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**TRANSLATION MECHANISMS OF ARUZ POETIC MEASURE *BAHR* FROM  
UZBEK INTO ENGLISH**

**Abstract**

This article is devoted specifically to the translation mechanisms of aruz poetic measure *bahr* in the ghazals of Alisher Navoi from classic Uzbek into Modern English. As we have displayed by 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, as well as consultation with a classic literature scholar, especially, a scholar of Alisher Navoi studies and a good knowledge of 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, the article shows how the translation mechanisms of the aruz poetic measure *bahr* are applied to translation on the example of the ghazal No.94, No.103 by Alisher Navoi from Uzbek into English.

**Keywords:** *translation mechanisms, aruz, poetic measure, ghazal, bahr, syntaxeme, translation unit, vocabulary study, comments, prose description, classic literature, source and target languages, translation theory and methodology, adequacy to the original*

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**Əruz poetik tədbir bəhrinin tərcümə mexanizmləri özbək dilindən ingilis dilinə**

**Xülasə**

Bu məqalə xüsusi olaraq Əlişir Nəvainin qəzəllərindəki əruz poetik ölçü bəhrinin klassik özbək dilindən müasir ingilis dilinə tərcümə mexanizmlərinə həsr edilmişdir. Bu məqalədə göstərdiyimiz kimi, klassik ədəbiyyatın, o cümlədən klassik poeziyanın tərcümə mexanizmləri qəzəlin lüğət

tərkibinin tədqiqini, nəsr təsviri formasında ekspert şərhlərini, qəzəlin təhlilini, o cümlədən klassik ədəbiyyatşünas alimlə məsləhətləşmələri əhatə edir. xüsusilə, Əlişir Nəvai tədqiqatçısı, mənbə və hədəf dilləri yaxşı bilən alim. Bundan əlavə, tərcüməçi öz tərcüməsinin orijinala uyğunluğunu sübut etmək üçün müvafiq tərcümə nəzəriyyəsi və metodologiyasından istifadə etməlidir. Belə ki, məqalədə Əlişir Nəvainin 94, №103 qəzəli timsalında özbək dilindən ingilis dilinə tərcümədə əruz poetik ölçüsü bəhrinin tərcümə mexanizmlərinin necə tətbiq olunduğu göstərilir.

**Açar sözlər:** *tərcümə mexanizmləri, əruz, poetik ölçü, qəzəl, bəhr, sintaksema, tərcümə vahidi, lüğətşünaslıq, şərhlər, nəsr təsviri, klassik ədəbiyyat, mənbə və hədəf dillər, tərcümə nəzəriyyəsi və metodologiyası, orijinala adekvatlıq*

## Introduction

It has already become a tradition to research and study the works of 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 (Interpretations of Navoi's ghazals, 2018: 380) and his epic poem "Khamsa" (Alisher Navoi, 2019: 712) have been prepared and published for public usage. All this 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: 318), French, German (Alisher Navoi, 2000: 142) and etc.

This article is devoted specifically to the translation mechanisms of *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). *Barh* is a rhyming of the same sound (phoneme), syllable or the word at the end of both lines of the first couplet (byte) and also at the end of each second line of the following six, seven or eight couplets (Hojiakhmedov, 2008: 193).

**Results and discussion.** Now let's pass 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 Turkic language of the XXIV century) into Modern Uzbek and then into Modern English (Hojiakhmedov, 2008: 3-7).

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 a 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 radiff "xarj" in the ghazal 94 to express Bahr, Navoi succeeded in endowing pure Islamic ideas in the ghazal (Davlatov, 2020: 3-7).

We think that the word "xarj" (expenses, spending) is used as radiff (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 evidences expressed by the word "xarj" (expense, spending), (2) for the sake of immortality, he gave up the 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 heaven 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 for buying a small pearl. The poetic words used in the ghazal, incorporates features of *talmih bahr*, indicates that the event of Miraj happened at night. Here is the ghazal No.94 in Navoi's language:

**“Ey navoiy, ma’rifatni qilma ... xarj...”**

*Charx izing gardiga qildi kavkabi sayyor xarj,  
Javhar olmoqg’a g’aniy qilg’an kibi dinor xarj.  
Soyiru sobit nisoring qilsa tong yo’qkim, bo’lur  
Kechqurun shoh o’lsa mehmon, kimsaga bisyor xarj.  
Naqdi rahmat xarjiga etsa Haq, ne tong, ulkim topar  
Sen kibi mahbub vaslin, aylagay nochor xarj.  
Fosh etib naqdi shafolat qilding ummatni xalos,  
Aylagandek naqdini topqan qiziq bozor xarj.  
Bahri rahmatdinki, topting, xalq uza bir qatra bas,  
Garchi teng avlodur etmak daxl ila izhor xarj.  
Mag’firat ganji sanga tamlik erur, moni’ emas,  
Aylasang isyoni ko’p ummatqa har miqdor xarj.  
Sen kimu na’tin demak, til asrag’il ko’p nuqtadin,  
Ey Navoiy, ma’rifatni qilma har ne bor xarj.*

In starting 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:** Kavkab – yulduz - star; 2. Javhar – gavhar, durdona – pearl; 3. G’aniy – boy, badavlat - rich, 4. Soyiru sobit – sayyoralar va turg’un burjlar – planets, 5. Nisor – sochish – throw, spend, 6. Tong yo’q – ajabmas - alas, wonder, 7. Naqd – mablag’, 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 so’z - wisdom, wise word (Yusupova, 2021: 3-7).

