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OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2020 Issue: 08 Volume: 88

Published: 30.08.2020 <http://T-Science.org>

QR – Issue



QR – Article



Aidakhon Merganovna Bumatova

Tashkent state university of the Uzbek language and literature,

Teacher, Tashkent, Uzbekistan

+998977241059

aidabumatova@gmail.com

POETIC HARMONY IN CLASSICAL GENRES' TRANSLATION

Abstract: Translating classical lyrical texts of the Muslim East into Western languages is a very complex task. The first hurdle is the weight problem. The second hurdle is the affiliation of Eastern lyric genres and western lyric genre requirements to different poles. Therefore, evaluating a translation in terms of adequacy or equivalence does not allow for an objective assessment. Probably because of this, we will limit ourselves to showing the winning side of each translation of the poem. We also welcome the options that are completely out of touch with reality.

Let's compare the weight barrier, which is the first hurdle. Originally formed in Arabic poetry, aruz later became the main system of classical poetry in Persian and ancient Turkic. Its main feature is that short, long and very long syllables are grouped according to a certain order.

Key words: poetic translation, interpretation, ghazal, form, meaning, poetic embroidery, pragmatic meaning.

Language: English

Citation: Bumatova, A. M. (2020). Poetic harmony in classical Genres' translation. *ISJ Theoretical & Applied Science*, 08 (88), 178-185.

Soi: <http://s-o-i.org/1.1/TAS-08-88-34> **Doi:**  <https://dx.doi.org/10.15863/TAS>

Scopus ASCC: 1203.

Introduction

Oriental philosophy and literature have made a great contribution to the development of world civilization for centuries. While the innovations and inventions made in the fields of science by the great representatives of the Muslim East formed the basis of many modern sciences, the classics created in the field of literature served the development of human society by promoting universal values and singing ideals of human perfection. From the second half of the twentieth century, interest in Muslim Eastern culture and literature in Europe increased dramatically. Modernism, and especially postmodernism, has become a leading trend in Western literature, and for the older generation of intellectuals, the romanticism inherent in Eastern literature has become a source of attractive spiritual pleasure and enjoyment. In his time, Goethe developed a great love for Persian literature through the translation of Hafiz's poems, which he loved to read and was deeply moved by. Famous figures of Persian literature, such as Omar Khayyam, Hafiz Shirazi, Saadi Shirazi, Jalaliddin Rumi, became the favorite poets of thousands of Europeans. There has also been some experience in

Europe in translating Iranian literature into English. However, unfortunately, samples of Uzbek classical literature remained unknown to foreign readers due to the ideology of the communist regime. After the independence of Uzbekistan, at the personal initiative of some dedicated translators, an attempt was made to translate Alisher Navoi's ghazals into English. The international recognition of Uzbekistan has also increased the interest of the peoples of the world in its literature.

The article will discuss the current issues of poetic translation using several translations of the same stanzas from different ghazals of Alishe Navai. The selection criteria of the TTs were the formal, semantic and poetic transformations that happened as the (mis)interpretation of the ST by the translators. According to our explorations, faithfulness to the form, in most cases, have been achieved at the cost of meaning, and vice-versa. The accuracy of the images converted from the same source is not the same, as well. The paper will focus on the process of the translation not as rendering from language A to language B, but to the factors that influence on the

