



THE PECULIAR COMPLEXITY OF TRANSLATING UZBEK CLASSICAL POETRY INTO ENGLISH

(BASED ON THE ENGLISH TRANSLATIONS OF NAVOI'S GHAZALS)

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Annotation

The introductory part of this article deals with clarifying peculiarities of literary translation. Further, we follow with explanations of the peculiarities of poetry translation by giving samples of translations from Alisher Navoi, the great poet, into Russian and English. We intend to confirm the ideas of similarity (but not sameness) as well as creativity involved in the literary genre of translation (specifically, in our case, translation of the ghazal).

Keywords: solution of problems faced within translation; conflicts in translation between words and expressions, dealing with functions of image and bearing; critical approach towards the usage of rhymed words in ghazal and in translations.

Introduction

A specific study of language elements and their use in speech should begin with the study of style. Most linguistics follow their famous French colleague Charles Bally, claiming that stylistics is primarily the study of synonymic language resources. Linguists focused their attention on the priority of situational appropriateness in the choice of language varieties and their adequate functions. Relying on these principles, V.A. Kukharenko offers one of the rather widely accepted classifications which single out functional styles. She writes that Literature reflects artistic speech. According to this idea, we consider literary translation to be the re-creation of expressive speech performed in the source text (ST).

Materials and Methods

Alisher Navoi was highly respected during his time in Persian and Turon communities as the greatest poet, scholar, and statesman. Navoi's poems, ghazals, and other creative works deal with deep and broad scientific, religious, and philosophical ideas which demand of the reader great knowledge to understand and interpret.





Navoi, founder of Uzbek literature, namely poetry, was born on February 9, 1441 and died on January 3, 1501. His literary and scientific legacy may be divided into four types: divans (collections of poems); dastans (stories and verses); Persian poetry; and scientific-philological prose and historical works. Navoi, as we know, wrote 1,666 ghazals, a peculiar and complicated yet at the same time a very beautiful form of oriental versification which is called aruz. The rhythm of the aruz is based on alternation of long and short syllables grouped in a particular form in the line. Two lines in the ghazal are called a bait, and ghazals can have 5, 7, 9, 11, or more baits. At the end of the ghazal, the author gives their name. The Uzbek classical poet Bobur versified 21 types of bahr, an aruz writing form, which includes 534 forms of meter and rhythm. Only 11 bahrs are used in the Uzbek aruz. Most of his ghazals were translated by about 40 Russian poets and translators. After 50 years, they had managed to publish the book Alisher Navoi: A Treasury of Ideas, which was presented at 525th anniversary of Navoi's birth. Next year on February 9, 2016, all progressive people will celebrate Navoi's 575th birthday, and on behalf of Uzbek people, translators, and other authors, we will commemorate this day with our own works. For example, we, namely D.A. Sultanova, recreated 30 of Navoi's ghazals from Uzbek to English in her book Selected Gazels of Navoi.

Contrary to some critics' argument that poetry "loses" in translation or poetry is "untranslatable," a translator must prove that it can be preserved and re-created and that the poem can largely be found again. In her article "The Theory of Literary Translation from the Viewpoint of New Trends of Linguistics, D.Y. Ashurova says that the modern process of development of literary translation is characterized by the integration of new scientific ideas which appear as new linguistic trends in cognitive linguistics, cultural linguistics, comparative-typological linguistics, comparative stylistics, pragmatics, and linguistic pragmatics.

Much attention is given to a conceptual approach to literary translation. According to I.R. Galperin "Conceptual information is said to be complex in meaning... information to be given to a reader, information about economic, political, cultural life of people, relationships between individuals and their complicated psychological, emotional, and cognitive intersection".

Conceptual information given in the ST must be preserved in the TT. National cultural peculiarities must also be taken into consideration in the process of translation. This includes the character of denotative meaning of the lexical element (i.e., words), semantic-stylistic transformation used in the process of translation, word formation, and formation of stylistic means, and the melodious tone of the text.





Among the huge bulk of Navoi's masterpieces, one of his ghazals selected to demonstrate the aforementioned peculiarities. This article provides a semantic analysis of each of the seven baits of the original poem to aid the reader, who presumably does not know Uzbek, in understanding the meaning of the ST and with some criteria to evaluate different translations done in Russian and English.

Here is the first bait of the ST:

Qoshi yosinmu deyin, ko'zi qarosinmi deyin,
ko'ngluma har birining dardu balosinmu deyin?

This bait from the ghazal contains an analogy comparing a woman's eyebrow to a bow. Navoi is asking whether he should care about the bowed eyebrows above her black eyes or the pain they caused his heart. In his book *Sufism* N. Komilov says:

In general in oriental poetry, the lover's mistress's face is compared to a flower, flowery dale, bud, the sun, or the moon; her eyebrows to a bow, to the moon after 14 days; her eyelashes to the arrows of a bow; her lips to pearls, buds, rubies; her teeth to pearls; her figure to a cypress tree; her hair to a chain, waves of the sea, the night, twilight; her eyes to the eyes of a deer, and so on(4, 30).

Thus, each nation, and even each poet, has their own means of image-bearing words. English poets have their own traditions and words in the creating literary portraits. For example, take how Romeo describes Juliet and himself in Shakespeare's *Romeo and Juliet*:

It is the East, and Juliet is the sun!

Arise, fair sun, and the envious moon.

The stylistic device of metaphor is used here. The words belong to the same part of speech; nouns are compared, but instead of the plural form of the noun (i.e. eyes), the singular form is used. This is common with poetry.

With this in mind, here is the second bait of the ST:

Ko'zi qahrinmu deyin, kiprigi zahrinmu deyin,

Bu qudurat aro ruxsori safosinmu deyin.

The meaning of the bait in English is as follows:

Either I should care of her black eyes or eyelashes poisoned,

Or of troubles given by her face enlightened with delight, should I care?

Now, we examine the third bait of the ST:

Ishq dardinmu deyin, hajri nabardinmu deyin,

Bu qattiq dardlar aro vasli davosinmu deyin.



The meaning of the bait in English is as follows:

Of pains of love I'd care or of sorrows of separation I'd care,
Or of having heavy pains cured with her visit I'd care.

Conclusion

It is our opinion that the translation, or re-creation, done in English is more acceptable and closer to the ST. We believe this can be attributed to the authors' greater knowledge of the source language (i.e., Uzbek) as well as the life and activities of the poet. Both the Russian and the English translations show similarity in handling the content of the first five baits, but they differ in the sixth and seventh baits.

In the case of oriental women during Navoi's time, it was in their nature to be generally timid and hide their beauty from men who loved them. So Navoi wrote:

I longed, was thirsty for beholding the beauty owned by you.

He is ready to suffer, grieve, and feel pain. The hidden beauty of his beloved inspires him to enjoy it and sing of it.

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