

SAVING SAJJ ART IN TRANSLATION AS AN EXPRESSION OF ORIGINAL ART

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ABSTRACT

This article analyzes the translation of Munis and Ogahi's work "Firdavs ul-Iqbal" by Y. Bregel into English, the analysis of translation compatibility, adequacy and pragmatics of sajj art.

Keywords: translation, historical reality, adequacy, types of correspondence, pragmatics, alliteration.

INTRODUCTION

The ultimate goal of the translation process is to introduce the masterpieces of world literature to people who speak existing languages. Of course, before starting the translation of a literary work, it is desirable for the translator to be well aware of all the methods, models and rules of translation, in a word, the achievements of the theory of translation, the history of the experiences of its reflection in translation practice [10, 11]. Translation has existed alongside language since time immemorial, and since it developed in an integral connection with literature, it is impossible to separate these fields from each other [2, 3]. The process of recreation of the original in the translated language is expressed as follows in the researches of translation scholar G. Salomov:

1. How the translator perceives or understands the original;
2. How to interpret the idea of the work, the purpose of the author and his unique style;
3. Being able to find an alternative tool, method and way to restore a sample of speech art in one's native language [8, 110].

In fact, every translator who tries to recreate examples of Uzbek classical literature in a foreign language must have a perfect understanding of the traditions of Eastern literature and resound in his own language with the original content and essence, while preserving the musical tone.

METHODS

As in the oral and written literature of the peoples of the Near and Middle East countries, the main artistic component of Uzbek folk prose and written classical prose is the art of sajj. However, until now, the art of sajj, its role and functions in folk prose, classical prose, has not been scientifically fully studied in Uzbek literary studies [9, 4].

RESULTS

In Uzbek literature, Ogahi is considered to be the next person after Alisher Navoi, the "sultan of ghazal property", who created a unique example of prose artistry. In this regard, we must acknowledge A. Orozboyev's opinion that Ogahi's historical works are unique masterpieces of Uzbek historical and artistic prose. These works belong to different stages of the old Uzbek language in addition to the number of magnificent monuments that show all their potential, they are also the last large-scale monuments written in the old Uzbek language, if we take

into account that the current Uzbek literary language began to form in the second half of the 19th century [6, 174].

Although historical events are described, these works are of high artistic value in terms of being written on the basis of sajj, poetic expression style, examples of poetry of various genres. The more important they are historically, the more valuable they are artistically. Accordingly, it is correct to call these works examples of artistic-historical prose [3, 151]. Noting that “Firdavs ul-Iqbal” is not only a historical-scientific work, but also an artistic-historical work, the scholar N. Jabborov acknowledges that the artistic value of the work lies in the originality of the artistic style and language of the work. At the same time, the method of presenting the information written in the work proves that it is a unique example of adoration.

The word “Saj” is Arabic, and in terms of the dictionary meaning, it means that the sound of pleasant birds such as nightingale, and parrot join together and become an accompaniment. In istilah (as a term), and, as mentioned above, from artistic arts represents one [9, 12].

Z.O.Jumanizov [4], A.Abdullajonov [1], D.Khoshimova [12] and Sh.Shergoziyev [11] have conducted researches in the field of translation studies regarding the reproduction of the art of sajj in translated texts. In particular, D. Khoshimova reminds about the importance of pragmatics regarding the translation of sajj art. She notes the superiority of pragmatic translation in the reader’s maximum understanding of the Turkish prose sample. At the same time, she emphasizes that in the translation of examples of sajj given in the work of “Boburnoma”, it is necessary to pay attention not to their use, but to the real events depicted in original work [12, 206].

DISCUSSION

In the work of “Firdavs ul-Iqbal” various forms of the art of sajj are mentioned, and we can witness that the historical-artistic work is a rare example of prose poetry. In the work, the character of worship aimed at describing the events has a complex structure. According to the experts’ research, “beautiful examples of sajj were created in Ogahi’s historical works, in particular, in introductory parts, lyric retreats, introductions. The roots of sajj becoming the leading art and main artistic expression in the historical works of Ogahi are closely connected, first of all, with centuries-old traditions formed in the examples of folk oral creativity; secondly, it is connected with the style of Persian historical chronicles translated by Munis and Ogahi, and thirdly, with the skill of historians to give an artistic touch to real events” [13, 53].