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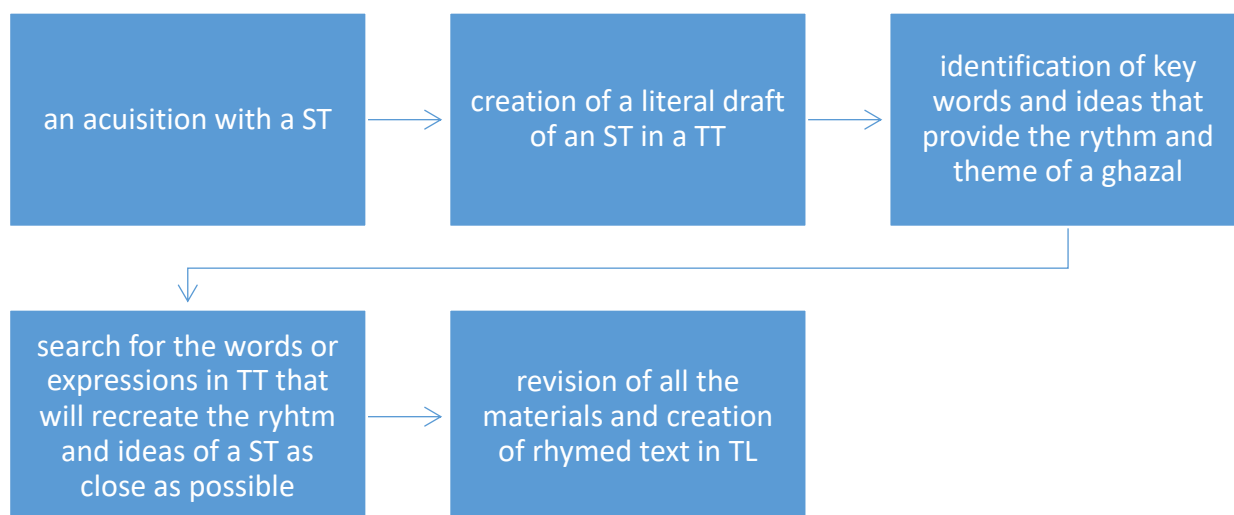
translator's decisions before, during and after the translation process is finished.

Materials and methods

The main focus of the paper is concentrated on the translation process of the same ghazal done by several translators and their own visibility in the ultimate translations. The research explores various translated text formally, semantically and poetically in

order to get the glimpses of the commonalities and differences.

1. To provide the scientific value of the article the methods of comparative, descriptive and analytical analyses are used in order to discuss the harmony of the translations and the original texts structure, language and meanings. We suggest the following scheme of tackling with the translation of an Uzbek ghazal into English:



Translation in general and a poetic translation in particular is a creative process. Different types of transformation such as – omissions, addition, exclusion, generalization, concretization, a transposition or permutation, a replacement or substitution, compensation, metonymic translation (translating a cause by its effect or vice versa), grammatical form changes and antonymic translation are of widely use in this creative process. As a rule, any kind of the abovementioned transformations come to existence because of the differences in phonetic-phonological, morphological,

lexical, syntactical, semantic, phraseological and pragmatic levels and registers (high formal, formal, neutral, informal and vulgar) of SL and TL. A good translation will depend on the harmony that translator creates between the form and meaning of a ST and TT. In a broad sense, there are two main terms used in order to label the quality of a translation that are “equivalency” and “adequacy” or the lack of them. First of all we shall have a look to a stanza from ghazal which starts with “Gool sochar yel bogh aro...”¹; the ghazal is about an unconditional and unanswered love which tortures the lyric hero.

Fourth stanza (1):	Meaning:
Demangizkim, keldi mahvashlar seni o'lturgali,	Do not tell me that moonlike beauties have come to slay me,
Muni dengkim, qotili nomehribonim keldimu.	Tell me if my unkind slayer has come.

The poet has been suffering for a very long time because of his love. Now, on his deathbed, he would not like to see the most beautiful girls in the world, whose perfect beauty would take both the breath and

souls of the one who sees them. All he craves for taking his last breath is to see his mistress for whom he cared his unconditional love throughout his life.

¹ Badoyi ul-Bidoya p.475; Nawodir un-Nihoya p.469; Badoyi ul-Vasat p.528;

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Translation by D.Sultanova (1a):	<i>Only not tell me that those mysterious beauties to slay me came, Do tell me, it might be, that slayer, my merciless one came.</i>
Translation from “P.O.” (1b):	<i>Do not say you have come to slay me my beauties, But tell my whether my pitiless assassin has come</i>
Translation by D.Daly (1c) :	<i>Though hooligans may threaten, may strike at me, Only she can succeed, she, the pitiless one.</i>

(1a) The general idea of a ST is rendered very beautifully in the TT. The word “mahvash” which literally means “moonlike”² has been replaced by “those mysterious”, which presupposes that there are several beautiful ladies who the lyric hero knows; moreover, they are mysterious. We tend to believe that being a poetess herself, the translator’s reason could be to keep the phonetic closeness to the word “mahvash”. However, as the idea of the original imagery was to compare several “moonlike” beautiful ladies with the beloved of the poet, and prove the superiority of the latter one, we suggest keeping this adjective as it is in the translation as well.

