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# ACADEMICIA

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**VISION**

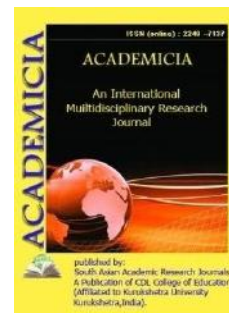
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## An International Multidisciplinary Research Journal

(Double Blind Refereed & Reviewed International Journal)



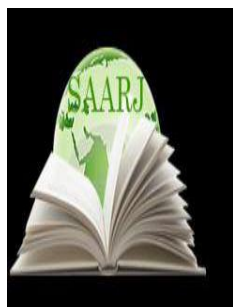
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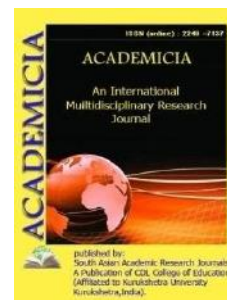
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## POETIC HARMONY IN THE TRANSLATIONS OF RUBAIYAT OF BABUR

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### ABSTRACT

*The process of poetic translation is a laborious task. It might get even more difficult when the translator deals with classical poetry genres of Muslim literature. Throughout centuries orient lists all over the world have been trying to convey the pearl of eastern philosophical ideas that have been placed into the lines of the beautiful poetic forms of ghazal and rubai. From the very early periods when people started renderings of written materials into different languages, due to its formal and poetic characteristics the texts of poems gained the reputation of “impossible to translate”. Out of them the most hardships occur while trying to render the lines maintaining poetical harmony of the original.*

**KEYWORDS:** *Harmony, Poetry Translation, Babur, Rubai, Poetic Language, “Baburnama”, Comparative Analysis, Harmony In Translation.*

### INTRODUCTION

Although poetic genres are shorter in form than prosaic ones, they are distinguished by the fact that they can fit an idea that require tens and sometimes hundreds of pages when written by the author in prose into just a couple of stanzas. The main purpose of any text is to form a dialogue between the author and the reader. The main requirement for the implementation of this type of communication is determined by the completeness and comprehensibility of the idea in it. Another difference between a poetic text and a prose work is that the thoughts and feelings expressed in it are concise. The excess of overwhelming elements in any text makes it difficult for the reader to understand it. This, in turn, hinders the realization of the ultimate communication goal. In lyrical texts with a relatively small volume, the abundance of specific



elements (meter, rhythm, melody, rhyme, phonetic, lexical and compositional structure) help to shape poetic scheme, while on the other hand might complicate its understanding.

Any character in a poetic text becomes a complex organism or system that is inextricably linked to the general meaning of the text, forming the unique text. In order to convey deep meaning within a small volume, poets use the features of compositional and syntactic parallelism, figurative, rhythmic, and formal devices in poetic texts.

A translator working with a text that has its own literary place and value in the original language must establish a formal, semantic and poetic harmony between the two texts, creating a unity of form and meaning that creates artistic integrity in the translation, i.e. conveying to the reader the subtleties of the author's creative thought.

Poetry is a set of interrelated and interacting elements such as rhythm, tone, tonic construction, stylistic, semantic, figurative, emotional content, and vocabulary. The form of the poetic work serves as the basis for creating its rhythm. In the tonic meters that form the basis of English poetry, the accented and unaccented syllables alternate in the verse. The length of the syllables in the verse plays an important role in the meter of aruz, which is the basis of classical poetry in Arabic, Persian and Turkic languages.

An important feature of poetic speech is the orderly repetition of the rhythmic units that make it up, i.e., stanzas and verses. Classical poetry is based on the concept of the meter –it is based on the relationship between the nature and quantity of the stanzas, regardless of the desired rhythmic changes. The meter divides the speech into clearly defined pauses and proportional segments – lines or stanzas.

## MAIN PART

The translation of examples of the rubai genre, which has amazed Western literature with its density of form and meter of content, is a unique test of the translator's skill. For example, Edward Fitzgerald, who translated Khayyam's rubaiyat from Persian into English, was continuously perfecting his own translations, rendering and republishing them five times during his lifetime. Each time, the translator, who focuses on ensuring harmony of form and content, faces difficulties in achieving poetic harmony. Our analysis shows that the biggest obstacle to the acquisition of poetic harmony in the translation of examples of classical literature of the Muslim East stems from a lack of understanding of classical literary art.

As well as the translations of ghazal genre, the translation of the rubai, which has a much shorter form, from Uzbek into English is closely connected with the work "Boburnoma" written by the great king and poet Zahiriddin Muhammad Babur. Below we compare and analyze the rubai rendered by different translators.

