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2019 Vol.2

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LANGUAGE AND LITERATURE

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**Adabiyotshunoslik. Tarjimashunoslik
Literature. Translation****Aidakhon Merganovna Bumatova**(Tashkent, Uzbekistan)
aidabumatova@gmail.com**Abstract**

Translation in general and poetry translation in particular is considered to be the most difficult and complex task to perform. There are a lot of people who have been trying to render the beautiful representatives of fine literature of the world to the TL. In most cases, the translator comes across with the difficulty of reaching the harmony between the form and the meaning in this process. The article discusses the process of reaching the harmony between the original and translation texts' form and meaning. In a broad sense, it is logical enough to consider that to translate a poem is much easier than, for instance, rendering of novels, stories and any other types of written genre of a literature, because of its shorter forms. Nevertheless, the paper will answer to the question whether this shallow "easiness" provides the required quality or creates artificial obstacles on the way of a proper understanding of the translated poetic text by receptors.

Key words: poetic translation, harmony, poetics, rhythm, form, meaning, foot, poetic embroidery, pragmatic meaning.

About the autor: *Aidakhon Bumatova M.* – PhD student, University of Uzbek Language and Literature named after Alisher Navoi.

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Introduction

Poetic translation is of a great importance in the process of acquisition of the national poetry to the globe. Rendering the pearls of literature to the world languages is a practice which makes the nation's literature well-known to the world. Being a transparent display of culture and everyday life of a nation, literature contains

great chunks of very valuable information about people it belongs to. Because of this fact, any kind of literature, first of all, plays an important role in international communication; secondly, be it in the form of prose or poetry, any literary text is constructed of a lot of linguistic intricacies. Except from vast varieties of structures and stylistic registers, literary text will always have pragmatic and cultural specifics that bestow the uniqueness on it. These characteristics are the main reasons why the translation of a sample of fine literature is considered to be one of the most difficult and challenging one among other types of translation; this thesis gets almost axiomatic one, when we are dealing with a poetic translation, which requires the recreation of not only the meaning but in ideal the form as well; that includes the transformations of rhythm, rhyme, foot, meter and all the poetic devices without which it is impossible to imagine any poem. Rendering a poetic unit, therefore, means not only dealing with the language, but with the culture of a ST, as well. As it was fairly noted by a prominent translator and linguist Eugene Nida: "differences between cultures may cause more severe complications for the translator than do differences in language structure" [Nida 130].

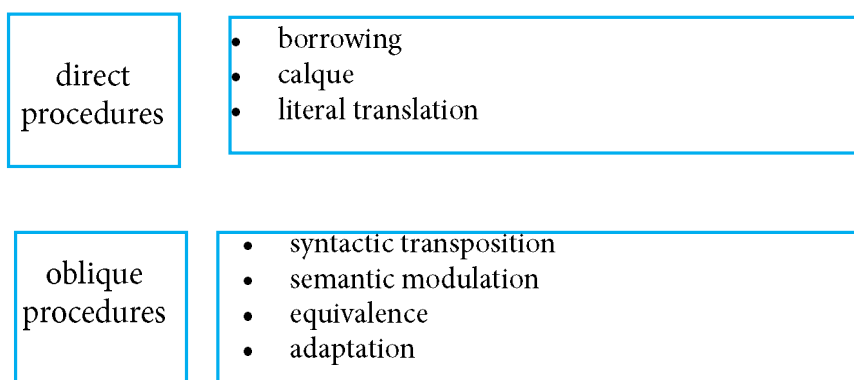
The texts of rubaiyat and ghazaliyat of Islamic classical literature have a very specific imagery system, which involves a vast use of metaphors, similes, and many more kinds of stylistic devices. In some sources, the idea is so complicated that a special use of explanatory texts will be needed in order to understand them in SL. In most cases, the translation of such kind of literature does not consist of only rendering of the words and structures of the original. A good understanding of the poetical value and traditions of the text will be the key in the creation of a quality poetic text in TL.

Always serving two masters, that are the language of a ST and TT, any translator will come across with the moral dilemma. This issue becomes even more actual in terms of the poetry translation. Most scholars, who consider the translation of a poem as an impossible mission, rely on the fact that translator will never be able to render the form that include the meter, rhythm and rhyme. It is a fair point as mostly, as there is no any language that will be similar to the other one in terms of phonetic and phonological level, we could say that we are not able to render the quality of the form of an original. Nevertheless, a poem is not only the form. Form is a crucial part of it, but it is a part, not the whole poem. The other part of a poem is its meaning that carries a communicative message to a reader. It is very

important to mention, that most of the cases, the meaning is very closely tied to the poem, and so, any troubles on rendering of a text into the TL will definitely have negative consequences in the meaning transfer. Nonetheless, taking into consideration the fact that there are vast varieties of transformations available in the process, we can afford and should aim to have a good poetic translation.

