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RESEARCH ARTICLE

BOBUR'S POETIC INHERITANCE AND HANDLING IT TO THE ENGLISH READERS.

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Abstract

As the subject of research work is taken Bobur's literary activity. The talented poet, historian, geographer, statesman, military, leader Mirzo Bobur (1483-1530) was the founder of dynasty of Boburids in India. His memoirs "Boburnoma" made him a well-known writer and historian, as these memoirs were translated into many languages and into English too. But his poetic legacy has not been introduced to the English speaking world yet. Coming to such decision we decided to show Bobur's unique talent, artistic vision, and knowledge background in creating artistic speech. We are looking forward to doing it with giving one of his ghazals and verify peculiarities of his activity showed in the field of classical poetry. We hope readers, men of pen, researchers will take an interest in ghazal creating activity of Bobur and estimate his unique talent.

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Introduction:-

Zahiriddin Muhammad Bobur highly valued, patronized the art and literature. He left us a rich literary and scientific inheritance though he lived only 47 years. "Bobur-Name" which is famous in the world belongs to Bobur's pen. It tells there the tale of the prince's struggle first to assert and defend his claim to the throne of Samarkand and the region of Fergana Valley. After being forced to leave Samarkand in 1501 by the Uzbek Shaibanids, he ultimately sought greener pastures, first in Kabul and then in northern India, where descendants ruled Delhi until 1858 (Bobur, 1990).

And what for his poetry is valuable, memorable and expressive?

Bobur's poems, ghazals (Hojiakhmedov, 1998) are said to be autobiographical, as in his works the poet describes his own life, feelings, his triumph and loss in a very specific, beautiful poetic way. Bobur's lyric poems combine speech and sound to express feeling in varying degrees of verbal music. His ghazals are characterized by brevity, melody and emotional intense. The music of his ghazals makes them memorable and their brevity contributes to the intensity emotional expression. The main theme of his poetry is love – the natural human being's love, his men and nature. For Bobur, being in love means being devoted, true, noble and humane. Love rises above of all the wealth, position in the society and other delights which exist on the Earth.

The most important feature of Bobur's poetry is simplicity. His ghazals are not long, they are vivid, very emotive. He expresses his thoughts, feelings using simple words, expressions and folklore. Therefore Bobur has been popular with readers and singers for many years.

As it was mentioned above, Bobur sang about his own life, and his life as we know was hard. Some of his ghazals are full of grief, sorrow. He longs for and dreams of his homeland. His ghazals in some way remind us some sonnets of Shakespeare, where complaint of a poet is expressed. Bobur complains of his fortune, fate, cruelty of the men surrounding him. Besides all of that Bobur depicts important historical events of that time, religion, habits, and customs in his poetry (Bobur, 1990).

Alisher Navoiy, the founder of the Uzbek classical poetry made a great influence on Bobur's literary and scientific activity. As Navoiy, Bobur also wrote his ghazals in arooz rhythm, in peculiar meter. Arooz rhythm, as we know, is based on specific arrangement of long, short, very long syllables in specific way in the line and grouped in "rhukns" (certain numbers of syllables make rhukn) (Hojiakhmedov, 1998).

Example from Navoiy's ghazal:-

Ko'rgali hus|ningni zoru | mubtalo bo'l|dim sanga.

– V – – – V – – – V – – – V –

15 syllables divided into 4 rhukns. The basic form of the rhukn is "foilotun" (– V – –) – - long syllable, V - short syllable.

The rhythmic scheme is:-

foilotun | foilotun | foilotun | foilun ||

This system is common with Uzbek, Persian-Tajik arooz. They say there were 19 bahrs (Hojiakhmedov, 1998) (variants) of arooz rhythm. Arooz was analyzed by Bobur in his book "Tractate of Arooz". Bobur made a notable contribution in the development of theory of prosody. He added two more bahrs to arooz system. Only 11 bahrs are used in the Uzbek classic poetry.

Bobur wrote not so many ghazals as Navoiy did, but his ghazals attract readers', singers' attention with their form, meaning and melodious sound. Bobur was an expert on the usage of sound instrumenting.

Bobur's poetry was translated into Russian; we can read his ghazals in the book «Избранная лирика Востока» ("Selected lyrics of the East"). In our case we deal with translation done into English by using ST (by immediate translation). The translation was done by Dina Sultanova, a teacher of English, translator and poet by nature.

Research methodology:-

We would deal with comparative interpretation of ST and TT. We'd follow the following table:

The ST	The TT
1. Speaker	1. Speaker
2. Sound, rhythm	2. Rhythm, sound
3. Figurative means	3. Figurative means
4. Imagery	4. Imagery. Adaptation
5. Communicative value	5. Solving the problem of cognitive dissonance
	6. Transformations
	7. Communicative value

The ST:-

The source text consists of 5 baits (Hojiakhmedov, 1998) (two rhyming lines of a poem make a bait in poetry). The

First bait:-

Charxning men | ko'rmagan jab|ru jafosi | qoldimu?!

