

Translation Mechanisms of Aruz Poetic Measure Bahr from Uzbek into English

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Abstract: This article is specifically devoted to the translation mechanisms of the aruz poetic measure [bahr] in the ghazals of Alisher Navoi from classic Uzbek into Modern English. As demonstrated in this article, the translation mechanisms of classic literature, including classic poetry, involve the study of the vocabulary of the ghazal, expert comments in the form of prose description, analysis of the ghazal, consultation with a classic literature scholar, especially a scholar of Alisher Navoi studies, and a good knowledge of source and target languages. Additionally, the translator must employ an appropriate translation theory and methodology to demonstrate the adequacy of their translation to the original. The article showcases how the translation mechanisms of the aruz poetic measure [bahr] are applied to translations using the examples of ghazal No. 94 and No. 103 by Alisher Navoi from Uzbek into English.

1 INTRODUCTION

It has already become a tradition to research and study the works of the outstandingly great Uzbek poet Alisher Navoi in Uzbek and world literature. A number of interpretation dictionaries [Explanatory dictionary of the language of Alisher Navoi's works. (1983)] of Alisher Navoi's works have been published, vocabularies, prose descriptions, commentaries, and poetic analyses for poetic ghazals [Nusratillo Jumahoja. (2018)] and his epic poem "Khamsa" [Alisher Navoi. Hamsa. (2019).] have been prepared and published for public usage. All this has created favorable conditions and possibilities for translators to apply to the translation of Alisher Navoi's works into many world languages, including English, Russian [Alisher Navoi. (2016)], French, German [Alisher Navoi. (2000).], etc.

This article is specifically devoted to the translation mechanisms of the aruz poetic measure bahr in the ghazals of Alisher Navoi from classic Uzbek into Modern English. The ghazal is a poem consisting of six to nine couplets (baits). Bahr is a rhyming of the same sound (phoneme), syllable, or word at the end of both lines of the first couplet (bait)

and also at the end of each second line of the following six, seven, or eight couplets.

2 OBSERVATIONS AND DISCUSSION

Now let's move on to the discussion of the process of how Ghazal No.94 from the work "Wonders of Childhood" by Alisher Navoi was translated from Alisher Navoi's classic Uzbek (Chagatay dialect of the Turkic language of the 24th century) into Modern Uzbek and then into Modern English [Davlatov O. (2022).].

Alisher Navoi had a special love for Muhammad Mustafa (pbuh), the master of the universe among the people of mankind, and with every breath, he always expressed his love and faith to Him. In the history of classic ghazal writing, Navoi is one of the poets who wrote the most ghazals on the theme of naat (praises of Allah and his prophet Muhammad (s.a.v)). Although the ghazals by master poets of Persian literature contain many stanzas and verses in praise of our prophet, Alisher Navoi began the tradition of creating a whole work on the theme of praises of the

Prophet and systematically placing ghazals written on this topic with almost every Arabic ABC letter.

On whatever subject Great Navoi writes, he approaches the topic, first of all, from the point of view of poetic artistry. The poet treats all topics with thoughtful insight and a poetic soul, applies new poetic tools and methodological experiments to the subject of poetic praises (naat). In particular, by using the radif "xarj" in the ghazal 94 to express Bahr, Navoi succeeded in endowing pure Islamic ideas in the ghazal.

We think that the word "xarj" (expenses, spending) is used as radif (rhyming device) of bahr on the ground of the factors that (1) the profession of our Prophet was commerce, trade which presupposes the use of historical evidence expressed by the word "xarj" (expense, spending), (2) for the sake of immortality, he gave up material wealth, instead, the messenger profited from the trades of life to which belong lots of his hadiths, so, the word "xarj" testifies to those hadiths.

