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### **PECULIARITIES OF POETRY TRANSLATION (GHAZALS BY ALISHER NAVOI IN RUSSIAN AND ENGLISH)**

Мазкур мақолада адабий таржима, хусусан, шеърӣ таржиманинг ўзига хос томонлари ўрганилган. Назарий умумлашма фикр – хулосалар Алишер Навоӣ ғазалларининг рус ва инглиз тилларига таржималари асосида тақдим этилган. Матнлари чоғиштира таҳлили асосида назарий хулосалар белгиланган. Мумтоз туркий адабиётнинг муҳим жанрларидан бири ҳисобланган ғазал таржимасида таржима матн аслият матнига яқинлашади, аммо аммо аслият билан айнан бир хил бўлиши мумкин эмас, деган тезис ўз тасдиғини топган.

В статье рассматриваются особенности литературного, в частности поэтического перевода. Теоретические обобщения обосновываются примерами переводов из газелей Алишера Навои на русский и английский языки. Подтверждается тезис о том, что в переводе газелей, одного из особых жанров классической тюркской поэзии, ТП приближаются к ТО, но не копируют оригинал.

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).

**Калит сўзлар:** таржима жараёнидаги когнитив муаммоларни ҳал этиш йўллари, образ ифодаловчи сўз ва ибораларнинг берилишида аслият ва таржималар орасидаги тафовут, оҳангдош сўзлар, қофияни қайта яратишдаги муаммолар ечимига танкидий ёндашув.

**Ключевые слова:** пути преодоления когнитивных проблем в процессе перевода, конфликты, возникающие в воссоздании функции образности слов и словосочетаний, критический подход к решению проблемы передачи рифмованных слов в газелях.

**Key words:** 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.

### **Background**

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(5, 5). According to this idea, we consider literary translation to be the re-creation of expressive speech performed in the source text (ST).

### **Peculiarities of Literary Translation**

Though the basic characteristics of translation can be observed in all translation contexts, different types of translation can be singled out depending on the predominant communicative function of the ST or the form of speech involved in the translation process. Thus, we distinguish that literary translation deals with literary texts (i.e., works of fiction or poetry), the main function of which is to make an emotional or aesthetic impression upon the reader. Their communicative value depends, first and foremost, on their artistic quality, and the translator's primary task is to reproduce this quality in the translation.

Literary works are known to fall into a number of genres, and each genre calls for a specific arrangement and makes use of specific artistic means to impress the reader. Each of these forms of literary activities comprises a number of sub-genres, and the translator may specialize in one or several of them according to their talents and experience. Translators of prose, poetry, or plays have their own unique challenges. Literary translation deals with challenges of combining the required equivalent literary merit from one language into another. In our opinion, this challenge, namely translating from Uzbek to English, has not been studied closely yet. So, because many poets and literary translators nowadays have taken an interest in writing and translating ghazals, our article aims to assist translators in applying their theoretical knowledge into practical work and give advice on how to recreate the specific conventions of this classical form of poetry.

### **Translation of Poetry**

The poet must select words carefully, keeping in mind their suggestive power as well as their precise definitions. In a well-written poem, each word is

significant, and because such a poem is so tightly packed, it takes work on the part of the reader to unpack its meaning. Moreover, poems depend on the unique presentation of words and ideas. A poet may create comparisons, ironic contrasts, and vivid sensory images. Patterns of rhythm, rhyme, and repetitions also can emphasize ideas in a poem. Sound patterns can be simple or complex, obvious or subtle. When it comes to the interpretation of poetry, we pay attention to the usage of rhythm and rhyme, form, meaning, tone, imagery, and figures of speech. Now, we will explain why we turned to Alisher Navoi's lyrical heritage in the way of comparative textual interpretation of translations done into two languages: Russian and Uzbek.

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 525<sup>th</sup> anniversary of Navoi's birth. Next year on February 9, 2016, all progressive people will celebrate Navoi's 575<sup>th</sup> 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*.

