have opted for direct translations, which maintain linguistic fidelity, others, such as Dennis Daly, prioritize capturing the essence of Navoi's voice, even if it means taking creative liberties.

Observations indicate that Navoi produced exceptional lyrical ghazals characterized by their unique artistic structure, drawing on figurative language and rhyme techniques. In the ghazal "*Jong'a chun dermen...*", he employs a distinct introduction, a progression of events, a pivotal moment, a climax, and a resolution based on dialogue among developed characters. This gradual unfolding highlights his remarkable artistry. Navoi's mastery is further reflected in the distinctive structures of his other ghazals, such as "*Ko'zing ne balo qaro bo'luptur*" and "*Har labing o'lganni turguzmakda, jono, jon erur*". Additionally, he skillfully navigates the musajja' form in various meters, particularly in the ramal musammani, which features a unique rhyme scheme and an open line before the refrain. The ghazal "*Qoshi yosinmu deyin*", rich in descriptive content, reveals the unique artistic construction of lyrical ghazals, as noted by Husniddin Eshonkulov [Eshonkulov, 2021; 83].

According to the structural analysis of the original text, the ghazal beginning with the line "*Ey nasimi subh, ahvolim diloroming'a ayt*" is included in the collection "*Ghara'ib al-Sighar*" ("*Wonders of Childhood*"). Up to this point, The ghazal has been translated into English on three occasions. The initial translation was published in 2000 in the book "*Ummondan durlar*" ("*Pearls from the Ocean*") by Qosim Ma'murov and Leonid Kmetyuk. The second version appeared in 2015, titled "*Selected Ghazals of Navoi*" by Dinara Sultonova. The latest translation was completed by American translator Dennis Daly in 2016 and is titled "*Twenty-one Ghazals of Alisher Navoiy*". The ghazal expresses the feelings of a lover suffering from separation as they long for their beloved. It begins with an address to the morning breeze, informing the beloved of the lover's state.

In Eastern classical poetry, the morning breeze is a recurring motif. It is often depicted as gentle and delicate, serving the role of conveying the lover's pain to their beloved. The second line continues with the traditional imagery of the beloved. The phrase "*zulfi sunbul*" evokes the image of hair cascading down, with the beloved's face often compared to a flower and their stature resembling a cypress.

Translation provided in "*Ummondan durlar*" ("*Pearls from the Ocean*") by Qosim Ma'murov and Leonid Kmetyuk:

O breeze of dawn, go and describe my state to the one who is the joy of my

heart,
Tell my beauty whose curls are black and whose face is as tender as a flower...
 [Ma'murov & Kmetyuk, 2000; 147]

In this translation, “*Ey nasimi subh*” is translated as “*O breeze of dawn*” a phrase that may resonate more with English readers compared to “*gentle wind of morn*” as translated by Dinara Sultonova. Additionally, the metaphor is modified, focusing less on the fragrance of the curls and opting for the broader term “*beauty*” instead of “*sarvi gulandomim*” thereby enhancing relatability for the audience while preserving the essence of the original.

Dinara Sultonova’s translation maintains the personification in the address:

“O gentle wind of morn, convey my state to my heart’s delight,
To my bonny cypress whose curls are fair, and whose face is like a flower”.
 [Sultonova, 2015; 17]

This translation maintains the personification of the morning breeze, though it alters the sequence and metaphorical aspects of the beloved’s description. In Uzbek literature, there is a strong emphasis on the aromatic quality of hair, which is transformed in the English version to the appealing imagery of “*bonny curls*” enhancing the visual appeal while adapting the original meaning. Dennis Daly’s translation states:

“Dawn-walking, rollicking, and eager wind,
You carry my words. Sustain them, O wind” [Daly, 2016; 23]

This translation is the most concise in form, but it sacrifices the second line of the original. The phrase “*Ey nasimi subh*” originally consisting of three words, is transformed into a six-word descriptive phrase: “*Dawn-walking, rollicking, and eager wind*”. This phenomenon can be termed a descriptive translation, and it also reflects a type of transformation, where some elements are omitted [Bumatova, 2019; 130]. Omission is a grammatical transformation where translators eliminate certain redundant grammatical elements when translating between languages. This process helps streamline the text, ensuring clarity and conciseness while maintaining the original meaning. By removing unnecessary forms, translators enhance the readability and effectiveness of the translated material, facilitating better communication.