Translation procedures and strategies

There are several strategies and methods suggested by different scholars in order to meet the challenge of translation of the culture specified items. For instance, two French linguists, Vinay and Dalbernet, who have contributed a lot into the issues of the equivalency in translation along with Jakobson, Nida and Taber, Catford, House, Baker, have stated two main types of translation procedures: direct and oblique, which include the following:



As it can be seen from the graph above, in case of the direct translations there is a big chance of keeping mostly the structure of a poem. This method can also be used to create the poem that will be read as a translation. Formalist scholars, who do not see any plausible reason of translation poetry without keeping the structural characteristic, value the procedures of the direct translation. The advantages of this method could be seen in the fact that, it is very useful in the translation of cultural specific words and combinations; moreover, it will allow enrich the TL with neologisms. Finally, a translator can easily proof the highest level of the formal correspondence to the ST. On the other hand, the disadvantages of the direct translations procedures can be clearly seen in the pair of the languages of ST and TT, which do not relate each other. In this case, borrowings, calques and literally translated words will look

like extremely artificial and odd. The text will be written in a TL but it will not have the coherence and cohesion of the language. The translation will look like a puzzle, which in its turn will not find its place in a foreign culture. To make long story short, when a translator gets a precise formal correspondence to the text of the original, in most cases, it will be on the cost of the meaning.

Oblique procedures are complete antagonist to the formal translation. These procedures suppose a complete transformation of the form for the sake of the recreation of the meaning. Using syntactical transpositions is a very reliable way of providing the coherence and cohesion and natural sentence flow of the TL. In the pair of Uzbek-English, it will be a must-have procedure if we take into consideration the fact that the sentence structure in Uzbek requires the formula of: "S+OBJ+P"; whereas the English sentences are made according to the formula of: "S+P+OBJ".

The main advantage of semantic modulation is to make the idea, usually culturally specified one, available and understandable to the TT reader. In a sense, translator explains the idea of the ST to the reader; the translator act as a facilitator. Background knowledge of the translator plays a huge role in this process. The greatest disadvantage of the method happens on the formal level, where the ST completely loses its culture bonds. The process of adaptation is very close to the former one. The greatest difference between them is that in the case of a translation adaptation, the translator replaces a cultural unit or idea of ST with another culture bond word or idea of TT. Another version of adaptation can be formal one, where the translator cut up the text of the original to make it smaller, or replaces all the advanced vocabulary with more common words in order to make the process of reading easier for children, for example. Equivalence of the translation is the situation where the ideas and the words of SL are replaced by equal ideas and words of the TL. Various scholars outsource different type of equivalency; mostly they can be seen in grammatical, lexical, semantic levels of the language.

Literature review

The process of poetic translation is an extra-laborious one. 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". While having several peculiarities on phonetic-phonological level such as alliterations, rhythm, meter,

foot; lexical level i.e. due to the differences in the structure – in analytical language which is English the structure of a word will not mostly correspond to the words in agglutinative language such as Uzbek; semantic level, for instance, polysemy, homonymy, symbolic structures and so on – we do not agree with the idea of poetry's being “untranslatable”. If it were really impossible, we would neither have all those beautiful pearls of the world literature translated into so many languages, nor have the debate on this theme.

We would agree that translating a poem is more challenging than, for example, with all due respect, the translation of a scientific article. The difference between these two fields of translational studies is in their effect on a human. Being a language of facts, scientific translation has exact rules and procedures to follow; there is no way to have emotions or polysemy and etc., which would cause any ambiguity to the final text. On the other hand, poetry is more the result of human's imagination, emotional state, inspiration and mood rather than mind and cognitive functions. As the result, in order to understand the poem, one should be able experience the same fluids of inspirational state and imagery of the poet. A very bright example for this would be hugely known sonnets of William Shakespeare and their ability to touch, especially, English speaking people who enjoy them; and ghazals and rubaiyat of Alisher Navoi and the emotional response they cause in the hearts of Uzbek speaking people. It is a very well-known fact that poems, no matter what the source language is, will not have the same effect on every single people who read them in SL. It is impossible, as the perception, digestion and interpretation processes of a poem will depend on the personal characteristics of a reader and their environment that shapes the taste for poetry or any other piece of a fine literature, in general. I personally believe, a lot of people have some difficulties with the process of translation. Nevertheless, I am deeply convinced that the reason for this is in the complex nature of poetry itself and very ambiguous standards for its translation. There have been a lot of brilliant scholars who have contributed to this field a great deal such as A.Lafavere, J.Holmes, J.Munday, C.Edmond, J.P.Vinay, J.Darbelnet, J.C.Catford, J.Levy, A.Pym, L.Venuti, D.Robinson, Eu.Nida, V.N.Komissarov, V.G.Gak, L.S.Barkhudarov, Y.I.Retsker, A.D.Shveytser, L.K.Latyshev, N.K.Garbovskiy, V.V.Bibikhin, I.S.Alekseeva, N.M.Nesterova, G.Salomov, N.Komilov, J.Sharipov, Sh.Sirojiddinov, Q.Siddiqov, M.Holbekov, M.Q.Baqoeva, G.K.Odilova, H.Karomatov, S.Olimov, M.Sobirov, Z.Isomiddinov, R.Karimov,