(1b) To begin with, the translator changes the addressee of the interjection and addresses to “my beauties”. We would like to remind the readers one more time that the beauties are not really coming in this stanza; it is rather the display of the preference, it sounds as if it were written in a subjunctive mood. The idea is to stress that even on the deathbed the lyric hero would not see any other beauties rather than his beloved. So, we consider that this change was not a

necessary idea to introduce. Secondly, we suggest to read the expression “But tell my” in the form of “But tell me” in order to recreate grammatical accuracy.

(1c) Most of the transformations in both the form and meaning have taken place in this translation. To start with, we take the “moonlike” beautiful ladies of the originals who were turned into “hooligans” in TT. This is a serious deviation from the original that turns over the idea of the poet upside down. This misunderstanding could have appeared as the result of lack of sufficient knowledge of translator not only in the language of the original but also in classic literary traditions, where there is no place to any kinds of hooligans at all. The next line continues surprising us with imagery transformations of the ideas, where the beloved is compared to the abovementioned hooligans, summarizing that the personal ideas of the translator, not the poet.

It is turn to have a look to the next stanza; it is taken from the same ghazal that we have just discussed.

Sixth stanza (2):	Meaning:
Ko’yunga ushshoq kelgandin xabar tuttung valek	You have been reported that people who are in love have come to your street,
Demading ul zori benomu nishonim³ keldimu.	You have not told wheatear the long lost dear one has come.

Usually, the penultimate stanzas of Navai’s ghazals contain a philosophical-symbolic meaning. His love has made him an outstanding figure among the ones who are in love. The word “ko’y”⁴ at the beginning of the stanza means “street”. The word “ushshoq”⁵ is a plural form of the word “oshiq” which stands for “a person in love; the word cab be synonym for the expression “ishq ahli” as well, and it mostly describes people who devote themselves to the service of Allah. So, most of the time, when they say beloved they mean Allah.

In his love, the poet reached so high, that other people in this way started pilgrimage to his place. He does not care, because all he cares for is bless of Allah, and he wanders if he ever would be able to unify with Him. One the other hand, more practical analysis would tell us, that a lot of people, who cared for him and even strangers who heard about his state sympathize and come to visit him, whereas the beloved still shows no hint of appearing in his side.

Translation by D.Sultanova (2a):	<i>I got the note that there’d been heard the tunes of that gentle song. But not told me, it might be, that unknown my nameless one came.</i>
Translation from “P.O.” (2b):	<i>You heard the news that a suitor has made his appearance But you did not say whether or not one long lost has returned.</i>
Translation by D.Daly (2c):	<i>Petitioners have arrived with their dire troubles But no priceless mention of my beloved one.</i>

² ANATIL, Volume II, p.287.

³ ANATIL, Vol. I, p.268

⁴ ANATIL, Vol. II, p.148

⁵ ANATIL, Vol. III, p.305

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(2a): there are two lexical mistakes in the translation. First is the rendering of the word “ko’y” as “music”, which is actually written as “kuy”. As the result, instead of the original meaning, we get completely different image in the translation. Second, the idiomatic expression of “benomu nishonim” which has the meaning of “the one whom you have not heard from for a long time” – has been rendered literally as “unknown my nameless”. Ultimately, we have the image of a strange and nameless girl, which is absolutely, does not correspond to the meaning of the original text.

(2b): From grammatical point of view, the word “suitor” which is used in singular, does not correspond to the plural form of the original. Further we have more serious misinterpretation of a translator

according to which, the one who is in love with the lyric hero has come to see the latter. We have a crowd of apprentices who come to see the hero, but they are not in love with him. The second line of the stanza is rendered correctly, though.

(2c): we have already discussed the meaning of the original stanza above, so it is obvious that the meaning register of the word “petitioners” is not suitable to this context at all. From the translations, it is logical for petitioners to have “dire troubles” but it has nothing in common with the idea of “ushshoq” and the reason for their visit.

The next two stanzas we are going to analyze are taken from the ghazal that starts with “Yor bordi-yu, ko‘nglimda aning nozi qolibtur⁶”.

