

## ANALYSIS OF THE TRANSLATION OF ZAHIRIDDIN BABUR'S POEMS

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## ABSTRACT

The article deals with the issue of translation of Zahiriddin Babur's poems into Russian language by the connoisseur of the Uzbek classical literature Minevich Lev Penkovsky and the specific peculiarities of translation of the poems. The special attention paid by the translator to the unity of form and content in the translation process, the original was reflected in the Russian language. It should be noted that the translator has accurately recreated mastered poetic elements, such as the redif, sound symbolism and have achieved classic rhymes of the rubaiyat. All this contributed to the interpretation of the main idea of the rubaiyat, inner feelings of the lyrical hero and historical realities. When translating rubais, L.M.Penkovskiy effectively used various artistic techniques and means, such as repetitions, rhyme, rhythm and metaphors.



The article not only analyzes advantages of the translation forms in Russian, but some lacks and mistakes while expressing original content of Babur's poems by the translator. For example, conveying the inner experience of the lyrical hero (which is the author himself) accurately, biographical information related to Babur personally are not carried out by the translator. These and other moments are specifically and critically reviewed in the work. However, all this does not detract from the artistic skill of the poet and translator L.M.Penkovsky, who made a lot of effort to ensure that the Russian reader could enjoy all the charm of the works of the recognized master of lyric lines Zahiriddin Muhammad Babur.

## KEYWORDS

Zahiriddin Babur, poems, rubaiyat, translation, redif, sounds symbolism, content, original, foreign-language poetry, rhyme.

## INTRODUCTION

Zahiriddin Muhammad Babur, with his rich creative heritage, occupies a worthy place in the world literature, culture and history of science. His works, which have absorbed the universal values and ideals of humanism, are equally understandable to all nations and nationalities. That is why there is such a great interest in his creative heritage at the present time. Babur's works have been translated into more than 30 languages. His lyrical poems are almost completely translated into Russian. At various times they were translated by L.M.Penkovsky, R.D.Moran, N.I.Grebnev, D.Lukashevich, S.N.Ivanov, A.Naumov. Babur's works are characterized by a deep content and artistic expressiveness that even an informed reader is not able to understand and assimilate all the feelings conveyed by the poet. Love for man and love for the Motherland, happiness and despair, the desire

to discover the whole world – all above was written in Babur's poems more than five centuries ago.

Materials and methods. The first translations of the poems of Babur in Russian language were carried out by the connoisseur of the Uzbek classical literature Minevich Lev Penkovsky. He started translating from the rubai genre, and then translated 15 ghazals and 5 lyrical letters (mesnevi).

The work translated by L.M.Penkovsky is the following:

Original:

Кўнгли тилаган муродиға етса киши,

Ё барча муродларни тарк этса киши:

Бу икки иш муяссар ўлмаса дунёда,

Бошни олиб бир сориға кетса киши [1, 130].

Translation:

Желанной цели должен ты добиться человек,

Иль ничего пускай тебе не снится, человек.

А если этих двух задач не сможешь ты решить,

Уйди куда-нибудь, живи, как птица, человек [2, 41].

(Meaning: One should achieve his goals, Or he has to give up his goals, If he can't cope with these two tasks, May him leave the place and go anywhere)

Thanks to the special attention paid by L.M.Penkovsky to the unity of form and content in the translation process, the original was reflected in the Russian language. It should be noted that the translator has accurately recreated the redif (“kishi” – “a person”), in the rhyme he made sound symbolism (if in the original it is: yetsa (to get), etsa (to bring), ketsa (to go), in the translation version it is: добиться (to achieve), не снится (not to dream), птица (a bird)), respectively, have achieved classic rhymes of the rubaiyat: a, a, b, a. All this contributed to the interpretation of the main idea of the rubaiyat, inner feelings of the lyrical hero and historical realities.

To realize your dream, a person should strive and act from the heart – this is the main idea of this rubai, which the translator L.M.Penkovsky managed to bring well to the Russian reader. What is especially important, the translator recreated in the translation the correspondence of the theme, the specifics and individuality of the author's method, while preserving the rhythm, intonation and other qualities inherent in the original.

Let us consider another rubai of Babur, which L.M.Penkovsky translated into Russian so successfully

that he was almost completely able to recreate in Russian the inner world of the poet, his experiences and feelings, historical realities given in the original.

Original:

Толёй йўқи жонимға балолиғ бўлди,

Ҳар ишники айладим, хатолиғ бўлди,

Ўз ерни қўйиб Ҳинд сори юзландим,

Ё раб, нетайин, не юз қаролиғ бўлди [1, 141].

Translation:

Я в жизни счастья не встречал, с несчастьем связан стал.

Во всех делах – просчет, за вас я всем обязан стал.

Покинув родину свою, побрел я в Индустан

И черною смолой стыда навек измазан стал [2, 128].