R.Fayzullaeva, M.Javburiev, S.Shukrullaeva, A.X.Abdullajonov, Y.Nurmurodov, N.Urmonova, L.Xodjaeva, E.Z.Ochilov, K.J.Juraev.

Investigating the progress of ghazal, we have found out that despite of its pure oriental origination, ghazal is a novel poetic genre neither for Europe nor for the New World. There are very good composed ghazals in English, German, French, Hebrew and Spanish. A beautiful tradition of ghazal, started in the East, and was introduced to Europe through the translations of works of Saadi Shirazi's "Gulistan" and "Bustan" made by the traveler and scholar Adam Olearius (1671 A.D.) in the seventeenth century. To be fair, one should point out the fact that the acquaintance of the west and east through the literary pearls of poems started with the translation of Persian literature to the German language. From German, then it spread to other European languages. The journey of great Navai to the west started in the second half of XVI century, with the translation of "Sabbai Sayyar" ("Seven planets" – the fourth dastan of "Khamsa" of Navai (1484)) into Italian language. For some time after this event, western scholars such as G.Fluegel, A.Kraft, Hammer, K.Brokkelman, S. De Sasi, H.Vamberi, M.Hartman collected, explored and analyzed the manuscripts and memories of the contemporaries of the great poet.

Research methodology

The main focus of the paper is concentrated on the translation process of the same ghazal done by several translators and their "presence" 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.

To provide the scientific value of the article the methods of comparative and descriptive analyses are used in order to discuss the harmony of the translations and the original texts structure, language and meanings.

Analysis and results

The article will discuss the current issues of ghazal translation. As the objects of the analysis conducted in this article the three translated versions of a ghazal by a prominent Uzbek poet and philosopher Alisher Navai "Qaro kozoom" were chosen. The translations of "Qaro kozoom" into the English language has been published 3 times so far. The first translation appeared in 2000, in "Ummondan durlar" (Pearls from the ocean)– translations of

ghazals, sayings and rubaiyat of Alisher Navoi by Qosim Ma'murov and Leonid Kmetyuk. Second time this ghazal was included into the book of poetic translations of ghazals of great Navoi in 2015 – under the name of “Selected gazels of Navoiy” by Dinara Sultanova. Finally, Dennis Daly in his “Twenty-one ghazals” published in 2016. All the translations analyzed in the article are made from Uzbek into English. 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.

“Qaro kozoom” – literally means “my black eye”, but the meaning of “my dark eyed person, friend or beloved” is clear from the context through. Navoi did not write a ghazal about his own eyes, of course, the author uses synecdoche – he says “eye” meaning “person”; therefore, “qaro kozoom” will be rendered as “my dark/black eyed” in the article. In Sufi symbolism, eye represents a perfect human – it sees only others and never sees itself. Najmiddin Komilov asserts that it is devoted to spiritual mentor. According to Alibek Rustamov ghazal is devoted to a friend and the main character is a man. The analysis of this ghazal was done by other prominent Uzbek scientists such as Natan Mallayev, Ismatullo Abdullayev and Nusratullo Jumayev. Despite its simple look at first sight, the interpretation of this ghazal requires from the reader some knowledge of Islam, Sufi doctrine, Persian and Turkic literature in general and works of Navoi in particular. The ghazal consist of 8 stanzas and 16 lines. The rhyme scheme is a-a; b-a; c-a; d-a; e-a; f-a; g-a; h-a. According to its type it is a musalsal ghazal – the story of the poem develops throughout the text, from the beginning – matla, to the end – maqta. In the text of the original the words “fan, vatan, chaman, rasan, kohkan, shikan, tikan, kafan, anjuman” are forming the rhyme, which is an essential part of any gazal; the word “qilg'il” (“do”, “make” or “do make!”) is used as a redif – the word that is repeated throughout the poem at the end, right after the rhyming words. The first two lines are considered as a “shoh-bayt” or “husni matlaa” – the initial stanza with a great ornamentation in it. According to literature critic Vahob Rahmonov, it consists of at least ten types of oriental classic poetic devices as “apostrophe”, “epithet”, “tardi aks”, “tajnis”, “iyhom”, “ishtiyoq”, “tashbih”, “amr” and “muraddaf”. Taking into consideration the fact that this paper has certain length limits according to the requirements of the publisher, we decided to give all these poetic devices in an entirely different article. Here we shall you're your attention to the most obvious ones. There is wordplay between the