Fourth stanza (3):	Meaning:
Ul qush safar aylab, ne tarab gulbunin ochqay,	How could that bird fly to enjoy the opening the bud,
Kim bog‘ aro bir sarvi sarafrozi qolibtur.	While in the garden his beautiful cypress has been left

This stanza is the logical continuation of the third stanza of the ghazal, where the soul of the poet was compared to a nightingale, which used to fly from one flower to another before it was caught by the trap of tresses of the beloved. Mainly, the stanza explain why the poet cannot enjoy the other “flowers” anymore; he is so in love with his beloved, that knowing that she

was left alone, he cannot imagine being somewhere else enjoying his time. Wherever he goes, all his thoughts are now about his beloved; as it was said before, he has been trapped. In both of the following translations the idea of the original is completely transformed.

Translation from “P.O.” (3a):	<i>When the bird-heart flees it goes in search of happiness</i>
	<i>Because a lovely slender surrus still remains in the garden.</i>
Translation by D.Daly (3b):	<i>In the center of this garden, a lovely cypress,</i>
	<i>Long-limbed haven, found in flight by trembling bird-heart</i>

(3a): First of all, “the bird” of the original has become “bird-heart”; this is a concretization – type of transformation, where knowing the context, the translator gives dome more details that are not given in SL but obvious from the context ot factual. The further we read, the stranger it gets; the translator creates totally illogical scene from the point of view of ghazal rules, while he says that one has to “flee” away from their beloved ones, in order to find happiness. Everything comes back to its logical order,

once we replace the word “flee / flees” with the word “fly / flies”.

(3b): The translation completely lacks the first line of the original. Instead, a very detailed translation-compensation is given for the second line. Moreover, the beloved is transformed into “long-limbed heaven”.

Here comes the last stanza of the ghazal; it logically finishes the story, and has several poetic devices that embroider its structure and meaning.

Seventh stanza (4):	Meaning:
Hijronu visolin ko‘pu oz dema Navoiy,	Oh, Navai, do not say that there are a lot of parting but very few trysts,
Yuz shukr dekim, ko‘pi borib, ozi qolibtur.	Be thankful for hundred times that most has gone and few have left.

⁶ Badoyi ul-Bidoia p.162; Gharoyib us-sighar p.161.

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First of all, the expressions “hijronu visol” (parting - tryst) and “ko’pu oz” (a lot - few) forms “tazod” – the antonomasia; secondly, there is a poetic device which is called “taqsim” – “the respective division”; in accordance with taqsim, one should read the lines as following:

1. “Hijroni kopu, visoli oz” – there are a lot of partings;

2. “Hijroning kopi ketib, visolga oz qoldi” – most of the partings have passed, there is little left to achieve tryst;

We can see that both of the translators managed to keep the pen-name of Navoi in the maqta –the last stanza of the ghazal. Nevertheless, both of the translators, unfortunately, were not able to recreate poetic device, which was found in the text of the original.

Translation from “P.O.” (4a)	Translation by D.Daly (4b)
<i>Navoiy, do not complain that there were many meetings and partings –</i>	<i>Navoiy, why do you complain of meetings and partings?</i>
<i>Be grateful a hundred times that a great deal has passed and only a very little remains...</i>	<i>Give thanks for those long moments that still fill your heart.</i>

(4a): the translation supposes that Navai is complaining not only because of a lot of partings but numerous of trysts as well. Usually, one does not complain of the trysts with the beloved; this shift in meaning appeared because the construction used in the original was either incorrectly interpreted, or it was comprehend correctly but rendered not appropriately. As both lines were logically and formally connected in the ST, and as we have just seen, the idea was not translated correctly, the meaning of second line gets ambiguous automatically.

Great deal of what has passed, and only few of what have let – it is not clear from the translation. The last note on this translation would be to suggest reading the phrase “a very little” as “very little”.

(4b): the first line of the translation will receive the same feedback from us as (4a). in the second line, the translator uses the omission to the partings and compensation for the tryst.

The next stanzas are taken from the ghazal, which starts with “Voyu yuz ming voykim, tarki muhabbat qildi yor”⁷.