(Meaning: I am so unlucky that I had only sufferings, Whatever I did was wrong again, I left my birthplace and went to India, It was too shy for me forever)

Despite the fact that in translation the lines of rubai seem long, and as if there is an idea that the content was under the weight of long phrases, the main idea of the poem is completely given to the Russian reader. Again, L.M.Penkovsky retained the traditional rhyming rubai of the original and in translation. It should be noted that the translator translated Babur's works in a difficult hour of trial for us, during the World War 2. And so it seems that L.M.Penkovskiy specifically chose such poems that glorified love for the Motherland, missing of the Motherland and victory over enemies. The fact is that during the war, the publishing house “Sovetskiy pisatel” (“Soviet Writer”) was evacuated to Tashkent. In 1943, it published a small booklet



entitled "The Warrior Poet" with poems of our great ancestor translated into Russian. In the breast pockets of the gymnasts of officers and soldiers of the Red Army was this pamphlet. At their leisure and breaktimes between fights, fighters read Babur. With Babur's poems on their lips, the Red Army soldiers mercilessly smashed the evil and hated enemy. So it was at Stalingrad and on the Kursk Bulge. By the way, the troops who read the poems of the great commander captured Field Marshal Friedrich von Paulus himself. In particular, the following rubai can be attributed to this category:

Original:

Душманники бу даҳр забардаст қилур,  
Нахват майидин бир неча кун маст қилур,  
Ғам емаки еткурса бошини кўкка,  
Охир яна ер киби они паст қилур [1, 134].

Translation:

Хоть временем на краткий срок и вознесен твой враг  
Вином победы два-три дня он опьянен, твой враг.  
Пусть кажется, что до небес он вырос, - не горюй,  
Ведь низок он, и будет вновь с землей сравнен твой враг [2, 126].

(Meaning: Although your enemy rises up, And becomes happily drunk because of the victory, Although he seems grown till the sky, He falls again, and becomes low as he was before)

When translating this rubai, L.M.Penkovskiy effectively used various artistic techniques and means, such as repetitions, rhyme, rhythm and

metaphors. By choosing the phrase “враг” (“your enemy”) as a redif, the translator achieved the strengthening of the content of the rubai, which served to make the social (public) sound of the work even more significant. The intonation of the verse is specific, corresponding to the intonation of the original. Expressed by a peculiar grammatical construction of the rhymed words “вознесен” (“ascended”), “опьянен” (“drunk”), “сравнен” (“compared”) provided directly the rhythm and intonation of the poem.

We can say that translation is essentially a re-creation of the form and content of the original through the means of another language. The best and most successful translation can be considered to be one where, as far as possible, it was possible to preserve and express the form and content of the original. If the original is an artistic reality, then the translation is a reflection of this reality. And the skill of the translator is seen in the fact that he has recreated the form and content of the original in one piece [4, 91].

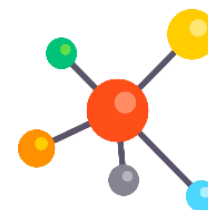
Let us analyze the translation of another rubai, which was translated by L.M.Penkovsky.

Original:

Ёд этмас эмиш кишини ғурбатта киши,  
Шод этмас эмиш кишини меҳнатта киши,  
Кўнглим бу ғарибликда шод ўлмади, оҳ,  
Ғурбатда севинмас эмиш албатта киши [4, 91].

Translation:

Ты на чужбине – и забыт, конечно, человек!  
Жалеет только сам себя сердечно человек.



В своих скитаниях ни на час я радость не знал!

По милой родине скорбит извечно человек [1, 130].

(Meaning: Nobody reminds you when you are in trouble, Nobody encourages you when you have problems, I could not be happy ever in this world, One cannot be happy out of his motherland)

The content of rubai in the translation is well reflected with all the elements. A foreign land. In a foreign land, a person is shown in a forgotten position. The pain of separation does not inspire a person. Therefore, Babur's heart is filled with pain and longing, which is the artistic mode of his suffering and feelings for his homeland.

The form corresponds to the original and helps to reveal the main content more fully. Size is a quatrain, rhyme, and in two cases are identic – a, a, b, a. Even redifs consist of one word ("kishi" – "man"). It is known that in this dialectical unity, the leading role is played by the content, which is due to the components that form its essence. The theme is related to the idea, refracted through the subjective vision of the author. The idea of a work is its generalizing thought (foreign land and man). The main components of the content (theme, idea, generalization) acquire a certain stability (a foreign country is not a joy for a person).

Before starting work, the translator gets acquainted with the original as a reader. He perceives it as a whole, that is, he perceives its content and form not as abstracting independent quantities from each other, but in their unity and undivided form. In the above example, the translator skillfully selected not only the form itself, but also the words, redif and even hajib (the word before redif), which formed a beautiful form.

