

THE PECULARITIES OF TRANSLATION FROM ORIENTAL CLASSIC POETRY

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ABSTRACT

A great deal of work has been carried out in the field of poetic translation in the world. The main focus of such research has been the processes of restoring and interpreting the meaning of the original text in Roman-German and Slavic interlanguage translation, and discussed the categories of adequacy and equivalence as the main criteria for determining the quality of translation. Studies on the theory and practice of poetry translation from Eastern languages, especially from Turkish to English, are extremely rare. Thus, this article focuses on some characteristics and critical stages of the translation of poetry from middle-age Islamic orient into modern English.

KEYWORDS: *Ghazal, Poetic Translation, Oriental Poetry, Alisher Nava'i, Poetics, Oriental Lyrical Genres, Poetry Rendering, Imagery, Stylistics.*

INTRODUCTION

Exclusive characteristics of poetic systems, their uniqueness together with their similarities and differences, issues related to form, poet's speech, rhythm, meter, rhyme, and imagery which are the components of poetics, in the translation of poetic texts from Turkic languages into European tongues needs to be explored in a comparative perspective. Moreover, the issues of the formal-semantic and poetic harmony between the original and translated texts, which has an important role in translating classical poetic texts into English, have not specifically researched as a scientific problem so far.

Although small lyrical genres are shorter in form than prose works, they possess a unique trait of being able to absorb the idea and purpose expressed in dozens and sometimes hundreds of pages written in prose into the essence of wonderful verses or stanzas. The main purpose of any text is to form a dialogue between the author and the reader. The main requirement for the implementation of this type of communication is determined by the completeness and comprehensibility of the thought in it. Another difference between the poetic text and the prose works is the narrowness of the thoughts and emotions expressed in it.

LITERATURE REVIEW

Translation theorists have developed a number of rules that should be followed in the implementation of poetic translation. Among them there are outstanding works of Russian

scientists such as: Alekseeva I. S. *Tekst i perevod: Voprosy teorii*, 2008; Aljakrinskij O.A. *Poètičeskij tekst i poètičeskij smysl*, 1982; Belyj A. K *voprosu o ritme. Ritm i smysl*, 1981; Gačečiladze G. *Hudožestvennyj perevod i literaturnye vzaimosvjazi*, 1972; Gončarenko S.F. *Poètičeskij perevod i perevod poèzii: konstanty i variativnost'*; Najda Ju. *O nauke perevodit'*, 1978; Gončarenko S.F. *Informacionnyj aspekt mežjazykovej poètičeskoj komunikaciji*, 1987; Žirmunskij V.M. *Teorija stiha*, 1975; Kazarin Ju.V. *Filologičeskij analiz poètičeskogo teksta*, 2004; Lukin V.A. *Hudožestvennyj tekst. Osnovy lingvističeskoj teorii. Analitičeskij minimum*, 2009; Moskvina V.P. *Teoretičeskie osnovy stihovedeniya*, 2009; Tynjanov, Ju. N. *Problema stihotvornogo jazyka*, 2007; together with European scholars such as: Finch, A. *The Ghost of Meter: Culture and Prosody in American Free Verse*, 1993; Hollander J. *Vision and Resonance: Two Senses of Poetic Form*, 1985; Wesling D. *The Chances of Rhyme: Device and Modernity*, 1980; Wimsatt J. *Rhyme, Reason, Chaucer, Pope, Icon, Symbol*, 1994. Such rules, according to theorists, are primarily related to the features of the structure of the poetic text.

METHOD AND METHODOLOGY

According to S.F.Goncharenko, when translating a poetic text, first of all, it should be based on the purpose of the translator, that is, what component of the text they are trying to restore in the translation. The translator should recreate any poetic text equally in stylistic, semantic and pragmatic aspects. If any of these aspects dominates the translation, it becomes impossible to create a poetic translation.