Beautiful examples of the skill of using sajj in a prose work are usually presented with the image of rulers: “...jahon fozillarining afzali va zamon komillarining akmali, fazlu donish tengizining timsohi, aqlu binish safinasining mallohi, ilm quyoshining matla’i va kamol ahlining marja’i... halloli mushkuloti daqoyiq, kashshofi g’atoyoyi haqoyiq, fazoilmaob, kamolotintisob, ya’ni Munis mirob marhumiy saqaallohu sarohuakim, ul hazratning qadim al-xizmat chokar va davlatxohi ixlos nustarlaridin erdi, anga lutfi beg’oyat va karami bilonihoyat izhor qilib, bu humoyun kitobning ta’lifin buyurub, ani o’z aqronidin mumtoz va sarafroz qildi” (FI, 394).

As an example, in the given passage, jahon – zamon, fozillarining – komillarining, afzali – akmali, fazlu – aqlu, donish – binish, timsohi – mallohi, matla’i – marja’i, halloli – kashshofi,

mushkuloti – g‘atoyoyi, daqoyiq – haqoyiq, fazoilmaob – kamolotintisob – Munis mirob, beg‘oyat – bilonihoyat, mumtoz – sarafroz are listed as saj samples.

In the translation of the historical chronicle made by Y.Bregel, it is permissible to pay attention to the compatibility of the art of sajj in the original and translated texts. In “Firdavs ul-Iqbal” sajj is often used to describe the quality and character, actions and status of a historical person. For example, when giving information about Abul-Gazi Khan, a very short but perfect sajj was used [9, 133]: “Xazrat xoqoni a‘zam va sultoni olam” (FI, 36).

The sample of sajj presented in the example is dedicated to the description of the ruler, and the author managed to express the personality of the historical person in a short way. The original translation is “The felicitous person of his majesty, the greatest khaqan and the sultan of the world” (FI, 9) given in this way. In fact, the two parts made sajj in the original are expressed by the words xoqoni – sultoni and a‘zam – olam. Among the parts that are made sajj in the translation, only the xoqoni – sultoni was motivated to recreate the artistic and poetic charm of the original art of sajj in the translated language through the historical realities of the khaqan and sultan. As a result of comparison, the words that come before the words khaqan and sultan are also considered to be sajj, and they are not preserved as sajj in the translation. The translator did not express the sajj of a‘zam and olam with a rhyming alternative, but he was content with giving the meaning through the lexical units greatest and world in the translation. However, this on the other hand, it is a proof that adequacy has been achieved in the preservation of the content in the translation along with the example of complete worship in the original. For example, when information was given about Abul-Gazi Khan, a very short but perfect sajj was used [5, 569]: “Adulg‘ozixon sultoni dono va xoqoni tavono erdi” (FI, 90). Depicting Abulghozi Bahadir Khan in the original as sultoni dono and xoqoni tavono is preserved in the form of sultan and khaqan in the translation text: “Abu‘l Ghazi Khan was a learned sultan and a mighty khaqan” (FI, 43).

The purpose of the author’s use of this art in the work is to ensure that the behavior of the depicted historical person and the characteristics of the hero quickly reach the reader and are preserved in memory. If the translator realizes the author’s purpose in the translation, then the same plans intended in the original are also reflected in the translation.

Most of the sajj passages form a complete equivalence in the translation. In the process of translation, the alternative in the original and in the translation is considered adequate and forms an absolute equality in terms of rhyme and content. We can observe such a situation in the example given below: “Amir Iskandar saroy otoliq boshliq Buxoroning mashohir va maorifi tuhafi bisyor va peshkashi beshumor bila qal‘adin chiqib, xonning huzurinda ubudiyat tufroqin o‘ptilar” (FI, 93) \ “With amir Iskandar Saray Ataliq at the head, the eminent people of Bukhara went out of the city with numerous gifts and countless presents and kissed the ground in submission before the khan.” (FI, 48)

tuhafi - peshkashi and bisyor - beshumor are considered to be sajj parts in the original, in the translation they are given the equivalents of numerous - countless and gifts - presents. Therefore, this method is considered to be the adequacy of the original art of sajj with the complete equivalence of the translation.

The art of sajj presented in the historical chronicles shows diversity in terms of expression and syntactic structure. Ogahi and his teacher, Munis, continued the traditions of Eastern classical literature and created a unique style of reflecting poetic melodiousness in prose. B. Sarimsakov, who was engaged in the research of this art in Turkic literature, stated: “Firdavsul-Iqbal” belongs to the 17th-19th centuries, but with the weight of the narrative style and the complexity of the language, it belongs to the Uzbek prose of the 15th-16th centuries. Most of the sajj used in it consist of Arabic, Persian-Tajik combinations. And the use of such combinations makes it difficult to understand the statement [9, 134]”. Also, the literary scholar added that the examples of sajj presented in the historical work are different from the types found in the folklore.

