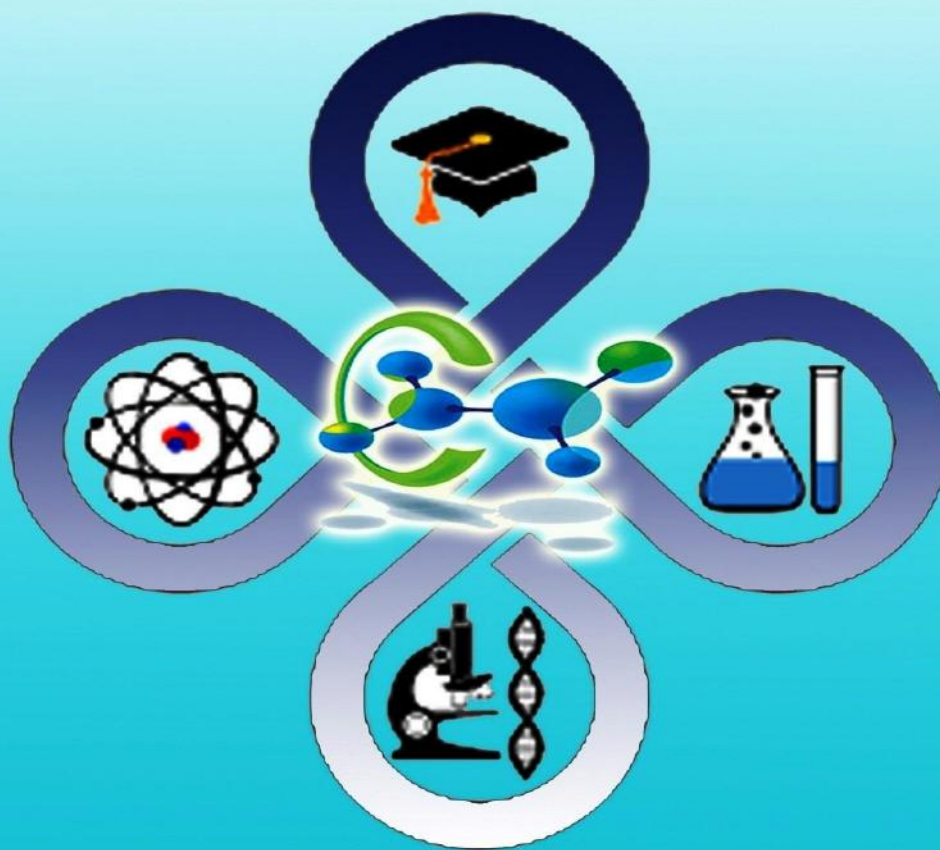




**ZAMONAVIY FAN, TA'LIM VA TARBIYANING DOLZARB
MUAMMOLARI**

**АКТУАЛЬНЫЕ ВОПРОСЫ СОВРЕМЕННОЙ НАУКИ,
ОБРАЗОВАНИЯ И ВОСПИТАНИЯ**

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THE ANALYSIS AND INTERPRETATION IN A POETIC TRANSLATION

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Abstract: Existence of poetic and stylistic devices is a main factor of any poem. These units act up as the embroidery for the ideas that as ordered in a rhyming scheme of a language. In most cases, a translator who renders a poetic text from a SL into a TL has to tackle with these kinds of devices. The article covers the translation of an outstanding opening stanza of a ghazal by Alisher Navai translated into English by three different translators.

Key words: poetic translation, poetic and stylistic devices, form, meaning, harmony;

Аннотация: ҳеч бир шеърӣ матнни поэтик ва услубӣ воситаларсиз тасаввур этиб бўлмайди. Мазкур воситалар шоир томонидан қофияланган фикрларнинг беазаги бўлиб хизмат қилади. Уларнинг таржимада сақланиши, шеърӣ таржимада уйғунликни таъминлаб беради. Мақолада Алишер Навоийнинг шохбайт матласи ва унинг инглиз тилига қилинган таржималари хусусида фикр юритилади.

Калит сўзлар: шеърӣ таржима, поэтик ва услубӣ воситалар, шакл, мазмун, уйғунлик;

Аннотация: Стихотворение нельзя представить себе без фигур речи и поэтических приемов. Они украшают мысли поэта завернутые в рифмованные



строчки. Сохранение этих приемов в переводе, обеспечивает гармонию в переводе поэзии. Данная статья рассматривает перевод одной вводной строчки газели Алишера Навои сделанную разными переводчиками.

Ключевые слова: поэтический перевод, фигуры речи и поэтические приемы, форма, смысл, гармония;

Introduction. The article will discuss the translation quality of the first stanza of a ghazal by Alisher Navai performed by three different translators in different times. 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, has 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 analyze the transformation of a poetic language from ST to TT.

Literature review. As the source for the translation analysis have been taken from direct translations of the ghazal in “Ummondan durlar” (“Pearls from the ocean”) by Qosim Ma’murov and Leonid Kmetyuk; “Selected gazels” by Dinara Sultanova; “Twenty-one ghazals” by Dennis Daly.