From the content of the ghazal, it becomes clear that the ghazal is dedicated to the phenomenon of Miraj (Journey of Muhammad s.a.v to Heaven to meet with Allah). The miracle of Miraj was the greatest event not only for mankind but for all existing animate and inanimate beings in the world. That's why the heavens considered the dust spreading from the steps of the Prophet as holy, sacred, and threw uncountable stars on his path, which is likened to a rich man who gives up his gold and silver to buy a small pearl. The poetic words used in the ghazal incorporate features of talmih bahr, indicating that the event of Miraj happened at night.

To start the translation, first, we must study the vocabulary of the ghazal prepared by the scholar of Navoi studies, Olim Dalatov. Here, our task is to translate each word from modern Uzbek into modern English.

Vocabulary:

1. Kavkab – yulduz - star;
2. Javhar – gavhar, durdona – pearl;
3. Gʻaniy – boy, badavlat - rich;
4. Soyiru sobit – sayyoralar va turgʻun burjlar – planets;
5. Nisor – sochish – throw, spend;
6. Tong yoʻq – ajabmas - alas, wonder;
7. Naqd – mablagʻ, oltin – money, resource, gold;
8. Daxl – bu yerda: kirim - benefit, income;
9. Ganj – xazina – treasure;
10. Tamlik – mulkka egalik – proprietor, property owner;
11. Nukta – hikmatli soʻz - wisdom, wise word.

After finishing the translation of each word in the vocabulary, we search for them in the text of the ghazal and read it again and again, trying to comprehend the whole text. If it still seems difficult to perceive the entire ghazal, we resort to the prose description of the ghazal, again prepared by the scholar of Navoi studies, Olim Dalatov. We read the prose description couplet by couplet, comparing each with the original text of the ghazal, focusing especially on the same words that express the stylistic poetic device bahr used at the end of both lines of the first couplet and at the end of each second line of the following six couplets, until the whole ghazal becomes quite clear and understandable. In this process, while reading the prose description of each couplet, we mindfully enter the poetic world of Alisher Navoi and try to understand what he intended to convey through each couplet. For example, as commented by the literature scholar Olim Davlatov, Alisher Navoi had in mind to convey the following in the first couplet: "A rich man spends a lot of gold dinars to buy a pearl, but he saw a lot of stars in the garden of his life, that is, he saw a lot of stars."

Using the theory and technology of syntactic-semantic analysis, we will discover that the rhyming word in the source language "xarj" - in the word combination "qildi xarj" - is used in the position of the predicate and denotes the syntactic-semantic meaning of "process" or "action." Therefore, to make our translation close to and harmonious with the original couplet, we must try to express the same syntactic-semantic meaning of "process" or "action" in the same position in the target (English) language too. Based on the vocabulary study, the prose description of the first couplet, and the syntactic-semantics of the radiff of bahr "xarj," we will proceed with the translation.

Thus, in the first couplet of both languages, we find out that the bahr, as an aruz poetic rhyming device, is expressed by the same active syntaxeme (qildi xarj, ...xarj - would spend, could spend) belonging to the processual syntactic-semantic category as translation variants of the bahr in Uzbek and in English. To have the same infinitive form of the verb "spend," we add the modal verb "can" or the auxiliary verb "would" in an appropriate form, as "would send" and "could send." Their linguistic models would be like this: "would send - PrAc; could send - PrMdAc." According to the combinability, the active syntaxeme can combine with the syntaxeme substantial agent (Ag) in the position of the subject ("man") on the basis of the predicative connection between the subject and the predicate of the sentence ("a rich man could spend").

The prose description comments that: "It is no wonder that the sky has scattered the fixed planets at your step. After all, if a king suddenly comes to someone's house in the evening as a guest, it will cost a lot."

In the second line of the second couplet, the poet uses the same radiff "xarj" as bahr in Uzbek in the word combination "bo'lur xarj." So, as we have done in the first couplet, we must also use the same rhyming word "spend" with the modal verb "must" ("must send") as bahr at the end of the second line of the second couplet, where the syntaxeme "must spend" denotes the syntactic-semantics of action and modality, and its linguistic model looks like this: "PrMdAc." According to the combinability, the active syntaxeme in the second line can combine with the syntaxeme substantial agent (SbAg) in the position of the subject ("he") on the basis of the predicative connection between the subject and the predicate of the sentence ("he must spend").