Emphasis on the stylistics of the original text by the translator may lead to translation formalism, literal translation of the meaning, and exceeding the pragmatic level may lead to nationalization. The scientist distinguishes the words poetic translation, poetic translation and poetic text. Based on this, he describes the translation of the poetic text as follows¹:

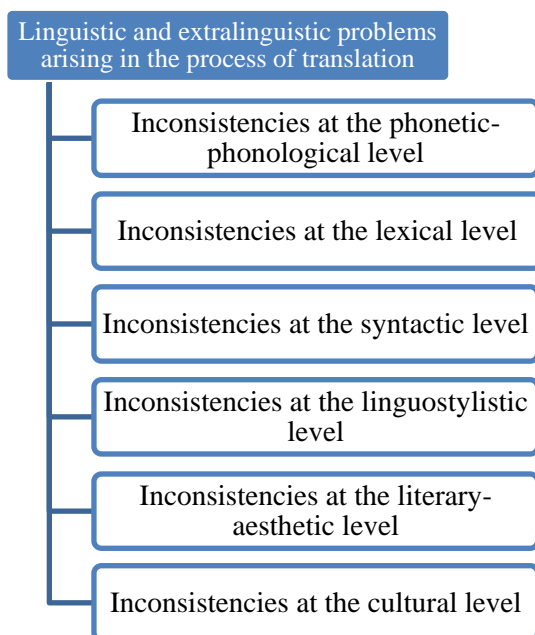
1. Poetic translation is a translation of a lyrical passage, a means of poetic communication between the author and the recipient through a poetic text.
2. Lyrictranslation is a type of translation that uses words and phrases equivalent to the original text from the lexical and stylistic point of view, but does not reflect the aesthetic content that forms the basis of the original text.
3. Philological translation is a prose translation of a poetic work that aims to fully convey the meaning of the original text to the recipient.

Meanwhile, Gumilev N.S. points out nine principles that the poetic translator should follow. According to the scientist², it is important to keep the following in the process of poetic translation:

- 1) number of lines; 2) weight; 3) sequence of rhymes; 4) the feature of transferring an unfinished thought to another verse; 5) nature of rhymes; 6) vocabulary; 7) type of comparison; 8) special techniques; 9) transfer of tones.

As the result of exploration of the poetic translation of classic oriental short poetry into the English language, we have concluded the following stages, where the translator might have obstacles during the rendering process. The translator, working with a text that has a certain value in the original language, ensures formal-semantic and poetic proximity between both texts, creates a unity of form and meaning that ensures artistic integrity in the translation, that is, tries

to convey to the reader the subtle aspects of the author's creative thoughts, ideas and images, the appeal and education of the translation increases. In this process, the translator is seriously hindered by the inconsistencies between the features of the two languages. These inconsistencies have a linguistic and extralinguistic nature and are considered one of the major problems in the translation process. They can be grouped as follows:



Taking into consideration the abovementioned linguistic and extralinguistic problems arising in the process of translation should save the translator a lot of time as well as ultimately result in a quality translation.

ANALYSIS

The translator of the poetic text, especially, the oriental classical lyric genres, loads on a translator great responsibility. Unlike modern examples of poetry, the "language" of classic works is an element that directly affects the quality of the final translation. In the process of translating ghazal and rubai texts into English, there are many differences between the lexicon of the original and receptor languages. This is an obstacle to the harmonious transfer of the original images into the translation language. Realias make up a large part of the lexicon that is incompatible with each other between languages. For example, the following words and phrases in the texts of ghazals and rubai are not available in English.

Words used to describe the image of a lover	Words used to describe the image of a mistress	Words used to describe daily equipment	Words used to describe place names
Ošiq	Sarvinoz	Hizr suyi	Firoq toghi
Ošuftahol	Oromižon	Žomi žam	Hažr vodiysi
Mažnunvaš	Ruhi ravon	Mugh	Balo toghi
Šaxid	Ranoqad	Ša'mi rahmat	Malomat dašti
Pokboz	Pari ruhsor	Gulob	Diliston
Behonumon	Parivaš	Hulla	Naysiton

	Pari-paykar	Kafan	Honaqo
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Such words and expressions are found in almost every text of ghazal and rubai. They do not have a decent equivalent in English that would be able to recreate the stylistic coloring of the original.

The fact that some words, phrases and images characteristic of artistic language do not have an alternative in another language or acquire the opposite meaning creates certain problems in the translation process. It can be clearly seen in the example of the fourth stanza of Alisher Navoi's ghazal, which begins with the verse "Gul sochar el bog' aro...":

Demangizkim, keldi mahvašlar seni ulturgali,

Muni dengkim, qotili nomehribonim keldimu.