Third stanza (5):	Meaning:
Chun gadolar birla shahlar qilmas ermish yorligh,	If the poor are never to be close to the royalty,
Men gadoni ko’zga, bas, nevchun burundin ildi yor?	Then why my beloved has shown me courtesy in the first place.

Here, the poet one more time uses antonomasia using the words “the poor” and “the royalty” together. It is very beautiful and melodic ghazal, which is full of various metaphors, allusions and similes. The idiomatic expression “ko’zga ilmoq” means “to find somebody equal”, “to treat as equal”, “to show respect, kindness or even affection to someone”. So, basically, the poet assumes that the beloved does not find him equal to herself. She is a princess and he is a

beggar. Anybody who is in love is a beggar. They are in constant need of the tryst of the beloved. This is not always has to be connected with material status of a person. The poet wonders, why would his beloved showed him courtesy initially at all, though she knew his poor status; and why would she restrict him now. We shall be able to analyze only one translation, as D.Daly has omitted this stanza from his translation.

Translation from “P.O.” (5a)	Translation by D.Daly (5b)
<i>Tis known there is no love lost twixt princess and beggars,</i>	X
<i>Perhaps that is why I was discarded in my lowliness by my beloved.</i>	X

(5a): the usage of “tis” instead of “this” and “twixt” gives the piece a classic breath. However, the usage of both “no” and “lost” in the same sentence creates a semantically wrong sentence. We would suggest crossing out the word “lost” from this sentence. Continuing on the semantics of the second

line, we discussed that poet makes a regretful inquiry to his beloved. This tone was transformed to a guess in the translation.

(5b): was not translated.

⁷ Badoyi ul-Bidoya p.161;

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The last stanza to be comparatively analyzed in this paper is taken from the ghazal starting with “Ne navo soz aylagay boolbool goolistondin joodo⁸”.

Sixth stanza (6):	Meaning:
Vasl aro parvona o’rtandi hamono bildikim,	Moth set himself on fire as soon as he got
Qilg’udekdur subh ani sham’i shabistondin joodo.	That dawn was him from his candle of night to isolate.

The stanza describes a situation of moth being attracted to the light. It is commonly believed that flying at night, moth navigates with the help of the moonlight. Once it has got into some building, or there is no moonlight available because of some any reasons, moth has to find an alternative source of light. However, any alternative source of light to the moon will not help but on the other hand will only distract the moth from its destination. As the result, it will fly circles trying to get out, but in vain. Ultimately, if the source is fire, moth dies burnt by it. As there was no

electricity available in the time of Navai, people would always light the candles at night, while they were having joyful meetings. So, the candle here is a metaphor for the very important light that gathers around itself whoever needs the light – enlightenment. It is safe and warm and comforting as long as you keep a distance from it. Once you touch it, it burns. The moth is in love with the candle fire. They meet every night and they have their time till dawn, when ultimately, people put the fire out.

Translation by D.Sultanova (6a):	<i>The moth knows, the parting hour would come as soon as dawn breaks,</i>
	<i>And it has to pass away as its fond candle from its burning parts.</i>
Translation from “P.O.” (6b):	<i>The moth suffered so he could see his love though well he knew</i>
	<i>The dawn would deprive him of both the candle and his night's shelter.</i>
Translation by D.Daly (6c):	<i>Even the moth following his compulsive need</i>
	<i>Loses its candle at daylight, night drifts apart.</i>

(6a): the translator uses explanatory and transposition of the lines in translation in order to convey the idea of the original. At the same time, the idea of the second line is more like an interpretation rather than translation from the source. The word “shami shabiston”, which is literally translated as “the candle of the night”, according to translation, is parting from its burning and knowing this, the moth “has to pass away” – why? The moth is attracted not by the candle; candle is the form. The main idea here is the fire – the light. Moreover, the usage of “have to” is a poor choice in this context, as this is a metaphor for an unconditional love.

(6b): first of all, moth did not suffer. It has itself sacrificed to be unified with his fond candle. Secondly, the word “hamono” means “as soon as”, “spontaneously” or “out of a sudden”. So, the moth was not planning to die that night. It was full of joy being next to the beloved. It is very important nuance to understand. Once, the dawn was to break, and the light of the candle was to be put out, moth had very little time to think; he either flies away and finds another candle at another night or he would be gone together with his beloved, as moth sees no reason to

live the life without this light. The self-sacrifice is a great condition of a perfect love which Navai implies in these lines. Thirdly, “night's shelter” has no equivalent idea in the original text. Taking into consideration that the translator did not care for any formal feature of the original to be recreated in this translation, we do not see any reason for its usage.