In fact, it is not an exaggeration to say that the examples of sajj presented in this history are distinguished by their uniqueness. Let’s analyze the art of sajj in the expression of the khan’s behavior as an example: “Xon ko’p inbisot va g’oyat nishot bila ichkari kirib o’lturdi” (FI, 91). The given example is represented by the units of inbisot and nishot which forms the type of sajj mutarrafi. In translation this art of sajj is given in the following style of “The khan entered and sat down utterly delighted and extremely pleased” (FI, 50). Saj parts in source text inbisot and nishot are replaced with alternatives delighted and pleased with in translation. It is worth noting that, as an example, in the passage quoted from the original, the units that did not form a rhyme, due to the skill of the translator, created a rhyming type of sajj. The melodious units created by Y. Bregel in the translated language are extremely elegant, and as a result, he managed to form a musical melodiousness with the intensifying modifiers as utterly and extremely in the English language. Although we know that characteristics of oriental literature is not actually found in English literary studies, the translator used this experience in the translation of “Firdavs al-Iqbal” as rhymed sentences, noting its use in the form, and citing its use in Turkish literature in the translated text.

It takes a lot of skill and effort on the part of the artist to recreate the rhyming parts while keeping the melody between the words. G. Salomov notes the fact: “Translator - in order to recreate the work in another language, i.e. in his native language, the author develops his thoughts, absorbs them, and then chooses an alternative word depending on the nature of the text, the meaning, sonority of these words, forms, methodical alternatives, is concerned with expressing the idea of the original as fully as possible” [7, 57].

We pay attention to the following analysis: “Jiloandud binosi oshiqlar ko’nglidek musaffo va safoomud asosi ma’shuqlar yuzidek mujallo. Fazoi dilkushoi Eram gulzori sahnidin xabar berguvchi va havo g’oliyasi Firdavs nasimi fayzidin asar yetkurguvchi” (FI, 185) \ \ “Its pleasant court recalls the garden of Iram, and its fragrant air brings a whiff of a breeze from paradise” (FI, 171).

The number of sajs is equal to nine in the original passage dedicated to the image of buildings and structures jiloandud –safoomud, binosi – asosi, oshiqlar – ma’shuqlar, ko’nglidek – yuzidek, musaffo – mujallo, fazoi – dilkushoi – havo, sahnidin – fayzidin, xabar – asar, berguvchi – yetkurguvchi and we can clearly see that the quantity is not proportional to the translated text. We can say pleasant and fragrant units as sajj parts in the translation. If we compare the expressions in the target language, the translator has recreated the art by turning other units based on the possibilities of the translation language. This means that the original

saj is not reflected in the translation. Also, during the translation process, the first sentence quoted from the original is omitted without being translated into English. However, it is clear that, the main reason why it is not logical to compare the number of words in the translated text with the number in the original is that the historical work has a very complex structure from the syntactic point of view.

If we look at the traditions of preservation of the original art in translation, it can be observed that in some cases the art of saj is not preserved in translation. The translator prefers to try other experiments in translation of the original art. As a result of the comparison, we can witness that the original poetic art alternated with the rhythmic melodiousness of other prose: “muonidlar cheriki bila korzori ajib va kirdori g‘arib zuhurg‘a yetkurdilarkim,” (FI, 149) \ “fought such an amazing fight and extraordinary battle against the rebel troops” (FI, 127).

It is known from the analyzed passage that in the original there are saj parts that are korzori - kirdori and ajib - garib. If we compare the alternatives, korzori - kirdori sajjs in the work are translated with fight and battle, and the words ajib - garib and given with amazing and extraordinary alternatives. This, in turn, we observe harmony in the presence of the capital letters of the equivalents presented in the translation. Our words fought and fight, which start with the sounds f, created both a pattern of sajj and a harmony of sounds at the same time. The saj parts ajib – g‘arib in the original text do not create a harmony of sounds, but the language units amazing and against in the translated passage create a harmony of sounds. We encounter this kind of originality in other places of translated texts. For example: “Aksari avqot bazmu ishrat va majlisi tarabda axyor va abrori shuaro va fuzalo bila suhbat tutu halli mushkiloti aqliy va kashfi mug‘alliqoti naqliy qilib, maonii rangin sharobidin sarshori kayfiyat bo‘lur erdi.” (FI, 236) \ “Most of the time, during feasts and festive gatherings, he was in the company of religious and pious men, poets and scholars; solving the intricacies of knowledge and unfolding obs are points in tradition, he would become intoxicated with the wine of allegorical meanings.” (FI, 231)

