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**EXPLANATION OF THE MEANING IN THE TRANSLATION OF LYRICAL POEMS  
(USING THE UZBEK TRANSLATIONS OF K. KARIMOV'S POEMS BY SALIM ASHUR  
AS AN EXAMPLE)**

**Annotation:** This article discusses the issues of conveying meaning in the translation of lyrical poems, using the examples of Salim Ashur's Uzbek translations of K. Karimov's poems.

**Keywords:** translation, lyrics, free translation, literal translation, skill.

**Introduction**

“Literary translation is considered a broad and complex phenomenon. Therefore, the great Russian poet A.S. Pushkin described translators as ‘messengers of science.’ Indeed, the primary purpose of literary translation is to create a work with artistic and aesthetic value. A well-executed literary translation is perceived by the reader not as a translation, but as a text in their own language. It is regarded as part of literature, understood by the reader, and its content is comprehended. Hence, Uzbek scholars evaluate translation as ‘a communicative tool that serves the spiritual needs of another people by making a particular work created in one language accessible and enabling them to derive artistic pleasure from it.’ [1] Therefore, the main task of professionals engaged in literary translation is to treat translation as an art and to adhere to this perspective as a guiding principle. At this point, the question arises: what is the main function of translation? Kazakh scholars offer the following opinion: ‘In one aspect, translation fulfills three primary tasks: firstly, it introduces the unique content of national culture to foreign countries; secondly, it revitalizes young cultures by conveying the values of external cultures and gives them a new life; thirdly, it aims to introduce new concepts and perspectives from outside, to renew the language, and to search for and distinguish words inclined toward artificiality.’” [2]

**MATERIALS AND METHODS**

“Therefore, literary translation has its own specific features and rules. As scholars have noted, any translation involves transformation (change) at its core. According to Uzbek literary scholar N. Kambarov, ‘Among the transformations in translation, the following techniques are fundamental: adding words, omitting words, generalizing, specifying, breaking down, and using figurative translation methods. The fewer transformations there are, the closer the languages are to each other; the more extensive the transformations, the more distant the languages are from each other.’” [3]

“Thus, through the diligent work of skilled translators who are well-acquainted with the specific features of translation, the works of contemporary Karakalpak literature are also being artistically translated into world and Turkic languages. In this article, we aim to discuss the Uzbek translations of the poems by K. Karimov, a prominent representative of modern Karakalpak literature

**RESULT AND DISCUSSION**

Several poems by the poet K. Karimov were translated into Uzbek by the Uzbek poets Salim Ashur and Rustam Musurmon. Naturally, each poet approaches translation based on their own creative and translation expertise, which is evident in their work. Let's compare and analyze them. For example, Salim Ashur translates K. Karimov's poem ‘Äyledi’ into Uzbek under the title ‘Ayladi.’ The poem artistically describes the transience of this world, human life, the arrival of a person into this world, the

joys and hardships of human life, the contradictions in life, and the issues of good and evil. The original ‘Äyledi’ poem presents the following ideas:”

Bul pa’lek kimlerdi aman a’yledi  
Kewlimdi ha’r ku’ni pg’an a’yledi  
Min’ jil quyash nurin to’gip za’minge  
Dashti, taw – taslardi rayhan a’yledi

A’lemge keltirdi insan balasin,  
Gahinde shad qildi, ga to’kti jasin,  
Alla ra’xmet a’ylep, ko’tertti basin,  
Yurt berdi, el berdi zaman a’yledi. [4]

These ideas in the Uzbek translation are as follows:

Falak kimni saru samon ayladi,  
Ko’nglimda har kuni fig’on ayladi,  
Ming yil quyosh nurin to’kib zaminga,  
Dashtu saxro-cho’lni rayhon ayladi.

Olamga keltirdi tog’larning toshin,  
Odam goho kuldi, goh to’kdi yoshin,  
Qaddini tik tutdi, ko’tardi boshin,  
El – yurt berib, davru davron ayladi. [5]

The ideas are expressed in the Uzbek translation as follows. Although the translator tried to preserve the content of the poem, in some places, the correct meaning of the words was not conveyed. For example, in the first line of the poem, “Bul pa’lek kimlerdi aman a’yledi,” which describes how the world (fate) keeps people safe, in the Uzbek translation, this line is rendered as “Falak kimni saru samon ayladi.” Here, the Karakalpak word “aman” (safe) is incorrectly translated into Uzbek as “saman” (straw). The meanings in these contexts differ: in one, it refers to safety or well-being, while in the other, it suggests withering, as in the fading or yellowing of straw.