Yod etmas emish kishini ghurbatda kishi,  
Shod etmas emish ko'ngilni mehnatda kishi.  
Ko'nglim bu ghariblikda shod o'lmadi oh,  
Ghurbatda sevinmas emish albatta kishi.<sup>1</sup>

In Babur's rubai the sounds of longing and sorrow are often repeated. For example, this rubai, which was sent to his uncle Sultan Mahmudkhan, is a vivid example of this. This rubai also

depicts the suffering of a person when he is in a difficult situation due to the indifference of others. Words such as “exile, labor, and strangeness” used by the poet define the lyrical mood of the rubai. In the rubai, the word "kishi" is redif and "ghurbatda, mehnatda, albatta" serve as rhymes. At the same time, it should be noted that in the first byte the compounds "*yod etmas* (do not remember) and *shod etmas* (do not rejoice)" are rhyming with each other. Below we analyze the first translation of this paragraph:

**Leyden-Erskine**

*No one remembers him who is in adversity;*

*A banished man cannot indulge his heart in happiness;*

*My heart is far from joy in this exile;*

*However brave, an exile has no pleasures<sup>2</sup>*

First of all, it should be noted that the general meaning of the rubai is correctly translated. Nevertheless, in terms of meter and rhythm, the rubai has completely lost its original beauty. Rhymes and redif fall are the main reason for this. Let us look at another translation of the same rubai:

**A. Beveridge translation**

*One hears no man recall another in trouble,*

*None speak of a man as glad in his exile;*

*My own heart has no joy in this exile;*

*Called glad is no exile, man though he be<sup>3</sup>.*

The word "mehnat" in this rubai can be understood as "calamity, sorrow, pain." In this passage, the translator uses a semantic substitution based on the mental state of Babur at the time this rubai was written. That is, the poet is revealing and explaining to the reader the meaning that he meant, which is only implicit. The phrase “*Called glad is no exile, man though he be*” does not actually exist in the original. As the rhyme and redif are not restored in the rubai, the reason why the translator formed this sentence in this way may be that he misinterpreted the text of the original.

**Willer M. Texton**

*No one remembers anyone in tribulation*

*No one gladdens anyone in exile.*

*In this exile my heart has not been gladdened,*

*No one can be comforted at all in exile<sup>4</sup>*

Of the two translations we have considered above, it is the latter that is closer to the original than the others. But the reason for the uneven arrangement of the syllables in the verses is that this

translation is also inconsistent. In our opinion, by generalizing the above translations, the creation of a rubai translation in the following form could have ensured that the text was in harmony with the original:

### **Our translation**

No one recalls anyone else in sadness at all,

No one finds their soul in joy in madness at all.

My soul was never happy in this exile, oh dear -

No one could ever be happy in sadness at all.

Let us also consider the translation of Alisher Navoi's rubai, which corresponds to the above rubai in terms of subject and rhythm. This translation was written by Kasimboy Mamurov and is included in the collection "Ummondan durlar":

Ghurbatda gharib shodmon boolmas emish,

El anga shafiqu mehribon boolmas emish.

Oltun qafas ichra gar qizil gul bitsa,

Bulbulga tikandek oshyon boolmas emish<sup>5</sup>.

### **Q. Mamurov's translation**

A poor is said to be not happy in the strange land

People are said not to treat him kindly and friendly.

Should there grow a red rose in the cage,

Is said not to make a company like a prickle for a nightingale<sup>6</sup>

Although the meaning of the original is fully preserved in this translation, the form of the rubai has not been restored in the target language in exchange for the full preservation of the meaning. In particular, the number of rhymes and rhymes, as well as the number of syllables that form the rhythm in the original, is not observed in the translation. K. Mamurov usually tries to completely restore rhymes and redifs in all poetic translations, for example, in the translation of Alisher Navoi's ghazals for the journal "Jahon Adabiyoti" the translator almost always managed to restore the harmony of form and meaning.

The translation of this rubai can also be given as follows:

### **Our translation**

In exile a banished one would happy never be,

From the people around there would mercy never be.

Should a red rose ever blossom in the golden cage -

For a philomel as thorns would lovely never be.

In our opinion, the translation of the redif "boolmas emish" with "would never be" first of all ensures the equality of the syllables, secondly it reveals the harmony of meaning. As for the rhymes, "shodmon, mehribon, oshyon" correspond to the original rhyming words in terms of

meaning, albeit one less, in terms of the syllable, and a missing syllable can be compensated by using other words.

There is a peculiarity in the translation of poetic texts given in the “Baburnama”. Babur wrote this or that poem based on his emotional state at the time, which allows him to correctly understand and translate the gestures and omissions used in the text by understanding the poet's mood.