Even though the saj parts in this passage that are used in the original are not preserved in the translation, but alternatives of other units in the translation are observed that follow the principles of saj art. The first attention-grabbing rhyming is English plural affix s, that having saj forming principles in translated text. Feasts, gatherings, poets, scholars, intricacies, points, meanings, etc. We can also note that the words religious - pious and gatherings - meanings recreate in the translation of the passage are based on the principles of sajj formation. Also, with f and p sounds the beginning words feasts - festive and pious - poets - points are in harmony with each other, creating alliteration in the translation. Thus, it is known from the given examples that at the beginning of the units in the translation, the recreation of the saj art of translation take place through new examples of alliteration and saj. It is considered that a partial equivalence is established based on the internal capabilities of the translation language of the original art.

In the work, we can also read examples of melodious prose, from a complex composition to a simple structure. The proof of our opinion is that the linguistic-cultural characteristics of Uzbek oral creativity are also presented in the historical work: “Asfandiyorxon shahriyori oqil va podshohi odil erdi” (FI, 89). The passage given as an example could not preserve its poetic quality in the translation: “Isfandiyor Khan was a wise monarch and a just king” (FI, 41).

Shahriyori oqil and podshohi odil sajs in the original text are translated using the alternatives wise monarch and just king. As a result, the words chosen as an alternative do not create a musical melody according to the principles of saj. Exactly such a situation can be found in the following example: “Aning zamonida qo‘ngrot qaboiling davlat va sarvati ortti” (FI, 114) \ \ “In his time the power and wealth of the Qongrat tribe increased” (FI, 82).

We cannot apply the principle of adequacy to translation in such translation processes. If the artistry of the original text is embodied in the translation while preserving the features of content and form, we can call this translation adequate. However, if the content and essence of the original is preserved and the artistry is not expressed, then we can say that pragmatic coincidence has occurred in the translation. For example: “Eshniyoz mehtar va Abdulrahmon boy Urganjiy va Niyozmuhammad Oqoy Qahramoniykim Muhammadamin inoqning davlatxohi samimiy va xavoxohi qadimiysi erdilar” (FI, 145) \ \ “Ish Niyaz Mehter, 'Abd ar-Rahman Bay Urgenchi and Niyaz Muhammad Aqa-yi Qahramani, who were sincere well-wishers and old friends of Muhammad Amin Inaq” (FI, 122).

In the translation of the cited text, the venerable fossils of the ancient origin, which are davlatxohi samimiy and xavoxohi qadimiy, are expressed in the translation through non-rhyming alternatives, but the essence is completely preserved in the translation. In order to clearly express the meaning of the translated sentence, the sentence is given in the form of a defining clause and a syntactic structure that does not exist in the original appeared in the translated language. As a result of using who in translated sentence, pragmatic translation is observed. The absolute non-existence of saj art in translation is seen as the non-existence of coincidence.

SUMMARY

As a result of the study of the translations of the art of saj' presented in the work, we can come to the following theoretical conclusions:

1. Regardless of the expression of the types of saj art in the original, based on the internal capabilities of the two languages, the translator preserves it as art in the translated text, that is, the complete coincidence of the original sajj art in the translated form. For example, xoqoni – khaqan, sultoni – sultan and numerous – countless.
2. The preservation of the original of saj art in other units in the translated text, that is, the partial coincidence of saj art in original in the process of translation: “Mashhurdurkim, aning bila ov orasida ko‘p hikoyati ajiba va mutoibot g‘ariba voqe bo‘lubdur.” (FI, 94) \ \ “It is well known that there are many amusing stories and wonderful pleasantries of their relationship, including the following” (FI, 50). In this example, the parts of saj ajiba - gariba that form the original adoration are not preserved in the translation, but other units are used in the translation based on the principles of stories - pleasantries and the artistry was preserved.
3. Based on the linguistic possibilities of the translated language of the given examples of saj, the art of sajj is not preserved in the translation. However, due to the nature of the language, the essence of the original has been preserved. In other words, the lack of coincidence of saj in the translation is a pragmatic translation: “Muhammadamin inoq

bag'oyat donishmand va kordon va maishatdo'st va komron erdi" (FI, 159) \ \ "Muhammad Amin Inaq was very learned and clever, (304) with a taste for life and pleasure."(FI, 144).

As a conclusion, it can be said that the effect of J. Bregel's deep knowledge of the history of the Khanate of Khiva and his knowledge of the literary arts of the Turkic peoples, which is not available in English, is evident from the analysis of the translation samples. The skills of the translator that we have listed are the main factor in the fact that the information reaches the reader in its original form.

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