As previously mentioned, this article is intended to show the peculiarities in translation (or re-creation) of the ST by means of immediate and intermediate translation. We aim to verify the similarities and differences in the translations. We know that language is the central subject of any discussion about translation. However, there are certain elements involved in the process of translation which go beyond this conventional area. This is especially true for literary translation in general and the translation of poetry in particular. A literary translation, especially

a poetry translation, requires the translator to expertly translate the ST. They have to know the language they are translating as well as the customs, habits, history, and culture of the original language as well as the life and activities of the original author during the time in which the ST was written. The versification of forms must also be taken into central consideration. The translator must be knowledgeable on the theory and practice in handling all of these peculiarities from the ST to the translated text (TT).

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(2, 9).

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"(3, 13).

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*(9, 428).

**Shakespeare continues to describe Juliet in this way:**

*Two of the fairest stars in all the heaven,*  
*Having some business, do entreat her eyes*  
*To twinkle in their spheres till they return.*

**Furthermore, Byron compares his love's blue eyes to a violet, teas, and dropping dew:**

*I saw thee weep — the bright tea*  
*Came o'er that eye of blue.*  
*And then me thought it did appear*  
*A violet dropping dew.*

In one of his poems, Navoi also compares his love's tears to stars and her face to the sun, just as Shakespeare.

Now, continuing with the remaining six baits of the ST, we shall examine and compare how such descriptions are handled in the TT in Russian by A. Ivanov and in English by D. Sultanova.

**First, here is A. Ivanov's translation:**

*Что черноокая она, брови – лук тугой, сказать ли?*  
*Что причиняет горе мне – об этом дорогой сказать ли?* (6,302)

**The content of the first translated bait is as follows in English:**

*Should I tell that she's black-eyed, and eye-  
brows highly knitted as a bow that make me  
grieve about it, should I tell it to my dear one?*

**Next, here is the English TT translated by the author, D. Sultanova:**

*Of her eyebrows bowed or of her eyes so black as night I'd care,  
Or of smart and pains given by each of them to my heart should I  
care?(8,26)*

We will not undertake an extensive comparative analysis of these two translations, but we argue that the English variant is closer to the ST in all spheres than the Russian variant. The communicative intention of the poet is handled fully and fairly.

I.V. Arnold offers the following structure in the creation of images and comparisons: 1) the tenor (what is it about?); 2) the vehicle (to what is compared?); 3) the ground (on what basis is it compared?); 4) the relationship between the tenor and the vehicle (what kind of relationship is it?). For example, using the previous comparisons, the tenor is the woman's eye, the vehicle is the violet, and the ground is the color(1,43).

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?*

**Ivanov's translation is as follows:**

*Назвать ли гневными глаза, что мечут молнии и гром,  
Что у трона может стать с такой красотой – сказать ли?*

**The meaning of the translated bait in English:**

*Should I tell her that her eyes are wrathful, that  
They perform the acts of lightning and thunder,  
Or tell her that she could stay by her throne's side with such beauty.*

**The author's translation is as follows:**

*Of her eyes fury or of her lashes poisoned I should care,  
Or of troubles given by her queen-matching sight, should I care?*

Again, Navoi uses contrastive sentences. On the one hand, her beauty gives him delight, but on the other hand pain and troubles. However, in this case, we disagree with Ivanov's translation, as he forces her character to be furious. The words «гром» and «молния» mislead the reader about the poet's beloved woman.

**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.*

**Ivanov's translation is as follows:**

*Что горький плач несет любовь, страдания, муки от разлук,  
Что встреча может погасить всех мук моих огонь, сказать ли?*

**In English:**

*That better tears bring love, bring sorrows, torment, and separation,  
That meeting her turns off all torment of my burnt body, should I tell?*

**The author's translation is as follows:**

*Of tortures of love I'd care, of parting from my lover I'd care,  
Or of from pains given by her cure so delicate, should I care?*

As we see, the author is not very stern in censuring the poet's beloved. She agrees with the poet's philosophy of love: love is delight, love is torment.

