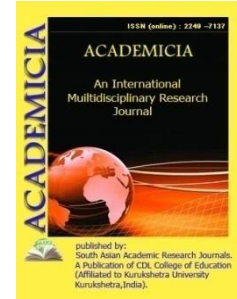




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TURKIC CLASSIC POETRY: TRANSLATION PROBLEMS

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ABSTRACT

The article analyzes the problems of translating XV century Turkic poetry into English. During the discussion, various ways of translating ghazals into English were discussed. Each word in the poem depends on all the meanings of the words adjacent to it and is determined by the numerous characteristics of the whole text, and the meanings and words themselves are multilayered and reflect the spiritual search of the author. In addition, poems have a special tempo, a special “musicality” of words, which is often extremely difficult to reproduce in the target language without a more or less significant distortion of meaning.

KEYWORDS: *Ghazal, Translation, Translation Problems, Translation Ways, Prose Translation, Poetic Translation, Adequate Translation.*

INTRODUCTION

In order to translate literary works, especially poetry, one must also reach the level of art in the field of translation. However, translation is a complex, individually and situationally unique activity. Translation difficulties are especially well illustrated in the process of translations of poems. Each word in the poem depends on all the meanings of the words adjacent to it and is determined by the numerous characteristics of the whole text, and the meanings and words themselves are multilayered and reflect the spiritual search of the author. To translate a poem, you need to make a whole, multi-stage complex of comparisons of internal and external, obvious and hidden, ethnically specific and general meanings and contexts of writing a poem and its translations. As N.A. Fateyeva notes “The difficult and at the same time creative task of the poetry translator is to decode the compression of the source language material, extract concentrated explicit and implicit meanings from it, and further present them in the compression of the new language and cultural code so that the poem sounds like the original” [2, p. 57].

Poetic translation is one of the most difficult activities. There are several problems with translating poetry: poetry often has several levels of meaning, and often behind an obvious upper layer, which at first glance may seem prosaic or unsophisticated, in the process of discussion it opens up with more and more rich hidden “lower” layers, often not even having a single common semantic interpretation. In addition, poems have a special tempo, a special “musicality” of words, which is often extremely difficult to reproduce in the target language without a more or less significant distortion of meaning. In addition, verses are usually very carefully structured, with specific pieces of information and phrases that are also difficult to reproduce verbatim and accurately. Many translators find it almost impossible to translate poetry.

In this article, we set ourselves the task of giving some key to the quality translation of ghazals of Alisher Navoi, with the help of which translators can overcome some difficulties in the field. Our next goal is to analyze the different types of this special area of the translation craft, requiring a creative approach and a spark literary talent. In addition, we set ourselves the task of making recommendations on the appropriateness of using types of translation in certain cases.

Attempts have taken place these days to translate Navoi’s ghazals into English. Until recently, it was believed that works written in the Aruz meter sound strange to an English-speaking reader. However, the recent growing trend of Western poets writing ghazals opens up new possibilities in this area.

We suggest two ways of translating ghazals. The first one is the prose translation of poetry. Prose translation of Navoi’s ghazals is the simplest approach to translating his poetic works. It is characterized by the fact that the output is a prosaic text that conveys as close as possible to the original semantic, informational and aesthetic components of it.

The objective of this approach is to maximize the disclosure of the idea of the original text, following all the intricacies of the author’s thoughts and transmitting all literary devices, except poetic ones. In this case, one of the most valuable components of the source is sacrificed - the poetic form of the work.

A characteristic difference of this type is that the text resulting from the output is completely devoid of such characteristic elements of the poetic text as rhyme, rhythmic structure and stanza breakdown.