Yuz shukr de Boburki karimi ghaffor,  
Berdi sanga Hundu Sindu mulki bisyor.  
Issiqlighiga gar sanda yo'qdur toqat,  
Sovuq yuzini ko'ray desang Ghazni bor<sup>7</sup>

That is: Babur, give thanks for these days, God has bestowed the kingdom of Hind and Sind and many more on you. If you are not satisfied with that and complain about the heat of its climate, go to Ghazna to see the face of cold. There are three possible interpretations of the phrase "cold face" in the text. First, if you are tired of the heat and want a cool place; the second refers to Hoja Kalonbek, whom he considered close to him, but who the ruler was not satisfied with; and third, it can be understood that the Hoja's face was described as ugly, so in Uzbek it would mean “unpleasantly looking face”. It should be noted that the last hypothesis is denied by scientist T.Kh. Saidaliev<sup>8</sup>.

#### A. Beveridge's translation

Give a hundred thanks, Babur, that the generous Pardoner  
Has given thee Sind and Hind and many a kingdom.  
If thou have not the strength for their heats.  
If thou say, “ Let me see the cold side ” Ghazni is there<sup>9</sup>

The word play made by the poet is not preserved in the translation.

#### Herold Lemb

Babur! Give thanks that the mercy of God  
Hath given thee Sind and Hind in royalty  
Khwaja ! If thy strength fails under heat,  
Turn Thyself aside to Ghazni's Cold<sup>10</sup>

In this translation, too, the word play was not rendered.

#### Stanley Lane Poole

Babar! Give all thanks that the favor of God Most High  
Hath given thee Sind and Hind and widespread royalty;  
If the heats of India makes you long for the mountain cold,  
Remember the frost and ice that numbered thee in Ghazani of old!<sup>11</sup>

Although there is rhyme in this translation, but the word play is omitted and the last two lines are enriched with a landscape of mountains and glaciers that are not original.

**Fernand Grenard**

Give thanks, O Baber, to God, the Generous  
 Who has given you India and its broad kingdoms!  
 If ever the fires of its sky weary you, if the cold  
 Of the north leaves one regret in your heart. Go to – Ghazni<sup>12</sup>

Even in this translation, unfortunately, the original word play has not been kept. As we can see, in all the above translations the meaning of the first three verses is generally equivalent to the original, but the last verse was not possible to translate hint of the poet. In order to translate such hidden meanings, of course, in addition to linguistic knowledge, it is necessary to be aware of the situation we have mentioned above. As proof of our point, let us consider the translation of this rubai:

**Our translation**

To great forgiver, Babur, make your praises soar,  
 For he bestowed on you Sind, Hind and great wealth more.  
 Whether you cannot tolerate hot climate then,  
 Once wish for the face of cold, to Gazni make for.

In our opinion, the preservation of the “cold face” combination is very important in ensuring the poetic significance of the text. In addition, the order of rhyming created by the poet with the help of the words "soar, more, for" was restored.

The issue of recreating humor in translation is also important. For example, Babur sends a copy of his poetry Divanto the ruler of Samarkand, Folad (Steel) Sultan, attaching the following rubai to it:

Ul sarvning harimigha gar yetsang, ey sabo,  
 Bergil bu hajr khastasidin yod ko‘ngliga.  
 Rahm aylabon sog‘inmadi Boburni, bor umid,  
 Solgoy Khudoy rahmni Folad koongliga<sup>13</sup>

The word "folad" in the last verse means both the name of the governor and steel (hard). Such poetic art is known as *iyhom*.

**Leyden-Erskine**

O Zephyr, if thou enter the sanctuary of that cypress,  
 Remind him of this heart-broken victim of separation -  
 The object of my love thinks not of Babur; yet I cherish a hope  
 That God will pour pity into his iron heart - or Pulad's heart<sup>14</sup>

In translation, iyham is recreated through explanation. This is due to the fact that the word steel is used interchangeably in Uzbek and English: it is not used as both a metal's name and a nickname.

#### A. Beveridge translation

O breeze! if thou enter that cypress' chamber (harim)

Remind her of me, my heart reft by absence;

She yearns not for Babur; he fosters a hope

That her heart of steel God one day may melt<sup>15</sup>

There is one aspect of the above two translations that differs from each other, which leads to great controversy in the translation of classical Oriental poetry into English. When poets compose rubai, they use such combinations as "yorning, yorga, ungn". In Uzbek and Persian, the third person singular gender cannot be identified. But in English, this concept can be conveyed through the words "he, she, it". Our research shows that the majority of Persian poems into English, have determined the translation of poems dedicated to cupbearer, "he" and other topics referred to as "she". This is one side of the issue, and on the other hand, it is known that this rubai was originally was devoted to a male. Therefore, we consider it inappropriate to use the pronoun "she".