**Now, we examine the fourth bait of the ST:**

*Zulfi dominmu deyin, la'li kalominmu deyin,  
Birining qaydi, yana birining adosinmu deyin?*

The poet once again uses questions to outline his choices. He wants to know whether he is doomed to love and suffer or if there is hope of being happily in love.

**The meaning of the bait in English is as follows:**

*Should I tell about her ringlets which act as chains or of her red (sweet) words,*

*Or of the first one's chain, or of the latter's torment, should I tell?*

**Ivanov's translation is as follows:**

*Назвать ли кудри – западней, рубинами – ее слова,*

*Что цепь любви страшнее мне, мучительней погонь, – сказать ли?*

**In English:**

*Should I tell that her ringlets are traps, words are rubies,*

*That the chain of love is more dreadful for me, it is a sorrowful strap for me.*

**The author's translation is as follows:**

*Of her ringlets curled should I care or for lips so sweet I'd care,*

*Or of the first one's grace or of the latter's torment, should I care?*

As these TT examples have shown, the communicative aim of a translated poem depends on the personality, gender, mood, psychology, and even character of the translator. There is a saying that goes, "A translator of prose is a slave, and a translator of poetry is a rival."

The author uses some lexical transformations in her translations; she doesn't compare the beloved's ringlets to traps but says that they are graceful and that the lover can be charmed and imprisoned by her curls.

**Here is the fifth bait of the ST:**

*Turfa xolinmu deyin, qaddi niholinmu deyin,*

*Moviy ko'nglak uza qulrang qabosinmu deyin?*

**The meaning of the bait in English is as follows:**

*Should I tell her of her pretty mole or of her figure which takes after seedling,*

*Or of her blue dress, flower-like clothes tell I?*

**Ivanov's translation is as follows:**

*О стане гибком, как лоза, иль ей о родинке сказать,*

*Иль как наряды к лицу из ткани голубой, сказать ли?*

**In English:**



*Should I tell her about her mole and flexible figure,  
Or of clothes which are made of blue fabric that matches her face, should I  
tell?*

**The author's translation is as follows:**

*Of her prettiest mole or of her slender waist I should care,  
Or of her heavenly blue cape with flowerets flattered, should I care?*

The author has added more colors to the beloved's appearance and clothes. Therefore, the second line of the bait became heavier. As for A.Ivanov's translation, we can say that he provided the main idea of the ST, though the grammatical structure of his TT differed from the ST.

**Here is the sixth bait of the ST:**

*Charx ranjinmu deyin, dahr shikanjinmu deyin,  
Jonima har birining javru jafosinmu deyin?*

**The meaning of the bait in English is as follows:**

*Should I tell about misdeeds of heaven or trails of time,  
Or sorrows and pains given to my heart?*

**Ivanov's translation is as follows:**

*Сказать ли ей про гнет и боль и все страдания мои,  
На что я с детства обречен и веком, и судьбой, – сказать ли?*

**In English:**

*Should I tell her about oppression and pain,  
All my grief that I since childhood am doomed to have by century and fate?*

**The author's translation is as follows:**

*Misdeeds of the earth I have to bear or trails of fate I'd bear,  
O sorrows driven by each of them in my heart, should I bear?*

A. Ivanov's TT is not true to the ST here. The poet is proud, self-made, and self-preserved; he is not going to tell his beloved about his misdeeds. He uses internal speech to complain to himself, but he does not blame his lover. Sultanova's translation, in contrast, more accurately reflects the content, meaning, ideas, and communicative intent of the poet.