Let’s consider one of Navoi’s ghazal taken from his diwan “Khazoyinul-maoniy” (Treasures of thoughts) and its prose translation:

*Nasihati ulsi ulsi tezrak bo‘lur ishqim,
Bale, itikrak etar o‘tini ulki dam qildi.
Firoq sharhini har kirpigim yozar, go‘yo
Falak mijamni tengiz ichragi qalam qildi.
Ul oy azimat etib yuz g‘am-u balo naqdin
Nasibim etti, yomon bormadi, karam qildi.
Sipehr ishqda Majnung‘a yozdi ko‘p ta‘rif,
Muqobilida zamona meni raqam qildi.*

*Ko 'zumki qon aro bo 'ldi nihon ajab ermas,
 Ki «ayn»g 'a chu dam o 'ldi qarin, adam qildi.
 Shukufa siym chiqarg 'ach bu gulshan ichra xazon,
 H 'avog 'a bargini sochmoq bila sitam qildi.
 Navoiy jismin o 'qung zaxmi etti domi balo,
 Visol qushlari andin magarki ram qildi. [1, 616]*

Prose translation of the ghazal:

*That moon(like Beauty) who made this world dear with her mercy
 Why looks at me less who is mad in her love?
 Though the heaven made me crooked in her love
 To the god thanks for it made me near to her trace.
 If people around advice me not to love her, my love will be more stronger,
 Of course, the blow makes fire stronger.
 My eyelashes write explanation of distress, as if
 Heaven made my eyelashes pen in the sea.
 That moon(like beauty) wished me hundreds misfortune and torment,
 She did not bad by this, she kindly disposed to me.
 The fate wrote much praise to Majnun on the way of love,
 As in alternative to him this epoch created me.
 No wonder that my eye disappeared in the blood,*

Like if you add the word "dam" (blood) to the letter "ayn" (eye) you will get the word "adam" (which means disappear).

*The flowers in this garden blossomed in white,
 And the defoliation caused them suffer throwing their leaves in atmosphere.
 Your shaft's wound made Navoi's body trap of misfortune
 That's why the birds of rendezvous fled away from it in fear.*

When is the prose translation of verses unacceptable? You can't translate prose verses whose main value lies in their poetic identity: that is, when the semantic content of poems loses its charm if they are stated in prose. But it should be noted that in poetic form such poetic works are also quite difficult to translate: one must have poetic talent, no less than the talent possessed by the author.

The next way is poetic translation. This type of translation can be divided into two subgroups: free poetic translation where translation has all the properties of a poetic text, except for rhyme.

In other words, the translation is in the form of a white verse; adequate poetic translation where translation corresponds to the original in meaning, form and its artistic properties, in which all the elements characteristic of the poetic work, including rhyme, are used.

It should be noted that the white verse is quite peculiar and often in terms of its poetic properties can even surpass a fully rhymed poetic text, if by poetic properties here we mean the elevation and beauty of the work.

No one will probably argue that translating in this form is much easier than in full poetic form. However, despite the fact that rhyme is not used in this case, it is necessary to observe the poetic size. In this regard, this type of translation, of course, requires the translator to have certain versification skills and knowledge of the types of verse sizes. In the way of the white verse above given ghazal can be translated in the following form:

*That moon who made this world dear with mercy
Why looks at me less who is mad in her love?
Though the heaven in her love made me crooked,
To the god thanks for it made me to her trace near.
If people advice not to love her, my love stronger will be,
Like the blow makes stronger fire.
My eyelashes write explanation of distress, as if
Heaven made my eyelashes pen in the sea.
That moon wished me hundreds misfortune and torment,
She did not bad, she kindly disposed to me.
The fate wrote much praise to Majnun on the way of love,
This epoch as in alternative to him created me.
My eye disappeared in blood, like if the word "dam"
Added to the letter "ayn" and then you got the word "adam".
In the garden flowers were in white blossom,
And the wind made them fade in atmosphere.
Your shaft's wound made Navoi's body trap of misfortune
That's why from it birds of rendezvous fled away in fear.*

The use of white verse gives the translator greater scope for creativity, due to the fact that it is not limited to the selection of rhymes.

As we mentioned before by adequate poetic translation we mean the creation of a poetic text corresponding to the original in meaning, form and its artistic properties, in which all the elements characteristic of the poetic work, including rhyme, are used.