expression of “Qaro kozoom” and “mardumlugh” in the first line and “Kozoom qarosida” and “mardum” in the second one. These are traditional poetic embroidery that are called “tardi aks” – “visa verse repetition” in the case of “qaro kozoom” and “kozoom qarosida”; “tajnis” – homonymy in the case of “mardum” and “mardumlugh”.

First stanza:

*Qaro ko‘zum kelu mardumlug‘ emdi fan qilg‘il,
Ko‘zum qarosida mardum kibi vatan qilg‘il.*

Meaning:

*My dark eyed, come and learn the humanity,
As an iris, in my pupil, make your homeland.*

The initial stanza of ghazal is considered to be one of the most beautiful and complex one due to its poetics. It integrates about 10 classic poetic devices. Its short synopsis is as following: the poet approaches to his beloved, who has black eyes – symbol of beauty in Islamic classical poetry, and urges to come and show mercy and indulgence. A thinker with vast encyclopedic knowledge, Navoi, uses a genius wordplay combining the description of physical structure of human eyes and amazing image based on comparison. Technically, “kozoom qarosi” represents an iris, and “mardum” means: 1) pupil of an eye; 2) person, man [2, 235]; the color of the human eye is set by the iris – a flat, colored, ring-shaped membrane behind the cornea of the eye, with an adjustable circular opening (pupil) in the center [11]. As pupil is naturally placed inside of the iris, reasonably, Navoi begs the beloved to come and take her place – in the black iris of his eyes. In western culture, there is a similar idiomatic expression involving the same image i.e. “apple of (someone’s eye):

Fig. “someone’s favorite person or thing; a boyfriend or a girlfriend”.

*Tom is the apple of Mary’s eye. She thinks he’s the
greatest. [10].*

Translation of D. Sultanova:

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

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

The usage of the word “dwelling” and “dwell”, together with “land” and “homeland” keeps the formal appropriateness with the original stanza. However, chasing the form leads to the lacks in the meaning: “come and learn the humanity” part is omitted. Furthermore, the usage of “that dwelling” naturally prompts the question – what dwelling could the poet mean at the very beginning of the ghazal? Nevertheless, the translator manages to recreate the simile in the second line well enough.

Translation from P.O.:

*Come, my dark eyed one, come, show your kidness,
Weawe a nest for yourself, in the depth of my pupils,*

At first sight the spelling mistakes in “kidness” and “weawe” catch the eye; we suggest them to be “kindness” and “weave” respectively. The repetition of the imperative “come” is observed, this could be done for the line to keep the rhythm. In classical poetry, beloved is described as heartless, cruel and unjust towards the poet and kind and nice to his rivals. Saying “show your kindness” – is a correct interpretation of the line “learn the humanity”. We insist on this understanding of the line as the beloved’s being unkind and cruel with everybody is disputable. There is another ghazal of Navoi to clear up the subject:

*Menga nomehribon yor o'zgalarga mehribon ermish,
Mening jonim olib, ag'yorga oromijon ermish.*

Meaning:

*The beloved who is unkind to me, to others kind appears
to be,
Taking away my soul, to rival the balm of soul she appears
to be.¹*

Translation of D.Daly:

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

¹ This and all translations following the original stanzas with the notion “Meaning” is done by A.Bumatova in this paper.

Probe into the depth of my pupils, seek my soul.

The first line of the ghazal translated very similar to the previous one. The second line the part of “seek my soul”, to be precise, distorts the image of the original. The poet asked the beloved to come and stay in the black of his eye i.e. to become the apple of his eye. There is a symbolic meaning; a person sees through his eyes, without pupil of the eye, one is handicap. The poet is not able to enjoy the world without his beloved. He hardly notices any shades or feels joy without the beloved. Nevertheless, we admit the form’s being short and sweet keeping the rhyming as well.

Second stanza:

*Yuzung guliga ko’ngul ravzasin yasa gulshan,
Qading niholig’a jon gulshanin chaman qilg’il.*

Meaning:

*Make of my soul’s garden for your flower like face a
flowerbed,
Of my heart’s flowerbed for your sapling like /slender
waist an orchard make.*

The face of the beloved is as beautiful as a flower. The place of the flower is in a garden. So, the poet asks her to stay in the garden of his soul. In the Arabic script the word “jon” (heart) consists of three letters, with the letter “alif” in the middle. Second line of this stanza, constructed using the means of poetic device called kitaabat – creating poetic devices using the characteristics of the Arabic script. The letter “alif” is as straight one; the poet compares it to a sapling, because of its form, and puts into the center of the orchard of “jon” (heart).