Result and discussion. It is known that not all translations can reflect the main content of the original. There are translations that are generally far from the original. This is sometimes due to insufficient preparation of the translator for the translation process, and sometimes low-quality interlining. Let us analyze Babur's rubai, which he wrote after the capture of Kabul. This rubai was translated into Russian by L.M.Penkovskiy.

Original:

Беқайдмену хароби сийм эрмасмен,

Ҳаммол йиғиштирур лаим эрмасмен,

Кобулда иқомат этди Бобур дерсиз,

Андоқ демангизки муқим эрмасмен [3, 58].

Translation:

Бродягой стань, но не рабом домашнего хлама,

Отдам и этот мир и тот за нищий угол я.

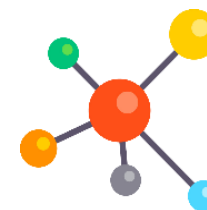
Бродяжничество – не позор, и нищенство – не срам

Уйти куда глаза глядят – давно мечта моя [1, 130].

(Meaning: I am homeless, but not a slave, I live in Kobul (at the moment), but it is temporary)

As you can see, the translation in Russian does not include the word "Kabul" ("talmeh" is using the name of cities and specific individuals), which plays a special role in rubai. As a result, the content of rubai is abstracted, although this rubai is associated with the city of Kabul, which was captured by Babur. And the word "mukim" in the last line meant the name of the ruler of Kabul before Babur and the concept of "permanently". The first two lines are translated closer to the content and still convey the mood and





inner experiences of the author. But the next two lines are far from the truth. In this line, the poet used a subtle semantic play on words. In the last bayt, Babur says that he still has things to do in his life that he must complete. It is known that having failed to stay in Movarounnahr under the pressure of Sheibanikhan, he turned his eyes to Afghanistan and India. His cherished dream was restoration the empire of his great-grandfather – the great Amir Temur. The second meaning of the word "mukim" is an allusion to the former ruler of Kabul, who was mired in hoarding. Here the poet used the art technique "ihom", which in Arabic means "confusion". L.M.Penkovsky made a new translation of the same rubai, but still the main idea of rubai remained abstract for the Russian reader:

Не жертва скопидомства я, не пленник серебра,  
В добре домашнем для себя не вижу я добра.  
Не говорите, что Бабур не завершил пути, –  
На месте долго не стою. Мне снова в путь пора [2, 175].

In both translations, the translator made the same mistake. He could not accurately convey the inner experience of the lyrical hero, which is the author himself. The lack of biographical information related to Babur personally does not reflect the content of the original.

These cases show the difficulties of recreating specific, individual concepts in Russian, because in practice it is not always possible to find an equivalent for them in a dictionary or encyclopedia, it may not be in this living language at all. But at the same time, the art of poetic translation is to a large extent the art of bearing losses and allowing transformations. Without deciding on losses and transformations, it is

impossible to enter into unity with foreign-language poetry [5, 68]. Let us illustrate this phenomenon by the following translation of an extract from Babur's mesnevi by L.M.Penkovsky:

Original:

Туну кун фикру хаёлим будурур,  
Ою йил тавриму ҳолим будурур.  
Ҳажрнинг кулбасидан кетгаймен,  
Васл кошонасиға етгаймен.  
Васлингга тенгр еткурса  
Лутф этиб манга сени еткурса [3, 193].

Translation:

И я люблю ее все с той же силой,  
Пусть дни идут, ей верен – до могилы!  
Из одинокой жижины разлуки,  
Приду я в храм свиданья. Прочь все муки!  
И если бог (воздам хвалу я богу!)  
Поможет мне найти к тебе дорогу [2, 168].

(Meaning: I think about her all the day and night, I am devoted to her forever, I dream to find the way to her, I hope the God will help me)

In this translation, the translator successfully conveyed the life-affirming pathos of Babur's poetry, the originality of its form. However, in an effort to convey its folk origins, L.M.Penkovsky brings elements of his native language to the text (huts of separation, temple of date). But in this case, these transformations not only showed the value of the



translation, but on the contrary served to fully reveal the main idea, the content of the original to Russian readers.

## CONCLUSION

The results of the study showed that L.M.Penkovsky positively solved all the complex and important problems associated with the translation of Babur's poems into Russian. Most importantly, he was able to convey a complete picture of historical conditions and realities according to the requirements and from the point of view of the of the modern Russian reader. Some defects in translations are explained by poor-quality interlining, errors in the publication, limited ability to transfer artistic techniques and means of Uzbek classical literature in Russian, ignorance of biographical data related to the author's personality and others. All this does not detract from the artistic skill of the poet and translator L.M.Penkovsky, who made a lot of effort to ensure that the Russian reader could enjoy all the charm of the works of the recognized master of lyric lines Zahiriddin Muhammad Babur.

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