That moon with mercy this world made dear,

*Why at me nor looked, neither came near?
 Though the heaven in her love made me crooked,
 To the god thanks for made me to her shade near.
 Public's advice not to love made me more adore,
 Like the blow stronger made fire.
 My eyelashes write explanation of distress, as if
 Heaven made my eyelashes pen in the lake – mere.
 That moon wished me dozens misfortune and torment,
 It was not bad, thus she to me gave care.
 The fate wrote much praise to Majnun on the way of love,
 This epoch as in alternative gave me appear.
 My eye disappeared when blood in it appeared,
 Like you added “diss” to “appear” and made “disappear”.
 In the garden when flowers were in white blossom,
 The wind made them fade in atmosphere.
 Your shaft's wound made Navoi's body trap of misfortune
 From it birds of rendezvous fled away in fear.¹*

A poetic translation is the pinnacle of a literary translation of the text, as it requires the translator not only literary talent and the ability to write poetry, but also the ability to put the original meaning, idea, and even literary devices into the poetic form of another language.

The disadvantages of this type of translation activity include its complexity, laboriousness and high requirements for the skill of the translator.

One of the main problem with this type of translation of poems is the structure of the poetic text, which requires the use of rhymes and a certain poetic size. It is the poetic structure that causes so many difficulties in creating in another language an adequate text to the original. The fact is that the language of translation can significantly differ from the source language, both in style and in linguistic constructions, which sets the task of the translator to melt the author's ideas and images into the form of the final language.

The disadvantage of the poetic adequate translation is that not all language constructions can be given in translation. In the classic literature poets used the art of “istikhroj” that causes difficulties in the translation process. The art of “istikhroj” occupies a special place among the artistic means. The lexical meaning of this art is to “dig out,” that is, to extract words from the letters mentioned in the text.

In above given ghazal Navoi used the art of “istikhroj”:

Ko 'zumki qon aro bo 'ldi nihon ajab ermas,

Ki «ayn»g‘a chu dam o‘ldi qarin, adam qildi.

Prose translation: No wonder that my eye disappeared in the blood, like if you add the word “dam” (blood) to the letter “ayn” (eye) you will get the word “adam” (which means disappear).

When the tears rolling out of the eyes turn into blood, it is natural that these eyes lose their eyesight. That’s why these eyes will be lost in the blood (qon aro nihon). To depict it the author used one natural resemblance. If you add a letter “ayn”² to the word “dam”³, you will get a new word – “adam”⁴. The sense of the poetic art “istikhroj” is based on the view of the Arabian letters, their forming new meaning when they are added to other letters or words. Here we can see this linguistic phenomenon. The word “dam” has several meanings. In the dictionaries you can see that this word has the following meanings: breath; sound, voice; grief, sorrow; inspiration; dry wind; wind; just now, very soon; red wine. In the above given dictionary we have given only one meaning that it has in this gazal. According to the context it has the meaning “blood”. As for the “ayn”, it is a letter in Arabian ABC that stands for the vowels “a” and “i”. At the same time this letter has the following dictionary meaning: eye, pupil, spring, mark, and mirror; origin, source, reason, essence, side. Using the play on words the poet wants to say that if the word “dam” come close to the letter “ayn”, there appears a new word – “adam” out of them. The meaning of “adam” is “disappear”. It is obvious here that when blood fill in the eye, it loses its eyesight.

In this place no translator could give the meaning of the couplet as the art of *istikhroj* is based on the play on words *ayn*, *dam* and *adam*. In the translation these words get quite different views that translator can easily destroy the play on words.

When a translator undertakes to translate verses, he first of all needs to decide on one thing: whether the poetic size and structure of the rhyme matches the original or not. The first case is the most difficult, but also the best. If the translator decides to change the structure of the poem, then he/she needs to decide which structure is better to prefer, while the semantic content of the poem must be taken into account: the external form of the work must be appropriate for its meaning.

We may conclude that all types of translation of poems, which we talked about above, have some limitations and conditions for their use. Therefore in translating Navoi’s ghazals it would be better to give both forms of translations: the prose translation and the poetic one that can supply each other to give the author’s idea, language arsenals of the poet and of course the beauty of the language.

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