Translation of D.Sultanova:

*Blooms of heart in your flower like face driving flowery
dale form,
With blossoms of soul enriching your grace, bonnie orchard
make.*

The translation is a mere interpretation. The action in the translation that was supposed to take place in the soul of the poet

was transferred to the face of the beloved, which creates very unusual and strange image. On the account of the form, tough, rhyme was not been recreated the translator keeps the redif.

Translation from P.O.:

*Turn the garden of my heart into a flowerbed, for the
blossom that is your face,
And rest your slender form so like a sapling in the garden
that is my heart.*

General imagery of the original is very well rendered, however, from the structural point of view, we can find neither the rhyme nor the redif in the translation.

Translation of D. Daly:

*Put your visage like a blossom near a bruised heart,
Your sapling figure will root to my yielding soul.*

Translator continues to summaries and interpret the ideas of the ST. The image of a “*bruised heart*” and its purpose do not coincide with the one of a poem.

Third stanza:

*Takovaringg'a bag'ir qonidin xino bog'la,
Itingg'a g'amzada jon rishtasin rasan qilg'il.*

Meaning:

*From my heart's blood make henna for your steed,
From my poor thread of life a leash for your dog.*

A steed and a dog traditionally accompany the beloved according to the common symbolic rules of Islamic eastern poetry. A steed is a symbol of nobility and a dog is a symbol of faithfulness. Moreover, it may be a hint to the story of “Leyli and Medjnun” where the latter is happy even for the chance to pet his beloved’s dog. Here is a realia word – henna. It is a traditional reddish-brown dye made from the powdered leaves of a tropical shrub, used to color the hair and decorate the body parts as hands, soles etc., especially, during the religious holidays. Moreover, it was used in the alternative medicine as a painkiller and a treatment “drug” if rubbed in the skin

and wrapped into a worm cloth. Henna is the same color of the blood. A person dyed his body parts with henna, his soles, for instance, is not able to move or moves slowly, till the color dries. The poet is afraid that his beloved may leave him soon as she is on a steed, so he suggests dyeing the hooves of the steed with his own heart's blood instead of henna; at least it would move slower. Make a leash for your dog from the thread of my poor life – let me be close to your dog at least – is the wish of the poet.

Translation of D. Sultanova:

*And with the blood bleeding from mine heart, color thy feet
and toes,
Flirting by side of me, your dog, his web of life lengthened
make.*

First of all, we suggest reading “my heart” instead of “mine heart”. Furthermore, there appears a distortion of the original in the phrase of “thy feet and toes” – there is no such a phrase in ST. The images of the steed and henna are omitted, and heart's blood was suggested to feet and toes of the beloved. In the second line, an image of a flirting dog appears, that is very strange. Finally, the word “leash” would be more appropriate towards the dog, rather the word “web”. To be fair the translator uses the phrase “web of life” that is a thread of life. However, the poet was talking about his own web of life, this turns to be the dog's one in the translation. The poet does not say take my life, and make your dog live longer; make a leash from my poor thread of life and make a leash for your dog, so I would be able to be with your dog who is even closer to you than me – is what he means.

Translation from P.O.:

*Splash the hooves of your brave steed in me heart's blood.
And weave a leash for your dog from the tendons of my sad soul.*

We suggest reading “my heart's blood” instead of “me hearts blood”. The image of steed is kept, though, henna is not used. The blood can be splashed on any place, whereas henna is assumed to be used for dyeing of parts of body. Splash is an unwitting and sudden action with no particular purpose; while dyeing with henna requires certain preparations before and limited or delicately slow movements after the procedure, till you wash it off. So the idea of henna

is better to be kept in order to reach semantic equivalency to the original. We think that under the phrase “jon rishtasi” the poet means not the physical tendons of the heart – but metaphorical thread of the life. Once this thread is cut, a person dies. It is not visible, either is soul while tendon possesses quite physical mass and is a part of a heart.

Translation of D. Daly:

*Quiet your fierce steed in this heart's running river
And leash your dog with tendons from that structured soul.*

The image of “takovar” presupposes a horse that moves delicately with grace [3, 138]. That is why the usage of the adjective “fierce” fits more to the steed ridden for competitions or in war. None of the translators kept the word “henna”, replacing it by the similes. Nevertheless, this is the only translator who could see between the lines initial idea of making the steed stop. The goal of henna was to quite the horse.