(6c): the difference between oriental and western philosophy of life in general and love in particular is clearly seen in the translation. The stanza has two main heroes: the moth and the candle – its light to be more precise. So, saying “even the moth” presupposes that moth is only one of the several other “participants”. The word “compulsive” has a rather negative coloring and can hardly be applied to this context. Moth was only flying around; no any physical contact was involved till the very end when moth chooses an honorable death over meaningless life. The cause and effect was shifted in this translation, moth does not lose the candle because of its compulsive need. It was given a choice, so it made the choice. The part of nights drifting apart is a logical compensation, though.

⁸ Badoyi ul-Bidoya p.67; Gharoyib us-sighar p.52.

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CONCLUSION

In the paper we have analyze 14 stanzas chosen from different translations of ghazals of Alisher Navai. The choice of the translation was based on the forma, semantic and poetic together with pragmatic value of the ST and the recreation of these characteristics in the English language by three different translators. All of the 6 stanzas analyzed here were chosen to present the issue of the recreation of primary and secondary characteristics and meanings of the poem. The main idea of this paper was to point out the stages of translation which are the most “dangerous” and tricky for a translator. From all the above mentioned we draw the following conclusions:

1. In five of six cases every stanza was translated in the English language. In the case of (5) stanza D.Daly has omitted the translation. we suppose that the lines were tricky for him to understand it as there was an idiomatic expression used in an inversed sentence with an archaic word implied;

2. None of the rhymes of the originals were recreated in any of the translations; most of the cases it was impossible because of the pivotal differences between an agglutinative language that is Uzbek and analytical English. The form and amount of words used to introduce the same ideas and concepts would most of the time require the different amount of words because of this core differences. There is hardly anything that a translator would be able to do in this situation;

3. Translations made by D.Sultanova most of the time recreates the radif, the word that comes repetitively at the end of the phrases throughout the ghazal, in English. In the translation from “P.O” there is no such an element as a radif. D.Daly keeps the radif but he replaces the words of the original with the ones that would allow him to use them eight times during the ghazal; so formally he has a radif, but in prevalent cases those are not the words given in the original;

4. The easiest and rhythmical translation to read is one made by D.Daly. Nevertheless, it should be pointed out that it does not correspond with the rhythm

of the original. Still, none of the three of the translation does;

5. All of the translations contain the changes of the ideas and images of the original; However, in comparison, the most deviations and misinterpretations can be traced in the Translation by D.Daly. Being a genuine poet himself, D.Daly creates very beautiful lines that are super easy for reading. Nevertheless, the lack of the deeper knowledge of the language, culture and literature makes a very bad service to his work as a translator;

6. Almost every TT we have analyzed contains the interpretation-translation by the authors of the translation. We would never dare to hesitate in the language competence of all three translators, especially in case of D.Daly – an English speaker. Nevertheless, we proved one more time the fact that knowing only one language or even both of them is not enough. Poetry is more than just language units ordered in some presupposed way. Behind each word in a poetic text there lies a symbolic or poetic meaning that gives us pragmatic understanding of a text. The best translated text would be the one which recreates the ST in all language levels that we have discussed at the beginning of this paper;

7. The lines that contain metaphors, idioms and collocations are the ones that are most challenging to the translator. Translator, who works with a poetic text, will always be exposed to the figurative language using challenge. In case of ghazals of Alisher Navai, it is even the most important rule;

8. One of the greatest reasons of most translators’ mistakes we observed in this paper were the result of misinterpretation of the original and not checking the ST using special dictionaries of works of Navai or professional who specializes in poetry of Navai;

9. Translator should be aware of symbolic images that are traditionally used in the poetry of A.Navai. Moreover, translator must always consult with special references or other professionals should any misunderstanding appear during the translation process;

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Impact Factor:	ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
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	GIF (Australia) = 0.564	ESJI (KZ) = 8.997	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

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