Now, we have the translation of the line, which is quite adequate to the meaning and form of the source language.

After studying the vocabulary and the prose description of the third couplet in the original source language, we read it, trying to perceive what the poet is going to tell us. It becomes quite clear from the prose description of the third couplet as is given here: "It is not surprising if the truth spends the treasure of mercy for you, because if someone like you reaches the guardianship of his beloved, the needy's expenses will increase."

As seen from the translation, at the end of the second line of the third couplet, the poet uses the same radiff "xarj" as bahr in Uzbek in the word combination "айлагай ... харж" (xarj aylamoq, xarj qilmoq). So, as we have done in the first and second couplets, we must also use the same rhyming radiff "spend" with the modal verb "must" ("must send") as bahr at the end of the second line of the third couplet, where the syntaxeme expressed by the modal verb combination "must spend" denotes syntactic-semantics of action and modality from the processual category, and its linguistic model looks like this: "PrMdAc." According to the combinability, the active syntaxeme in the second line "must spend" can combine with the syntaxeme substantial agent (SbAg) in the position of the subject ("he") on the basis of the predicative connection between the subject and the predicate of the sentence ("he must spend").

In order to comprehend the given couplet, we study the vocabulary, translate the new words into English, and then also read and try to understand the couplet in the source language, comparing it with its

prose description as given here: "You saved the community by revealing the treasure of intercession, just as a man from the market spends all his money."

Now, when the meaning of the couplet becomes quite understandable, we can proceed to the translation of the couplet, especially focusing on ensuring the translation of the radiff "xarj" in the word combination "aylagandek...xarj" into English.

As seen from the translation, the second line begins with the phrase "like a tradesman," which expresses the stylistic device simile as in the original phrase "Aylagandek... xarj," which is transformed into English as "Like a tradesman... much wealth he must spend," where simile is expressed with the phrase "like a tradesman," and the radiff of bahr is expressed with the modal verb combination "must spend," as in each second line of the couplets in the whole ghazal. According to the combinability, the active syntaxeme in the second line can combine with the syntaxeme substantial agent ("he") in the position of the subject on the basis of the predicative connection between the subject and the predicate of the sentence ("he must spend").

In the fifth and sixth couplets, the prophet is described as a sea of mercy and a treasure of forgiveness. According to Navoi's praising description, due to the mercy of the Lord and the grace of the universe, the grace of the Supreme God is so wide that forgiving the sins of the entire ummah (people) is like a drop from the sea. Since the treasure of forgiveness was given as property to the prophet Muhammad (s.a.v), no matter how much is spent from the inexhaustible treasure, the Almighty God will not be against it. These artistic devices are not just poetic expression and exaggerated images, but there is the sacred meaning and essence under each simile, each artistic device of the blessed verses and hadiths. Navoi, who deeply studied such verses in the Holy Qur'an and hadiths in convincing sources about the Prophet's character, described the wonderful qualities and qualities of this unique personality with the help of various symbols and images. The fifth couplet of the ghazal sounds in the source language as follows: [Mukhin A.M. (1980)].

As shown in the translation of the second line of the couplet, which ends with the radiff "xarj" in the word combination "izhori xarj" in the source language, is transformed into the modal verb combination "must spend," displaying the bahr as in the second line of the fifth couplet. According to the combinability, the active syntaxeme in the second line can combine with the syntaxeme substantial agent in the position of the subject ("one") on the basis of the predicative connection between the

subject and the predicate of the sentence ("one must spend").