Fourth stanza:

*Firoq tog'ida topilsa tufrog'im, ey charx,
Xamir etib yana ul tog'da kohkan qilg'il.*

Meaning:

*Oh, fortune, should my sand be found in the mountain of
separation
Knead dough and again in that mountain mould up a
mason.*

Stanza is rich of hints and contextual meaning that can be understood completely on condition of having some background knowledge in classical literature. According to the myth, the first human was made of clay and breathed in the soul. After the death, the body goes back to the soil and soul returns back to the Creator. The mountain of separation is a place where Farhad lived his last days and died; it symbolizes the separation of the soul from the Creator. The lexical meaning of the word “kohkan” is a stonemason; it is a metaphor for Farhad, symbol of a person who is ready to die for love overcoming all the obstacles on the way. Farhad is a newly created main character of “Farhad and Shirin”, the second dastan, of great

“Quintuple” by Navoi. According to Navoi his name is created from the initial letters of the words “firoq” (separation), “ranj” (difficulties), “hajr” “parting”, “oh” (moan), “dard” (love). He is very intelligent, courteous, just, industrious and modest. He is a master among many others, the job of a stonemason. He digs a great canal through the mountain and proves his love to Shirin. According to the story of Farhad overcomes all difficulties and ultimatums set forward by Shirin but cannot reach her and dies in the mountain of separation.

The stanza starts with the approach to the fortune, this time. In case that, the remains of the poet is found on the mount of separation, according to him his love is even stronger than love of Farhad, poet asks to create from it another stonemason, another Farhad, a person who dies for love, not reaching it though, overcoming all the difficulties on the way.

Translation of D.Sultanova:

*O Earth, if my dust were found in the mountains of
separation,
Knead dough and of it below that mountain notable mound
make.*

A few transformations are taking place in the translation. First of all, “Fortune”, turns into “Earth”. Secondly, “kohkan” turns into “notable mound below that mountain”. According to the translation, the poet wishes to be recreated as a huge hill under the mountain, rather than a person who will live and die for love. This is misinterpretation of the stanza.

Translation from P.O.:

*O Heaven, if at the foot of the mountain of separation my
dust is discovered
Knead it into dough and sculpt from it a powerful stone
mason.*

Apparently, the translation keeps semantic and poetic features of the original.

Translation of D.Daly:

*One day, dear God, let someone find my hidden dust,
Knead a dough with it, sculpt greatness, an artist's soul.*

The only part that confronts semantically is that “artist’s soul” is to be “sculpt” form “dust”. We have already discussed above, the myth, the body was sculpt from soil, whereas soul was breathed in by the Creator. The shift of the approach from “Fortune” to “God” we find quite possible according to the context.

Fifth stanza:

*Yuzung visoliga yetsun, desang, kongullarni,
Sochingni boshtin - ayog' chin ila shikan qilg'il.*

Meaning:

*Should you wish the hearts to rich the beauty of your face,
From head to toe of your hair make curls and ringlets*

Beloved should “make curls and ringlets” of her long hair, for men in love to reach her face, finally. “Chin” means: 1) true; 2) curl; “shikan” means: 1) “ringlets”; 2) “difficulties”. According to Sufi doctrine, our world is nothing but the reflection of God’s optimal beauty. Our bright world is dark and gloomy in comparison with the light of God. So, the face of the beloved is the beauty of God, while her long hair is the world where we live. Curls and ringlets are the difficulties we have to face and overcome to reach the absolute beauty – the Creator.

Translation of D. Sultanova:

*If you take care of showing thy grandeur to your true lovers,
Let your hair down and around your slender waist it curled
make.*

The pragmatic equivalency is difficult to achieve because of the fact that in English “curls and ringlets” do not have interpretation of obstacles. Another remark is that translator has shortened the length of hair till “slender waist”.

Translation from P. O.:

*If you wish to enrapture hearts in love by a meeting with you
Curl your long hair into ringlets.*

The noun curl is transformed into the verb, in general. It is a good example of translator’s interpretation of the original.

Translation of D. Daly:

*If you seek to enthrall a lover, to lure him in,
Fix your long hair into ringlets, bewitch his soul.*

Using the words as “lure” and “bewitch” recreates only formal meaning of stanza. One can hardly see through it a Sufi thought that is meant by Navoi.

Fifth stanza:

*Xazon sipohig'a, ey bog'bon, emas mone,
Bu bog' tomida gar ignadin tikan qilg'il.*

Meaning:

*Oh, gardener, it can hardly stop the troop of falling leaves,
Should you even make thorns of needles on the roof of this
garden.*

“The troop of falling leaves” is a metaphor for autumn that is a symbol of becoming old. One cannot stop time and avoid aging just as no any gardener can fight against the autumn and falling of leaves. The image of “thorns of needles”, apparently taken from the tradition of people defending their houses by placing onto the walls sharp thorns in the times of Navoi, appears parallel to the image of the “troop”. When the last attacks even iron thorns placed on the roof of the garden are not able to fight back. This stanza sound strange to ghazal and this is a peculiarity of the style of Navoi.