The comparative and parallel analysis of all three translated texts will provide us with the chance of exploring the levels of harmony provided by the translators in each case.

Research methodology. 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.

Analysis and Results. The first two lines are considered as a “shokh-bayt” or “husni matlaa” – the initial stanza with a great ornamentation.



Qaro kozoom kelu mardumlug' emdi fan qilg'il,

Kozoom qarosida mardum kibi vatan qilg'il. [A.Navai, 333]

Meaning:

My dark eye come and humanity now learn,

In black of my eyes (iris) as a pupil, make your home.

The stanza consists of at least ten types of oriental classic poetic devices as “apostrophe”, “epithet”, “tardi aks”, “tajnis”, “iyhom”, “ishtiyoq”, “tashbih”, “amr” and “muraddaf”.

1. **Apostrophe** – rhetoric appeal or address; in the English language we can compare it to the interjection. The words or phrases that are aimed to appealing to either god, beloved or nature. In the ghazal, it is represented by the phrase “Qaro kozoom” (“My dark eyed”).

2. **Epithet** - an adjective or phrase expressing a quality or attribute regarded as characteristic of the person or thing. It is represented by the word “Qaro” (“dark”); in the oriental court poetry, the epithet “dark” is very common. In addition to the dark eyes, the beloved beauty usually has dark eyebrows as well. The word “dark” toward a woman’s hair, eyes and eyebrows, together with here fair skin, associates with her absolute beauty, whereas the same word used for the male usually describes his being ultimately fortuneless and miserable in front of his beloved. There are features of using the words “dark”, “black” or even “raven black” in the English poetry.

3. **Synecdoche** is a type of metaphor where a part of an item stands for the whole or the whole stands for the part. “Qaro kozoom” (“My dark eyed”) in this context stands for the person in a whole.



4. Alliteration – the usage of the same consonants in a line in order to provide certain poetic sounding. For instance, *qaro, qilg'il, qarosida, qilg'il; kozoom, kel-u, kozoom;*

5. Iyhom – the literal meaning is “to cause someone doubt”; it is the art of creating extra meanings or sub-contexts. Reading a line, we can perceive the first or literal meaning of it; however, after a while, the reader is able to understand the additional meaning of the line that is built on the previous art of tajnis using homonyms in a line. According to this, “Qaro kozoom” can be read either:

a) My black eyed beauty – a beautiful girl with black eyes;

or

b) My dear person – a person who is very dear to me, despite the eye-color;

6. Ishtiyoq – the usage in the line derivatives of the word. On this line, the poet uses the words “mardum” and “mardumlig”.

7. Tashbih – in English literature it is called simile. The word “kibi” from the second line can be translated into English with “as” or “like”. “Mardum kibi” in the second line corresponds to the likeness to both “person” and “pupil”;

8. Amr – the usage of the imperative mood in a sentence. It is very common in oriental poetry. Here the poet rouses the friend to an action. In the framework of the stanza, the words “kelu” and “qilg'il” can be shown as an example to this.

9. Tardi aks – “vice versa” repeating of the word combinations in the line. Here, the structure “Qaro kozoom” (“My dark eyed”) from the first line is repeated as “Kozoom qarosida” (“In black (dark) of my eyes”) in the second line. Though, involving only two words, it does not create tautology. In the first line, as we have seen above, we



read the address to the beloved woman, while the second line creates the meaning of “in the iris of my eye”.

10. Muraddaf – according to the structure, a traditional ghazal may be of two rhyming forms. Muraddaf is the form where the whole ghazal ends with the same word – radif. Here, the radif is the word “qilg’il” (“make”).

11. Tanosub – the usage of the words with close meanings through the lines. The words – “ko‘z, mardum, mardumug‘, qaro” (“eye, pupil, person, humanity, dark”) are all express close meanings;

12. Tajnis – the usage of the homonyms in the lines. The meanings of the word “mardum” are: 1) pupil of an eye; 2) person, man;

The translation of D.Sultanova contains a pretty much of the transformation of both form and the meaning of the original stanza. It starts with the verb and after comes the subject – forming inversion in the line. One should pay attention that “my dark eye” of the original has turned into “my dark eyed beauty” in translation. The translator was able to understand the initial idea of the greatest poet; he would never write a devotion to his own eye, of course:

Come, my dark eyed beauty that dwelling thy endeared land make,

Dwell in the pupil of my eye black, of it your Homeland make.

[D. Sultanova, 20]

Apostrophe, epithet and synecdoche are well recreated. However, the first line of this translation lacks the fervent supplications of showing kindness and humanness, creating instead new image of “dwelling her endeared land to make”. It is not clear from the very first read what dwelling the poet may be talking about in the first line. The translator may be using it for adequate rendering of eastern poetic device – ishtiyoq –



using derivatives, but instead of “mardum” and “mardumlig” of the original she uses “dwelling” and “dwell” in the translation. One of the obstacles on the way of the creation of the equivalent translation of poetry is its form. What can be given as comments or explanations in simple narratives like stories or novels, unfortunately, do not work perfectly the same with the poems. In case of working with classical poetry, except from the form as a whole, we deal with the archaic or historic language that is not clear to modern people.