Additionally, in the original line “Dashti, taw – taslardi rayhan a’yledi,” the word “taw – taslardi” (mountains and rocks) is artistically translated in the Uzbek version as “saxro-cho’lni” (desert). Here, the subject matter is expressed differently; K. Karimov refers to mountains and rocks, while Salim Ashur uses the term “desert.” Similarly, in the second stanza of the poem, “A’lemge keltirdi insan balasin” (brought the child of man into the world) is incorrectly translated into Uzbek as “Olamga keltirdi tog’larning toshin” (brought the stones of mountains into the world). In the original, it describes how, by God’s will, a person is brought into this world, while the Uzbek poet mistakenly interprets it as God’s will bringing stones of mountains into the world. This shows that the translator did not correctly grasp the lexical meaning of the word. Furthermore, in the second stanza of the original poem, events are described through the actions of a third person: “Gahinde shad qildi, ga to’kti jasin” (sometimes rejoiced, sometimes shed tears). However, in the Uzbek version, it is translated into the first person: “Odam goho kuldi, goh to’kdi yoshin” (the person sometimes laughed, sometimes shed tears). This indicates that the translator failed to convey the correct lexical meaning of the Karakalpak words.

The third stanza of K. Karimov’s poem:

Son’ira kimlerge jel-qaraz berdi,  
Kimgе yoshli ju’rek, ja’ne saz berdi,

Shalqig'an ko'llerge sona-g'az berdi,  
Jaqsig'a jamandi ha'mdam a'yledi

Is translated into Uzbek as:

Goho qanotsizga zo'r parvoz berdi,  
Kimga nozik ko'ngil, yana soz berdi,  
Chayqalgan ko'llarga so'na – g'oz berdi,  
Yaxshini gohi dam yomon ayladi.

The translation is done in such a way that the equivalent words “Yaxshini gohi dam yomon ayladi” are not correctly used. In the original poem, the idea that God gave some people “jel-qaraz” (cold wind) is incorrectly translated into Uzbek as “Goho qanotsizga zo'r parvoz berdi” (Sometimes gave a strong flight to the wingless), which does not convey the correct lexical meaning. Additionally, in translating “yoshli ju'rek” (youthful heart) as “nozik ko'ngil” (delicate heart), the word “yoshli” in Karakalpak, which means joyful or youthful, is translated into Uzbek with a different meaning, as “nozik ko'ngil” (delicate heart), which in Karakalpak would mean “na'zik ju'rek” (delicate heart). Furthermore, in the fourth line of the original poem, “Jaqsig'a jamandi ha'mdam a'yledi” expresses the idea that a good person is made to be a companion to a bad person, while in the Uzbek translation, it is rendered as “Yaxshini gohi dam yomon ayladi,” which suggests that a good person sometimes turns into a bad person. This indicates that the poetic translation was done with a different interpretation. In the translations of the Uzbek poet Salim Ashur, there are instances where he adds words not present in the original text and also maintains the syllable count of the poem. For example, in the poem discussed above, the lines “Gave love for the homeland” in Uzbek were translated as “Ishq berdi sevsin deb, Vatanni, nonni,” where he adds the word “bread” after “homeland.” Here, the translator may have chosen to use this word based on his own translation expertise. This is because in our culture, inherited from our ancestors, bread is considered sacred and must be treated with care. From this perspective, the homeland is also sacred for a person, as it is the place of one's birth, where their umbilical cord blood was shed. The parallel use of this concept by the translator is considered a skillful use of free translation. In translation, it is common to add or remove words, omit phrases, or use metaphors to change the translation.

Salim Ashur also artistically translated the poem “Inanba” by poet K. Karimov into Uzbek. This translation is well done, as the translator tried to preserve the original text of the poem as much as possible. In her article on translation and the study of texts and translations, Uzbek literary scholar N. Azatova [6] rightly noted that in the free and literal translation proposed by Newmark, great importance is given to the meaning and form of the original text. Here, translator Salim Ashur also paid great attention to the semantics of the words used in the poem's text, preserving their content and form. For example, in the original text, the didactic content was narrated, where the last line of the stanza was repeated, and this was also conveyed in the translation.

In original poem:

So'zlerge inanba, so'zler aldamshi,  
Ko'zlerge inanba, ko'zler aldamshi,  
Quyash bolip baqqan juzler aldamshi,  
Inan ju'regine inansan, janim

So'z benen su'ygenler pa'nt berip keter,  
Ko'z benen su'ygenler telmurip o'ter,

Shin ashiqlar ishqi qa' dirine jeter,  
Inan ju'regin'e insansan, janim [7]

In translation:

So'zlarga inonma, so'zlar aldamchi,  
Ko'zlarga inonma, ko'zlar aldamchi,  
Quyosh bo'lib boqqan yuzlar aldamchi,  
Faqat yuragingga ishongil, jonim!  
So'z bilan suyganlar pand berib ketar,  
Ko'z bilan suyganlar termulib o'tar,  
Chin oshiqlar ishqning qadriga yetar,  
Faqat yuragingga ishongil, jonim![8]

In this case, when comparing the two versions of the poem in different languages, the final line "Inan ju'regin'e insansan, janim" is translated into Uzbek as "Faqat yuragingga ishongil, jonim!" However, at the end of this line, the translator softens the idea using one of the stylistic methods, a rhetorical appeal.