– V – – – V – – – V – – – V –

Xasta ko'nglum chekmagan dardu balosi qoldimu?!

A speaker is the poet himself. He complains of his hard life he lived.

Meter: 15 syllables divided into 4 rhukns. Rhythm is arooz. The scheme:

foilotun | foilotun | foilotun | foilun ||

Sound: the word “qoldimu” is used as radif (Hojiakhmedov, 1998) (a repeated word in the end of the second line of each bait).

Rhymed words: jafosi – balosi.

Alliteration: repetition of the sounds [k] and [j].

Assonance: repetition of the back vowels [ʌ] and [o].

As we know and feel sounds [ʌ] and [o] are widely used in ghazals to express feelings, sometimes woeful state of heart.

Tone: melodious, but at the same time grievous, smooth and expressive.

Expressive means: metaphor is used. The word “charkh” means “wheel”, and this word is used in the meaning of “Earth”. Similarity is based on the movements. Synonyms taken together are repeated: javru-jafo, dardu-balo (misdeed and mischief, smart - ill-state).

All these means make the bait expressive, emotive and touch the reader’s heart. The TT

– / – / – / – / – / – / – / –

And is there any grief or grame that I’ve not held yet?!

And is there smart or pain that my sore heart not had yet?!

The form is re-created; each line consists of 13 syllables, composed primarily or slightly iambs, an iamb defined as an unaccented syllable followed by an accented one as in the word “prevent” (–/).

Meter: 5 feet iambic rhythm is used.

Sound: repeated word (“qofiya”) is “yet”.

Rhymed words: held –had.

Alliteration: the sounds [g], [h] and [z] are repeated in the beginning of words.

Assonance: vowels [æ], [ɔ:], [a:] and [eə] are used.

Grievous tone is re-created. Inner rhyme is also used in the bait: grame – pain. The word “grame” is an archaic word which was used by Thomas Wyatt (1503-1542) in the poem “The Lover’s Appeal”.

Lexical transformations: the word “charkh” in the meaning of “Earth” is omitted. The word “and” is used to preserve the meter and sounds as anaphora. Parallel construction is re-created.

Other baits of the ghazal (ST):

Meni xor etti-yu qildi muddaini parvarish,

Dahri dunparvarning o’zga muddaosi qoldimu?!

Meni o’lturdu jafoi javr birla ul quyosh,

Emdi turguzmak uchun mehru vafosi qoldimu?!

Oshiq o’lg’och ko’rdim o’limni o’zimga, ey rafiq,

O’zga ko’nglumning bu olamda harosi qoldimu?!

Ey ko’ngil, gar Bobur ul olamni istar, qilma ayb,

Tangri uchun de, bu olamning safosi qoldimu?!

The TT:

The life of mine hath been decayed, and rival’s cared for,

And is there other ill to me that He’s not sent yet?!

By grace and blaze of hers she made me pass away, Oh,

And is there some love in her to charm me from death yet?!

O friend, and when in love fell I for death did cry I,

For is there any other will that’s in me left yet?!

O soul, don’t blame Bobur who dreamt of world of unknown,

For God’s sake tell, if there’s a joy in this false world yet?! (Sultanova, 2013)

Objectives and hypothesis:-

In term of its theme, the ghazal is most known to evoke feeling of pity and melancholy. Such themes appear in countless other forms spanning across centuries, they are especially sacred and crucial to the essence of the ghazal. If we compare the ST to TT we would note that the meter, the number of syllables in each bait is less than in ST baits. Generally it happens because of the linguistic differences, differences in poetry writing forms (prosody) (Sultanova, 2005). Translators should follow an inner ear rather than any established rules, as it was told by Agha Shakhid Ali.

Findings and discussions:-

Some poets and translators say that distinction between languages, difference in versification assure of impossibility of translation of poetry [5], especially lyrics, in our case – ghazals. However, as we see, a poet translator relying on his or her unique talent, artistic vision, knowledge background re-creates poem, deals with pragmatic adaptation. We share the idea of re-creation of a poem: the sound, rhyme, alliteration, rhythm can't be translated. The translator of ghazals re-creates them either by translation to another rhythm, to another poetic foot or by black verse (Sultanova, 2005).

In our research work we mostly coped with interpretation of only one, the first bait which is called “matlaa” (Hojiakhmedov, 1998). Recognizing that, a poem is a fusion of sound and sense, a careful reader will read a poem aloud as a necessary step to understand.

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