Translation of D. Sultanova:

*O gardener, you can't rescue the garden from downward fall,
No thorns made of needles cover its roof, of them thou grate
make.*

The translation is more like an explanation of the stanza, as instead of the image of “troop of falling leaves” the word “fall is used”.

Translation from P. O.:

*There is little the gardener can do to stop advance of the Fall,
Should he even spike the roof of his garden with pine needles.*

Again the image of “troop of falling leaves” is omitted; the translator gives the explanation for the metaphor as “fall”, instead. The phrase “thorns of needles” is changed to “pine needles”, we consider it an inappropriate transformation as pine needles are fragile in comparison with needles, which are meant to be made of iron, so they cannot serve as a defense against the “troop”. Moreover, the semantic core of the phrase is thorns not the needles and they are used as natural part of flowers that are in the garden.

Translation of D. Daly:

*Gardeners heap pine needles to hold the season.
But to no avail. Autumn's chill touches each soul.*

The conditional sentence of the original is changed into general truth. In fact, gardeners do not usually try to hold the season. Navoi knew it. There is again the transformation of thorns of needles into pine needles. The phrase “troop of falling leaves” is transformed into “autumn’s chill” and “garden” becomes “each soul”. The connection created in the original with the usage of semantic close words of falling leaves, gardener, garden and thorns is lost. Autumn’s main characteristics are abscission and cool weather. Nevertheless, Uzbek culture relates leaf fall to aging rather cold temperatures.

Sixth stanza:

*Yuzida terni korub o'lsam, ey rafiq, meni,
Gulob ila yuvu gul bargidin kafan qilg'il.*

Meaning:

*Oh, friend, should I die seeing perspiration on her face,
Bath me in rose water and from the rose petals a shroud make.*

The stanza needs a bit of explanatory explanation of Sufi doctrine, according to which, the beads of perspiration is the symbol of mutual affection and purity as dew on a flower. This is the reason of a possible “death of seeing...” it. The poet worries that if he finally reaches his beloved, he could die from excitement, and his heart would explode from the feelings of intimacy. The face of the beloved is compared to a flower – a rose. The “rose water” here means both perfume taken from the flower and the water from the face of the beloved – those beads that in fact would cause the death.

Translation of D. Sultanova:

*And whether I die on beholding sweat on her brow, o friend,
Wash my body with waters of flowers, of petals shroud make.*

Both formally and semantically translation is correct, except for the plural form of the word “water” in the second line. The translator uses poetic words as “beholding” for “seeing” and “brow” meaning “forehead”. Still, “sweat” and “waters of flowers” could be changed into more beautiful images.

Translation from P. O.:

*O my friend, should I suddenly die at the sight of perspiration
on your face,
Bathe me in rose water and lay me to rest in a shroud made of
rose petals.*

There is a misinterpretation of the original: “on your face” supposes the face of the friend, to whom the poet approaches at the beginning of the stanza. In the original, poet entrusts his friend, in case he dies seeing the perspiration on the face of his beloved. The usage of the “to wash” form instead of “to bathe” is preferable due to its semantic meaning, as the latter supposes the usage of soap and other bathing utilities and a bath-tube; here the poet hints the ceremony of ablution of a dead body in Islam.

Translation of D. Daly:

*When you perspire your face glows with pearl elegance.
I'll die for those droplets from the quick of your soul.*

The initial imagery may have been omitted, in order to make it easier for understanding of a western reader. The introducing the word “droplet” perfectly fits to the context meaning of the stanza, whereas the usage of “quick” towards the souls is a mystery. One more omission in the translation is the conditional sentence structure that presupposed to have an imagery situation in the future.

Seventh stanza:

*Navoiy anjumani shavq jon aro tuzsang,
Aning boshog'liq o'qin shami anjuman qilg'il.*

Meaning:

*Navoi, should you ever have a joyful meeting within the soul,
Her sharp arrow the candle of that meeting you make.*

The last stanza is the approach of Navoi to himself. Poet advises to think about the eyelashes of the beloved every time he dreams of a joyful meeting. We have already analyzed the poetic device of *kitaabat*, used in the second stanza of ghazal; here we can observe it again. We know, by this time, that arrows directed deep into the heart of a poet symbolize eyelashes. Candle has got a straight form of an arrow, and besides it is used for lighting up the darkness. The letter “alif” in the middle of the word “jon” is as straight as an arrow and candle.