One of the primary challenges in translation is capturing the national essence of the original text, particularly when it comes to translating place names and proper nouns. Distinct words that represent national identity — known as *realias* — are now often referred to with terms such as non-equivalent lexicon, exotic lexicon, foreign words, barbarisms, localisms, ethnographisms, and lacunae. V.P. Berkov’s research provides a definition of exoticism, identifying words that are specific to one nation and reflect its living conditions, social relationships, and natural phenomena, but are unfamiliar to other nations, as exoticisms [Berkov, 1973]. The comparative analysis of selected English translations reveals varying interpretations of Navoi’s ghazals. Interestingly, each translator’s background influences their approach, with some emphasizing philosophical interpretations, while others focus on the lyrical beauty of the poetry. This resonates with the idea presented by Lawrence Venuti regarding the

“translator’s invisibility” [Venuti, 1995; 11] wherein translators must navigate between being faithful to the source text and making it resonate with target audiences. Variations in translated works often reflect broader cultural understandings and artistic preferences within their respective linguistic communities.

Furthermore, the study indicates a notable trend among younger translators toward innovative approaches to Navoi’s texts, wherein they are more inclined to engage in intertextual dialogues with contemporary literature. This shift marks an exciting evolution in Navoi studies, potentially attracting new readers and enriching the poetic discourse surrounding his works. As the accessibility of digital formats increases, there is a promising opportunity for wider dissemination of Navoi’s poetry in foreign languages, paving the way for a deeper appreciation of Central Asian literary heritage.

In this context, collaborations between scholars from Central Asia and Western academia hold significant potential. Such partnerships can facilitate better understanding among different cultural audiences and support further translations that retain the integrity and essence of Navoi’s works. Engaging workshops, translation contests, and international conferences can also foster a vibrant community of translators who are dedicated to proliferating Navoi’s literary legacy.

Finally, it is important to recognize the impact of social media and online platforms in promoting Navoi’s poetry to a global audience. Numerous translations are now shared on blogs and social media, allowing readers to engage directly with the texts and fostering discussions surrounding Navoi’s themes, ideas, and relevance in contemporary society. This grassroots enthusiasm can serve to invigorate academic interest and support the inclusion of Navoi’s works in educational curricula worldwide.

Moreover, the rise of digital humanities initiatives offers exciting possibilities for interactive and multimedia translations of Navoi’s poetry. These projects can incorporate audio readings, visual art, and contextual annotations, enhancing the reader’s experience and understanding. By embracing technology, translators can create a more immersive environment that not only honors Navoi’s legacy but also invites diverse interpretations and engagements with his work, ensuring that his voice continues to resonate across generations and cultures.

CONCLUSION

This article delves into the multifaceted translation efforts of Alisher Navoi’s works, emphasizing their significance in elevating his literary contributions onto the global stage. Throughout the study, it is clear that translation is not merely an act of rendering text from one language to another; it is a complex and nuanced process that involves the careful consideration of linguistic choices, cultural context, and artistic intention. The diversity of approaches taken by translators highlights both the challenges and the creativity inherent in capturing the essence of Navoi’s poetry for new audiences.

As the analysis illustrates, the translation of Navoi’s works is vital for the preser-

vation and dissemination of his literary heritage. The efforts of individual translators, working across linguistic and cultural barriers, play an essential role in ensuring that Navoi's voice resonates in contemporary contexts. The growing body of translations makes it increasingly possible for readers around the world to engage with Navoi's timeless themes of love, spirituality, and humanity.

Moving forward, there is an urgent need for further collaborative research that bridges Central Asian studies with global literary studies. By fostering interdisciplinary partnerships and promoting dialogue among scholars, translators, and practitioners, we can enhance our understanding of Navoi's impact and legacy. Such collaborations will yield new translations, educational material, and critical analyses that keep Navoi's poetry alive and relevant in the fast-evolving landscape of global literature.

Moreover, to sustain the momentum of interest in Navoi's works, efforts to incorporate his poetry into literary festivals, online platforms, and cross-cultural exchanges must continue. These initiatives can cultivate a broader public appreciation of Central Asian literature, thereby enriching the global literary canon. Ultimately, through dedicated research, innovative translation practices, and inclusive outreach, Alisher Navoi's work can continue to inspire and resonate across generations and cultures.

In summary, the ongoing translation of Alisher Navoi's writings into various world languages underscores the poet's enduring relevance and the importance of continued scholarly engagement. As translators and scholars work to uncover the depths of his literary art, Navoi's message of universal human experience will undoubtedly echo through time, inviting readers from all walks of life to partake in the beauty of his poetry. Alisher Navoi's literary works have transcended geographical and linguistic boundaries, enriching global literature with their profound themes, linguistic artistry, and cultural significance. As translations of his works into various languages — particularly English — continue to proliferate, Navoi's influence is set to grow even further.