Based on the interpretation of the second line of the sixth couplet in the prose description (6. The treasure of forgiveness has been given to you as a property, so no matter how much you spend from this treasure on the rebellion of many ummah (people), you will not be hindered), it was translated into English as follows:

"Enlightening treasure is provided for you as property,

Don't mind if you must spend too much on your people."

In this case too, the active syntaxeme in the second line can combine with the syntaxeme substantial agent in the position of the subject (he) on the basis of the predicative connection between the subject and the predicate of the sentence (he must spend), which is proved by its combinability as one of the formal distributive distinctions of the syntaxeme as its translation variant.

In accordance with the prose description of this couplet, Alisher Navoi wants to say: "O Navoi, it is customary to recite the Prophet's name like you. If you are enlightened, don't spend too much on words of wisdom."

In the last line of the ghazal, Alisher Navoi uses the same word "xarj" to express bahr in the structure of the verb "qilma xarj" in the negative form, which is expressed by the inflection – ma, which is translated into English in the negative form as "don't spend". In both languages, the verb forms "qilma xarj" in Uzbek and "don't spend" in English denote the syntactic semantics of action and negativity, that is, an active negative syntaxeme, which combines with the agentive syntaxeme "you" in the position of the subject of the sentence, based on the predicative connection between the main parts of the sentence.

It is interesting to note that when in the ghazal the bahr is expressed not with the same notional word, but with a suffix or inflection, then it becomes too difficult or almost impossible to express the rhyming element at the end of the line because of the difference in the linguistic system and word order of Uzbek and English. In this case, the translator has to select another word to express bahr in the same line or add a word, which may somehow help to clarify the general content of the ghazal. For example, in ghazal No.103 of the source language, the bahr is expressed with different words, but with the same ending – oh (aqdoh, saloh, aqdoh, muboh, roh, aqvoh, Fattoh, nikoh).

In this case, the translator found a way out by adding an introductory phrase "I believe" and using it at the end of the second line of each couplet of the ghazal to express the end rhyming as bahr in the source language [8,7].

For example, for the translation of ghazal 103 "Halol boldi... ishq ahliga may" ("A wine lad seized my soul...") from the work "Gharoyib us-sighar" by Alisher Navoi, the expert on Navoi's work, professor Dilnavoz Yusupova provided translations and definitions of more than ten special words such as mughbach – wine delivering boy, fire worshipper guy; mugona – related to wine delivers; Aqdoh – goblets, cups; saloh – goodness, benefit, interest; Aflok jirmi – celestial matters; bekhudlik – loss of consciousness, unconscious; roh – wine; Bvara – faith, diet, ilol – changing; Ajzo – a part, parts, divisions; saboh – dawn, morning; Tund – quick, firm, hurrying; roz – grape; Maykada – tavern, wine-shop; dayr – idol's house, temple, chapel.

Based on this vocabulary study, let's start learning the prose description, comments, and literary analysis. According to the view of scholar D. Yusupova, this ghazal #103 of Alisher Navoi is a rindona content, in which the widely used literary symbols and images have served to produce the artistic effect of the ghazal, the expression of imagination, and the smooth depiction of a person's emotion. Such notions as goblet, mug, wine lad, wine pourer, drunkard, temple, used in the verses, are aimed at expressing the power of divine love. Through these concepts, the power of love for God (Truth) is expressed in the ghazal, meaning that the possessors of this love are above all the troubles of the world, and their only purpose is to see the face of God.

The words with rhyming sound combinations "-oh" (aqdoh, saloh) in this couplet, as well as in the following couplets, the sound combination "...oh" is repeated in each second line of the couplet: aqdoh, muboh, roh, arvoh, Fattoh, nikoh. They all express the poetic art radiff, which we tried to express with the word "believe," though it does not exactly convey the meanings of all radiffs in the original. In this couplet, the radif aqdoh (goblet, wine cup, mug) expresses the syntactic semantics of an object of the sentence, and the radif saloh also expresses a syntactic object in relation to the predicative center of the sentence, represented by the verbs oldi (seize) and tut (hand me), and accordingly, in the second line, the predicative center is presented by the nominal phrase "saloh ila bo'lmoqlik emdi," accordingly, we are drunk, and we believe. So, here "believe" expresses the radiff in the second line of the couplet, which

exactly fits the content of the line and the whole couplet.