“Anjuman” is closer to a “meeting” rather than “party” or “feast”, as it was gathering of people in order to hold various discussions. In the context of the ghazal, traditionally, it means the meeting of only two people, the poet and his beloved, that is it. The meeting is to be joyful, because his beloved – his heart and soul to going to be there. In pre-electricity periods, one could not imagine a meeting without a candle, as people used to gather mostly in the evenings. So, keeping the analogy, no beloved, no candle of the poet’s dark nights means hardly any joyful meeting. Finally, the eyelashes are a synecdoche referring to the beloved.

Translation of D. Sultanova:

*Navoiy if you want to hold the feast which would take one's
breath,
To brighten that party of yours from sheaf of wheat a candle
make.*

The word “feast” presumes celebrations with plenty of delicious meal. The poet does not mean to organize a great banquet; he is a poor man who can hardly afford it, so there was no any hint for its being a breath taking (“which would take one’s breath”). Now we come to the second line, where the poet is to use a sheaf of wheat as a candle for his party. “Party” is a joyful celebration or gathering of group of people, with food and drink; it is hardly possible to light up a party with only one candle. Navoi would be illogical, had he meant it in the original stanza. It was meant to be a meeting, as we have discussed above, and by the way, the physical presence of the belo-

ved was not ultimate; mostly the mental image was quite enough. Poet thinks of his beloved, in this context about the eyelashes, and the brightness lights him up from the inside. Nevertheless, where did the image of the “sheaf of wheat” appear from? It appears from the misinterpretation of the word “boshoghliq o‘qin”; apparently, the translator was confused by the word “boshog” is grain or any plant of this kind, wheat for instance. However, we are dealing with the word “boshoghliq” which in the explanatory dictionary of the language of the works of Alisher Navoi is explained as “sharp”. It should be “sharp arrow” i.e. the eyelashes of the beloved. We are using the plural form in English in purpose, as the Uzbek language tolerates the hidden usages of the plural forms of the nouns in the speech. Moreover, it would be at least illogical and strange, if poet dreamt about an exact eyelash of all.

Translation from P.O.:

*Navoiy, if you can put your hearts all into a bouquet of joy,
Pick a sheaf of wheat and touching a flame to it let this candle
be the revelation of the nosegay.*

To begin with, we suggest reading the pen name of the poet as “Navoi” instead of “Navoiy”. According to the translator’s usage of the word heart in plural, Navoi used to have more than one of it; or there was a spelling mistake and it should be possessive case of the word heart in. Anyway, the form and meaning of the translation do not correspond to the original stanza. It is full of new images that completely distort the idea of Navoi. For instance, the image of “bouquet of joy” is unclear and not to the point. Furthermore, translator suggests to burn a sheaf of wheat (by “touching a flame to it”), obviously, to make a fragrant candle of it. One can hardly call the smell of burning wheat a pleasant or joyful one.

Translation of D.Daly:

*Navoiy, put your harvested work into a sheaf,
Then let it burn into a bouquet of the soul.*

What we see is an absolutely free interpretation of the original. A “sharp arrow” is transformed into “a sheaf of harvested work” and suggested to burn to form the bouquet of the soul. The translation does not only omit the imagery of the original, but also adds the odor to the soul.

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”.

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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She'riy tarjimada poetik birliklarning saqlanishi

Abstrakt

Tarjima inson ongli faoliyatining boshlang'ich davrlariga borib taqaladi. Hozirgi kunda san'at va fan darajasiga ko'tarilgan tarjima qilish jarayoni, qachonlardir turli til va madaniyatlarga mansub bo'lgan kishilar o'rtasida aloqaga kirishishning yagona mantiqiy yechimi sifatida paydo bo'lgan. Bugungi kunda ham madaniyatlarining rivojlanishi yoki ma'lum bir g'oyalarning targ'iboti kabi u yoki bu ko'rinishda amalga oshgan har qanday muloqot, tarjimonlar va ularning xizmatlariga tayanib kelmoqda. Tarjimaning har qanday turi ham murakkab va muammoli jaaryonlarga to'la sohadir. Bu qiyinchiliklar, ayniqsa, she'riyat tarjimasida yaqqol ko'zga tashlanadiki, bu o'z o'rnida shu vaqtga qadar she'riy tarjimaga qo'l urgan ko'pchilik tarjimonlarga har doim shakl va ma'no orasidagi uyg'unlikni saqlab qolish masalasini ko'ndalang ko'yadi. Mazkur maqolada zamonaviy she'riy tarjima jarayonida asliyat va tarjima matnlari orasida shakl va ma'no uyg'unligiga erishish masalasi tadqiq qilinadi. Mutarjim tomonidan amalga oshiriladigan asliyat matni tahlili va talqini, shuningdek, she'riy