**Finally, here is the seventh bait of the ST:**

*Ey Navoi, dema qoshu ko 'zining vasfini et,  
Qoshi yosinmu deyin, ko 'zi qarosinmu deyin?*

**The meaning of the bait in English is as follows:**

*Navoi, don't tell (care) about eyebrows and eyes, only sing about them,  
I haven't decided yet what I prefer, either eyebrows bowed or eyelashes  
black?*

**Ivanov's translation is as follows:**

*О Навои, о том, что так достойно ль петь ее красу,  
Что черноока и что бровь, бровь выгнулась дугой, сказать ли?*

**In English:**

*O Navoi, should you tell if it is worthy to sing about her beauty,  
To say that she is black-eyed and her eyebrows bowed?*

Once again, A.Ivanov has failed to give a real image of the poet. Navoi devoted all his life to singing of heavenly beauty and at the same time the beauty of humans. He never considered singing of beautiful features of humanity to be unworthy.

**The author's translation is as follows:**

*Hey Navoi, don't praise highly her eyebrows and eyes, only tell:  
For that eyebrows bowed or for her eyes so black as night, should I care?*

There are also some drawbacks in depicting the poet's image in the first line of the bait, but that line is important because it tells that he highly praised his beloved's features and he will do it again.

### **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 both TTs, we come across images of the mistress and lover. Ivanov is very strict in his depiction of her and consequently does not always use suitable words to describe her in his translation. As for Sultanova, a woman, she is

more understanding of women's peculiar nature to flirt, relishing in delight in making her lover suffer as feigns disinterest in him. 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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## Attachment

### By A. Navoi:

Қоши ёсинми дейин, кўзи қаросинми дейин,  
Кўнглима ҳар бирининг дарди балосинми дейин?

Кўзи қаҳринми дейин, киприги захринми дейин,  
Бу кудрат аро рухсори сафосинми дейин.

*Ишқ дардинми дейин, ҳажри набардинми дейин,  
Бу қатиқ дардлар аро васли давосинми дейин.*

Зулфи доминми дейин, лаъли каломинми дейин,  
Бирининг қадди, яна бирининг адосинми дейин?

Турфа холинми дейин, қадди ниҳолинми дейин,  
Мовий кўнглак уза қулранг қабосинми дейин?

Чарх ранжини дейин, даҳр иканжини дейин,  
Жонима ҳар бирининг жаври жафосинми дейин?

Эй Навои, дема қоши кўзининг васфини эт,  
Қоши ёсинми дейин, кўзи қаросинми дейин?

### Translation by A. Ivanov:

*Что черноокая она, брови – лук тугой, сказать ли?  
Что причиняет горе мне – об этом дорогой сказать ли?*

*Назвать ли гневными глаза, что мечут молнии и гром,  
Что у трона может стать с такой красотой – сказать ли?*

*Что горький плач несет любовь, страданья, муки от разлук,  
Что встреча может погасить всех мук моих огонь, сказать ли?*

*Назвать ли кудри – западней, рубинами – ее слова,  
Что цепь любви страшнее мне, мучительней погонь, – сказать ли?*

*О стане гибком, как лоза, иль ей о родинке сказать,  
Иль как наряды к лицу из ткани голубой, сказать ли?*

*Сказать ли ей про гнет и боль и все страдания мои,  
На что я с детства обречен и веком, и судьбой, – сказать ли?*

*О Навои, о том, что так достойно ль петь ее красу,  
Что черноока и что бровь, бровь выгнулась дугой, сказать ли?*

**Translation by D. Sultanova:**

*Of her eyebrows bowed or of her eyes so black as night I'd care,  
Or of smart and pains given by each of them to my heart should I care?*

*Of her eyes fury or of her lashes poisoned I should care,  
Or of troubles given by her queen-matching sight, should I care?*

*Of tortures of love I'd care, of parting from my lover I'd care,  
Or of from pains given by her cure so delicate, should I care?*

*Of her ringlets curled should I care or for lips so sweet I'd care,  
Or of the first one's grace or of the latter's torment, should I care?*

*Of her prettiest mole or of her slender waist I should care,  
Or of her heavenly blue cape with flowerets flattered, should I care?*

*Misdeeds of the earth I have to bear or trails of fate I'd bear,  
O sorrows driven by each of them in my heart, should I bear?*

*Hey Navoi, don't praise highly her eyebrows and eyes, only tell:  
For that eyebrows bowed or for her eyes so black as night, should I care?*