As it is known that mug (aqdoh) is a priest of the fire worshippers. The task of the priest is to light fires, perform religious rituals and prayers. It is no coincidence that in this ghazal Navoi chose the image of priest and wine lad, who are directly related to the ideological content of the poem. Through the image of priest, Navoi refers to the piri murshid (wise man, mentor), who lights on fire in the heart out of love for God (Allah). The worldly affairs have no significance for a lover after drinking wine, i.e. from the mug like fiery glass of wine. This is what is meant in the second verse when it is said, "No, we have not been blessed."

In this byte the radiff "aqdoh" also denotes the so called literary art "simile" expressed by aflok jirmidin aqdoh (Fill my mug, it is as big as a planet in the sky).

In the second byte the lover suffers from the missing of the beloved, to forget this grief he wants to drink wine, so he decided to drink it, even if they give wine in a glass as big as a planet in the sky. The emphasis laid on the universe is not accidental, and the poet points out that bir oy ("one moon") also means a celestial body through literary art of pun. Here the radiff is also provided with the word combination "we believe" which fits to the content and form of the byte.

Again to provide radiff of the line the word believe is used in this byte too.

According to Alisher Navoi's view in mysticism, when we say poor people, we mean pure people dedicated to the way of true love. Why exactly "poor people"? First of all, a person who has attained the Truth, God, understands himself, feels and understands well that both the heart and the mind in this condition are striving to meet with God. They know that they are the poor left in this ruin, and they strive to reach God. Furthermore, because they do not really understand the world, they do not pay any attention to richness, wealth, which means that they are the poor people who used to live in ruins. Why was it sinless for them to drink wine? Of course, when we say wine, we mean the love for God, because a person who is well aware of himself naturally enters the path of divine love. The poor people consider those who believe that it is possible to drink wine, that is, those who feel and know the love for God, to be the people of Vara', that is, the pure sinless people, faithful to God.

In the original, the radif is expressed with the word "roh" (wine), and again, the verb "believe" is used to provide the radif in this translation of the couplet.

In this couplet, the poet addresses the wine pourer - the mentor pir. The wine pourer's lips are life-giving, able to resurrect the dead. Why is it exactly "lip"? Because only the word of love flows through this lip, as it speaks only about the truth, about God, about the supreme and perfect mind, which the only human mind is capable of possessing. These words revive the soul. The poet proves his point in the first line by using the art of problem-solving in the second line: in the Arabic alphabet, the word "spirit" is written as ruh (روح - spirit), and if the letter "u" is replaced by alif, it becomes r / h, and denotes "wine." It is no coincidence, then, that the lips of the drinker are like spirits, for it is through these lips that love can be gained.

At this point, we witness that the problem arises in the structure of the poem. The problem is the changing of Arabic letters in different ways: by removing, adding, to hide a word within combinations. In this case, the problem comes here as a literary art. As it is impossible to transform Arabic letters expressed in the original poetic line, the use of the verb "believe" is preferable to provide radif in this couplet.

In this couplet, the poet continues to prove his previous opinion. Why does the drinker's lip cause bleeding in the body? Because this life-giving word produced by the lips means God for the lover, and the lover who perceives God will now begin to be restless in the desire to meet his beloved, and will be subject to suffering from the pain of separation. So, now his heart is filled with the blood of separation, which means the resurrection of the soul. Because a dead soul does not suffer. The stains of the blood that appear in the body are the spirits presented by faces and drops of blood. For every drop of blood mentions His name in the separation. At this point, Navoi also meant that the redness of the lips is in harmony with the color of blood.