## RESULTS AND DISCUSSIONS

The genre of Muslim Eastern literature that entered the Western world before the ghazal is the rubai. This lyrical genre, which means "quartet" in Arabic, is said in some sources to be derived from the Turkish quartet, while other scholars describe it as a product of the great Persian poet Abu Abdullah Rudaki. "Rubaiyat is created on the basis of 24 meters belonging to the Hajj subgroup. They are divided equally into two groups, the akhrab and the ahram, each with 12 meters ...

E. Ochilov, studying the unity of form and content in the translations of the rubai, highlights the tendency to translate the wish into a syllabic meter, citing the following main reasons:

1. The development of post-revolutionary poetry at syllabicmeter;
2. Criticism of the petition, attempts to set it aside as a thing of the past;
3. To take into account the needs and tastes of the people, brought up in the spirit of poetry created at the syllabic meter;
4. Relatively easy and convenient to translate in the syllabic system;
5. Forgetting that the authors of the translated rubai are classical poets.

In our opinion, to date, only 4 of the reasons listed by the scientist can be considered as an objective conclusion. The reason is that aruz is a natural meter for rubai. Nevertheless, in order to maintain harmony in its translation, we think it is expedient to use natural poetic meters for poetry of similar genres in the receptor language, if this is not possible. Just as speaking in Uzbek using the tone and rhythm of English violates the phonetic rules of the language, so in English, in fact, is based on the linguistic features of the Arabic language, trying to forcibly

create the requirements of the developed language. This is our firm position in the translation of rubais.

There is a rule that if a-four-line poetry is not written in certain branches of the petition, it cannot be called a rubai. We do not deny this, and therefore call the re-creation of the original text by the translators in the receptor language a translation of the rubai. To place the same demand on the genre and its translation in terms of meter would be to create an artificial barrier in its translation.

## CONCLUSIONS

Poetry is based on the laws of poetry, in which formal elements such as rhythm, meter, system of rhymes form a formal shell that retains its inner meanings conveyed through images. In poetic translation, the proper transmission of both formal- semantic and poetic features of the text can be achieved as a result of the translator's in-depth study of the grammatical rules of the original and translated language, the rules of literature, the poet's individual writing style. Among the main conditions for the creation of a harmonious translation are a good knowledge of the general features, poetic systems and principles of the two languages, the ability to feel the rhythm.

The translation of a masterpiece must become the property of world literature as well as the original. A translator working with a text that has its own literary place and value in the original language must decide on a formal, semantic and poetic harmony between the two texts, creating a unity of form and meaning that creates artistic integrity in the translation, i.e. conveying to the reader the subtleties of the author's creative thought.

The main problems that arise in the translation of lyrical texts are related to the natural differences between languages at the phonetic-phonological, morphological, syntactic, lexical, cultural and literary-aesthetic levels. In translation, it is difficult to preserve form and content in the process of translating the phenomena of synonymy, antonymy, and homonymy. In the translation of poetic fragments that reflect the unique features of the culture and literary genre of the nation, the re-creation of form, content and poetic coloring is sometimes impossible due to objective factors. In this regard, the best way is to achieve a translation that is understandable to the receptor.

Adequacy and equivalence are the stages of achieving harmony in poetic translation. The impossibility of achieving adequacy in the translation of lyrical units of Oriental literature into English is determined by the existence of differences in the linguistic levels. The term equivalent translation, on the other hand, should be applied to the reconstruction of certain parts of the whole poetic passage, for example, lexically, grammatically, or semantically. Speaking of poetic translation, the introduction of the category of harmony into it, generalizing the principles of adequacy and equivalence, manifests itself in the form of a sign of high quality of the translation of an entire lyrical text. A harmonic translation cannot exist without an equivalent and adequate translation, nor will the effort to create adequacy lead to a proper translation in its place. The compatibility category is the stage above the equivalent and adequate translation.

In the hope of preserving the formal or spiritual features of the poem, its forcible transformation leads to the creation of an obscure and artificial translation in the end. The category of harmony should be one of the main criteria in determining the quality of poetic translation. Any appearance of lyrical genres will always be limited in terms of size and form, depending on the

nature of the genre. The original text, created on the basis of the rules of the original language, can be translated in accordance with the laws of the target language.

When translating poems written in Uzbek, Persian-Tajik and English languages, the tone, rhythm and accent of which are radically different from each other, it is impossible to ignore their linguistic and phonetic features. The tone of the poem is its formal feature. If the poetic text is in the application, it is sufficient to take into account the links in the translation, to choose a form, meaning and poetic unity that is understandable to the reader of the translated language of the ghazal or rubai.

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