Salim Ashur also artistically translated K. Karimov's poem "Qalpog'im" into Uzbek under the title "Qalpog'im," with a few minor shortcomings. Let's compare them. In the original poem:

Ma'gar da'rt-qayg'idan bolg'ansan' qara,  
Yaki bir quspedin ko'sinde jara,  
Tu'pki deregindi tariyxtan sora,  
Talay da'rdeserge tu'sken qalpag'im [9]

In Uzbek translation:

Magar dard, qayg'udan bo'lgansan qora  
Yoki bir qushmiding – ko'ksida yara,  
Iqbol daragini moziydan so'ra,  
Taqdiri tarixga ko'chg'an qalpog'im.[10]

In the original text of the poem, the poet talks about the Karakalpak national headwear, the cap, and narrates historical legends related to how our ancestors wore black caps in ancient times. The translator also preserves the poet's style when translating this poem into Uzbek. However, in the fourth line of the poem, "My cap, which has endured many troubles," the meaning is slightly altered and translated as "Taqdiri tarixga ko'chg'an qalpog'im." Additionally, the line "My cap, which people called 'black cap'" in the original text appears in the translation as "Qoraqalpoq yurtim oshgan, qalpog'im," where the lexical meaning has been changed.

It is also evident that the Uzbek poet Salim Ashur focused more on preserving the overall meaning of the poem when translating Karakalpak poems. For example, he artistically translated the four-line poem on the theme of love by Karakalpak poet K. Karimov, titled "Qaytadi Tag'i," into Uzbek under the title "Qaytadi."

Original poem:

Ko'klarge tarrivlap tarnalar qaytti,  
Samalar sag'inish qosig'in aytti,  
Seni qara ko'zlim neler mun'aytti,  
Mun'ayma, ba'ha'rin keledi tag'i.

Nege kewlin dag'li, ko'zlerin jasli,  
Muhabbat bir tatli azapdu'r hasli,

Gu'lden g'umsha baylap – ashiqlar pasli,  
Janajan ba'harin keledi tag'i.

The translation of the poem:

Ko'kda "qur-qurey"lab turnalar qaytdi,  
Shamollar sog'inish qo'shig'in aytdi,  
Seni, qorako'zim, nelar munglatdi,  
Munqlanma, bahoring keladi yana.

Nega ko'ngling dog'li, ko'zlaring yoshli,  
Muhabbat bir totli azobdir, asli,  
Gullar g'uncha bog'lab oshiqlar fasli,  
Jonajon bahoring keladi yana.

When reading the translation of the poem "Jonajon bahoring keladi yana," it feels as if we are reading the words in the Karakalpak language. This is because the words are clear and understandable, which can be explained by the closeness of Turkic languages, particularly Uzbek and Karakalpak. When comparing the two versions of the poem, there are phonetic differences, but the meaning is the same.

In the original poem:

Say boyina baslap ayaq soqpaqlar,  
Tag'I gu'l jambilip, irg'alar bag'lar,  
No'ser jamg'irlarg'a shayilip dag'lar,  
Sen ku'tken ba'ha'rin keledi tag'i.

In translation:

Soy bo'yiga boshlab qildek so'qmoqlar,  
Tag'in gul ochilib, uyg'onar bog'lar,  
Nafis yomg'irlarga chayilib dog'lar,  
Sen kutgan bahoring keladi yana.

In the original text, the poet describes the path leading to the riverbanks with the phrase "ayaq so'qmoqlar," while the translator has used the phrase "qildek so'qmoqlar" in a free translation into Uzbek. Additionally, in the line "Taği gül jambilip, ırğalar bağlar," where the gardens sway, adorned with flowers, making them green and beautiful, the meaning has been changed in the Uzbek translation to "Tag'in gul ochilib, uyg'onar bog'lar," which depicts the gardens awakening as flowers bloom.

## CONCLUSION

Overall, the Uzbek poet Salim Ashur, when translating the lyrical poems of contemporary Karakalpak poet K. Karimov, has mostly used the method of free translation, aiming to convey the meaning of the words more vividly.

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