Nevertheless, this translation is the only one that recreates eastern poetic device *tardi aks*: “my dark eyed” of the first line is changed with – “my eye black” in the second line. Apparently, the translator escapes from the usage of the repetition of “dark” and chooses its synonym “black”. In the poetry, both adjectives are common to be used with the word “eye”. Another transformation of the meaning waits for us in the second line of the translation. Here, the simile “as a pupil” of the source text is omitted and replaced to “in the pupil”. Translator found impossible the recreation of the wordplay on the basis of two meanings of the word “mardum” in the English translation, that is why, instead of *tajnis* in the second line, we see the translation-comment “of it your”. On the issue of the rhyming scheme, the translator succeeded in the recreation of *radif* – “make”, so “*muraddif*” was rendered into the TL.

Spelling and accuracy is critical in publishing of a translated piece of poetry. For instance, the words “kidness” and “weawe” that even do not exist in the English language, obviously appeared in the process of publication of the book “*Ummondan durlar*” (“Pearls from the ocean”); we would consider them “kindness” and “weave” respectively.

Come my dark eyed one come and show your kidness,

Weawe a nest for yourself, in the depth of my pupils.

[K. Ma’urov/L.Kmetyuk, 114]



This translation starts with the inversion as well; “my dark eye” of the original is translated as “my dark eyed one” – the initial idea of the poet was correctly interpreted. The first line contains the repetition of the verb “come” – we believe the aim of the translators were to keep rhythm of the line. The meaning of the rest line is perfectly transferred into the English language. The second line is a general summary of the main message of the original. Unfortunately, keeping the idea, the translators were not able to recreate the formal beauty of the ST. For instance, we counted three poetic devices here: tardi-aks, tajnis and simile; none of them were kept, unfortunately. Instead, we have the construction of “weave a nest”. There is a phrase “to build a nest” in the English language. “Weaving” is more the action of the spiders rather than birds; “nest” is a house for birds not spiders. “In the depth of my pupils” – is another phrase that was transformed. A “pupil” becomes “pupils”, a new image of “depth of pupils” appeared. The phrase sounds rather artificial as pupils do not have depth. Moreover, poet never mentioned about “depth of pupils” as well. The original line contained a simile together with tajnis (the usage of homonyms) where a person’s living in a house was compared to pupil’s being in the center of an iris, i.e. “be around, let me see you all the time”.

There is a similarity between the previous translation and translation of the initial stanza by D.Daly. The translator uses the phrases “dark-eyed one” and “depth of my pupils”:

Dark-eyed one come, show the nature of your kind soul,

Probe into the depth of my pupils, seek my soul. (D.Daly)

Omitting the possessive pronoun “my” translator keeps the word order of the original. However, he changes the verb into “probe into” – “asking questions or trying to discover facts about something, investigating”; the translator seems to urge the beloved to inquiry his eyes – that are windows of the soul in order to search for it. Apparently, the aim of the translator was to keep some formal balance using “show ... your kind



soul” in the first and “seek my soul” in the second lines. However, it did have the consequences for the meaning of the whole stanza. It reads much as the short synopsis of personal interpretation of the lines, rather than a translation. Usually, the beloved is described as unfair and heartless. Therefore, asking for showing the nature of a kind soul does not correspond to the classical image of the beloved. In TT the translator wants her to look deep in his eyes, and seek his soul, while in ST the poet does not mention his own soul. From the devices we counted above, only apostrophe and epithet are kept in the translation.

Conclusion. According to the above discussed, we came to the following conclusions:

1. All the three translations maintain the original formal constitution, i.e. 14 lines in 7 stanzas;
2. The rhyming words “fan, vatan, chaman, rasan, kohkan, shikan, tikan, kafan, anjuman” were not recreated in the translations;
3. The radif word “qilghil” has been transmitted only in the translations of D.Sultanova and D.Daly, though here the word in the original was substituted with the word “soul”; whereas, no sign of it can be traced in the translation from the book “Pearls from the ocean” (“P.O”);
4. The easiest and rhythmical translation to read to an English ear 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 of 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 translation.
6. Almost every TT we have been analyzed contains the interpretation-translation of the authors of the translation.



Translation of a traditionally structured poem contains a lot of difficulties indeed. The translator must take into consideration not only the vast variety of meters, types of rhyme and forms of stanza, not to mention the individuality of their combination in a particular source poem, but also the highly probable difference in the way they function in the language of original and the language of the translation. We believe that no translator may use their creative freedom just for the sake of formal constitution of the TT and transform the ideas and the atmosphere of the original according to their interpretation. Translating poetry does not have ideal formulas, as it is a creative work. Nevertheless, the creativity should never overwhelm the original text.

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