Through the combined efforts of international scholars, translators, and the increasing interest among readers, Alisher Navoi's legacy is being revived and celebrated in the contemporary literary world. While there is still much work to be done in promoting and understanding Navoi's contributions, the present landscape indicates a promising trajectory for Navoi studies and appreciation of his literary genius.

REFERENCES

1. Anarbekov, N. (2021). Cultural representation in the translations of Alisher Navoi's works. *Translation Studies*, 12(3), 312–329.
2. Annakhasanova, I. B. (2024). Comparative analysis of European and Russian studies on the life and works of Alisher Navoi. *Vestnik Sankt-Peterburgskogo universiteta. Vostokovedenie i afrikanistika*, 16(2), 399–412.
3. Bakhadirova, D. (2024, December). Problems in translation of artistic works (based on the works of A. Navoi). In *International conference on interdisciplinary science* (Vol. 1, No. 12, pp. 273–277).
4. Bartold, V. V. (1928). *Mir-Ali Shir and political life*. Moscow.
5. Berkov, V. P. (1973). *Questions of bilingual lexicography*. Leningrad.

6. Bertels, E. (1948). *Navoi: An exploration of creative biography*. Moscow: Asiatic Journal.
7. Boyle, R. (2021). The legacy of Alisher Navoi: A study of his influence on Central Asian literature. *Journal of Persian Literature*, 8(1), 45–62.
8. Browne, E. (1920). *Literary history of Persia* (Vol. 2). Cambridge: Cambridge University Press.
9. Bumatova, A. M. (2019). The interpretation of meaning in poetic translation. *Foreign Languages in Uzbekistan*, (6), 122–142.
10. Daly, D. (2016). *Twenty-one ghazals of Alisher Navoi* (Trans. from Uzbek). Cervena Barva Press.
11. Djuraeva, D. (2022). Translating Navoi: Challenges and innovations. *Central Asian Literary Review*, 15(1), 15–28.
12. Eshonqulov, H. (2021). *Alisher Navoiy oshiqona g'azallarining badiiy qurilishiga oid o'ziga xosliklar. Oltin bitiglar – Golden Scripts*, 1(1).
13. Gary, D. (2012). *Why our world needs poets like Navoi: The language of birds*. Tashkent: Tafakkur.
14. Gibb, E. F. (1902). *History of Ottoman poetry* (Vol. 2). London.
15. Gofurov, I., Mo'minov, O., & Kambarov, N. (2012). *Translation theory: A textbook for higher education institutions*. Tashkent: Tafakkur-Bostoni.
16. Hoberman, B. (1985). Chaucer of Turks. *Saudi Aramco World*.
17. Khudoyberdiev, A. (2019). The Timurid Renaissance and Alisher Navoi: Cultural innovations. *Central Asian Studies Journal*, 20(2), 54–71.
18. Kurella, A. (1979). The great poet's rediscovery. *Der Islam*, 56(1), 118–130.
19. Ma'murov, Q., & Kmetyuk, L. (2000). *Ummondan durlar (Pearls from the Ocean)*. Tashkent: Sharq.
20. Makhmudov, J. (2020). Understanding Alisher Navoi's themes through translation. *Journal of Persian Literature*, 9(4), 211–229.
21. Mamduh, A. Kh. (1909). *Anthology of Ottoman Turkish poetry*. Paris.
22. Odilova, G. (2016). *Alisher Navoi's ghazals in America*.
23. Olim, S. (2020a). The image of qaqnus in the works *Mantiq ut-Tayr* and *Lison ut-Tayr*. *International Journal on Integrated Education (IJIE)*, 3(11), 85–89.
24. Olim, S. (2020b). Relationship of the poet's namelessness with the significance of the work in *Lison ut-Tayr*. *International Journal on Integrated Education (IJIE)*, 3(11), 93–97.
25. Schäffner, C. (2005). A roof is an umbrella: Metaphor, culture and translation. In *Identity and difference: Translation shaping culture* (p. 49).
26. Sotimov, U. (1994). *From denial to acknowledgment: Literary-critical studies*. Urgench.
27. Sultonova, D. (2015). *Selected ghazals of Navoiy*. Tashkent: Navruz Press.
28. Vambéry, H. (1867). *Caghataische Sprachstudien*. Leipzig: F. A. Brockhaus.
29. Venuti, L. (1995). *The translator's invisibility: A history of translation*. Routledge.
30. Venuti, L. (1998). *The scandals of translation: Towards an ethics of difference*. Routledge.