In this case, the translator also used the introductory word "believe" to express the radif in the translation, instead of the vocative "Fattoh" applied in the original.

As is clear from the couplet, the tavern is locked. It is a sign that the human soul is sometimes saddened and darkened by the troubles of life. When it is said "dawn," it means the youthful period of life. As long as a man lives, from the moment he recognizes himself, he wants to fall in love with God, and he feels that he is infinitely sinful. So, he pleads with God to open his heart. He begs to be saved from ignorance. In this couplet, the poet is referring to this situation, asking God to open his heart by addressing God as "O

Fattah," one of the attributes of Allah. He is expressing his prayers to God.

In the last couplet, the temple's priest (pir) wedlocks Grape's daughter to Navoi. The word "nikoh" is the radif which expresses an object to the verb "to wedlock" in the original, but in order to express radif, we considered it better, as in all the above cases, to use the verb "believe" as radif, which is perfectly consistent with the content and form of each couplet and the whole ghazal in general.

In the dawn, the lyrical protagonist was suffering from the fact that the tavern was locked - a bond, but when he went in the evening, he saw his condition - the priest of the temple married Grape's daughter, wine, to him. Here, wine is understood as the daughter of grape. That is, what the poet informs him in the evening - after spending most of his life, after seeing the truth - it becomes quite clear that the mentor pir has taught him the secrets of love. So, in the morning, when he was young, he did not understand the secret of love; he was enjoying the tavern's ado, and then, he perceived the truth, he married Grape's daughter, that is, he achieved his love at last.

As is seen from the translations of the ghazal's meaning couplet by couplet based on vocabulary definitions, prose descriptions, comments, and literary analysis, it proved very practical, and especially the use of the introductory word "believe" to compensate radif in the translation which fits perfectly well to the form and content of not only each couplet but also the whole ghazal itself.

3 CONCLUSION

Thus, as we have studied the translation mechanisms of classic literature, including classic poetry, it involves the study of the vocabulary of the ghazal, expert comments in the form of prose descriptions, analysis of the ghazal, as well as consultation with a classic literature scholar, especially a scholar of Alisher Navoi studies, and a good knowledge of the source and target languages. In addition, the translator must use an appropriate translation theory and methodology to prove the adequacy of his/her translation to the original. So, we have analyzed the translation mechanisms of aruz poetic measure bahr on the example of ghazal No.94 by Alisher Navoi from Uzbek into English.

In both lines of the first couplet of the ghazal, bahr is expressed by the same word "xarj," which is repeated as the rhyming element (radif of bahr) in the second line of each following couplet of the ghazal. It

is transformed into English with the same verb "spend" in combination with modal verbs "would" and "could" in both lines of the first couplet and in the second line of each following couplet of the ghazal in combination with the modal verb "must" (must send) as an active modal syntaxeme in the position of the predicate. In the last line of the ghazal, it is in the negative form "don't spend" as an active negative syntaxeme. Each of them can combine with an agent syntaxeme (heaven, man, he, one, you) in the position of the subject, which proves the syntactic semantics of action as a translation unit.

For example, in ghazal No. 333 ("He who is in love..."), the bahr is expressed by the word "kerak" in Uzbek and in English "must," in ghazal No. 342 - with the words "qilmading" in Uzbek and "did not" in English, in ghazal No. 314 with the words "etgay firoq" in Uzbek and "separation attempts" in English, and in ghazal No. 19, "balo - evil," in ghazal No. 332 - "muhtoj - need."

It is interesting to note that when in the ghazal the bahr is expressed not with the same notional word, but with a suffix or inflection, then it becomes too difficult or almost impossible to express the rhyming element at the end of the line because of the difference in the linguistic system and word order of Uzbek and English. In this case, the translator selected another word in English "believe" to express bahr in the same line, which clarifies the general content of ghazal No. 103 of the source language: - oh (aqdoh, saloh, aqdoh, muboh, roh, aqvoh, Fattoh, nikoh).

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