The image of "qotili nomehribonim (literally: my unkind murderer)" in the verse actually means caressing. In the English text, it is inverted using words that have negative connotations. As a result, a positive character in the original text has turned into a professional killer and thug in the translated text:

Translation by L. Kmetyuk:

Do not say you have come to slay me my beauties,
--

But tell <i>my</i> whether my pitiless assassin has come ³ .

In the translation, the poet is directly addressing the "beautiful people", originally this address was aimed at the poet's friends. The conjunction "But tell my" should be "But tell me" according to the grammatical rule. The word "assassin" is not considered a stylistically neutral word. This word, both in the middle Ages and today, refers to those who take people's lives on someone's orders for money.

Translated by D. Dally:

Though hooligans may threaten, may strike at me,
--

Only she can succeed, she, the pitiless one ⁴ .
--

It appears as a result of the translator's use of the image of "hooligans" instead of "thugs" originally used by the poet, his lack of understanding of the original content, and his lack of familiarity with classical literary traditions.

In the translation of this verse by D.Sultanova, the expression "merciless slayer" is correctly given in the form of "merciless slayer":

Translated by D.Sultanova:

Only not tell me that those mysterious beauties to slay me came,
--

Do tell me, it might be, that slayer, my merciless one came ⁵ .
--

Poetry translation is a complex process. Not every translator can translate a lyrical passage. It is required that the translator has appropriate philological knowledge and artistic talent, a good knowledge of the laws of poetry, and, most importantly, a sense of musical tone and rhythm. It depends on the skill of the translator to recreate the poem in an attractive way. There is a translator who is always looking for an opportunity to fully preserve the features of the author's artistic skill in the translation. If you look at the history of translation studies, you can see that until now there is no consensus about the factors that ensure the quality of translation. Scientists are divided into two categories in this matter:

- "Adequacy is the guarantee of quality translation" supervisors (A. Neubert, K. Rice and H. Fermeer, A.D. Schweitzer, Ya.I. Retsker, Yu.V. Vannikov);

- Supporters of the thesis "Equivalence is the only way to achieve high-quality translation" (Yu. Nayda, Dj. Catford, G. Eger, A.D. Schweitzer, V.G. Gak, V.N. Komissarov, L.S. Barkhudarov, L. K. Latyshev, N.K. Garbovsky, I.S. Alekseeva, N.M. Nesterova).

It is clear from the views of the representatives of the above two schools that equivalent and adequate translation has been the subject of studies in the field of poetic translation until now. Both groups have soul in their vision. But there are also disadvantages. The lack of unanimity in defining the exact criteria for determining the quality of the translation of lyrical texts, focusing only on linguistic factors and not taking into account the differences between poetic systems and genres, still hinders the development of translation based on uniform principles.

CONCLUSION

The complexity of translating the classical lyrical texts of the Islamic Oriental world into Western languages is explained by the presence of certain obstacles. The first obstacle is the problem of weight. It is known that Aruz, formed in Arabic poetry, later became the main system of Persian and ancient Turkic classical poetry. Its main feature is the grouping of short, long and very long sentences based on a certain order.

It can be seen that it is impossible to translate Eastern lyrics into English in its "own" form. However, turning it in the direction of "white poetry" completely destroys the charm of Eastern poetry. The same point can be made about translating the poetics of poetry into English. Eastern lyrics, especially Persian and Turkish poetry, are rich in poetic decorations, symbols and symbols, at the level of real works of art. English poetry, on the other hand, mainly prioritizes meaning and philosophical observation. The slowness of the attempt to confuse the Western reader with the Eastern lyric, to show its charm and magic in translation is also explained by the existence of these obstacles. Already, it is obvious that there is no possibility of adequate rendering. Equivalent translation of the above requirements is also impossible. So, the only possible and decent way of translating such kinds of poetry pieces into the English language appears to be harmonic translation, where all three components of a poem, namely, its form, semantics and poetics are considered in the framework of recreation of this poem in the recipient language.

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