After finishing the translation of each word of the vocabulary, we find them in the text of the ghazal and read it again and again trying to comprehend the text of the ghazal. If it seems still difficult to perceive the whole text of the ghazal, we will 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 which 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 case, while reading the prose description of each couplet, we mindfully enter the thinking mentality world of the poet Alisher Navoi, and find out what he was going to say by this or that couplet. For example, as commented by literature scholar, Olim Davlatov, Alisher Navoi had in his mind to tell us the following by the first couplet: 1. “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’ll discover that the rhyming word in the source language “*xarj*” - in the word combination – “*qildi kharj*” is used in the position of the predicate and denotes syntactic semantic meaning “*process*”, “*action*”. So in order to make our translation close to and make it harmonious with the original couplet we must try to express the same syntactic semantic meaning process, action in the same position in the target (English) language too. So, based on the vocabulary study and prose description of the first couplet and syntactic-semantics of the radiff of bahr “*xarj*”, we try to translate the original couplet into English and get the following:

*On your step’s dust, lots of stars the heaven would spend,  
Like to buy pearls, much gold a rich man could spend.*

Thus, in the first couplet of both languages we found out that *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 *send*, 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*).

Now, let's pass on to the second couplet, in the source language it reads as this:

*Soyiru sobit nisoring qilsa tong yo'qkim, bo'lur*

*Kechqurun shoh o'lsa mehmon, kimsaga bisyor xarj.*

It's prose description comments that: 2. *It is no wonder that the sky has scattered the fixed planets to 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 syntactic-semantics of action and modality, 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*) (Mukhin, 1980: 296-298).

Let's read the translation:

*As heaven scatters many planets on your steps, alas,*

*If the shah visits a man as a guest, much he must spend.*

Now, we have the translation of the line, which is quite adequate to the meaning and form of the source language. Now, we will pass to the third couplet in the source language as the following:

*Naqdi rahmat xarjing etsa Haq, ne tong, ulkim topar*

*Sen kibi mahbub vaslin, aylagay nochor xarj.*

After studying the vocabulary and the prose description of the third couplet in the original source language we read 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: 3. *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.*

Now comparing all the said above, we try to translate the given third couplet:

*No wonder if God spends his treasures to thank you,*

*For the poor to see his Goddess, much he must spend.*

As it is 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 “*айлағай ... 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, 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*).

Before translating the fourth couplet we study the vocabulary of the couplet, its comments and analysis comparing them with the original couplet provided below:

*Fosh etib naqdi shafoat qilding ummatni xalos,  
Aylagandek naqdini topqan qiziq bozor xarj.*

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: 4. *You saved the community by revealing the treasure of intercession, just as a man from the market spends all his money.*

Now when meaning of the couplet becomes quite understandable we can pass to the translation of the couplet, especially focusing on ensuring the translation of the radiiff “*xarj*” in the word combination “*aylagandek...xarj*” into English. See the translation:

*Blessing with your mercy, you've saved your people,  
Like a tradesman in market, much wealth he must spend.*

As it is seen from the translation the second line begins with the phrase with prepositional 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 radiiff 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 Lord and the grace of the universe as 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. Navai, 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 this:

*Bahri rahmatdinki, topting, xalq uza bir qatra bas,  
Garchi teng avlodur etmak daxl ila izhor xarj.*

Based on the prose description of the couplet: (5. *One drop is enough to forgive all the people with the sea of mercy that you have found. Therefore, it is preferable to have an output equal to the input*), the translator was able to translate it into English as this:

*A drop of your merciful sea is enough to forgive people,  
It is better to make input equal to output one must spend.*

As it is shown in the translation of the second line of the couplet which ends with the radiiff “*xarj*” in the word combination “*izhori xarj*” in the source language is transformed into modal verb combination “*must spend*” as 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*).

The sixth couplet in the source language reads as this:

*Mag'firat ganji sanga tamlik erur, moni' emas,  
Aylasang isyoni ko'p ummatqa har miqdor xarj.*

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 the following:

*Enlightening treasure is provided for you as property,  
Don't mind if to his people too much he must spend,*

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.

No matter how supremely higher the praises of Allah and his Prophet Muhammad (s.a.v) are in his ghazal No.94, Alisher Navoi concludes that nevertheless his praises are quite less than Muhammad (s.a.v) possesses as is shown in the last seventh couplet:

*Sen kimu na'tin demak, til asrag'il ko'p nuktadin,  
Ey Navoiy, ma'rifatni qilma har ne bor xarj.*

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". Based on this comment we will try to translate the last couplet trying to make it close to the original in meaning and form as the following:

*Hey Navoi, who're you to recite often Rasul's name,  
Whatever you learnt, wise words, in vain, don't spend.*

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 active negative syntaxeme, which combines with the agentive syntaxeme *you* in the position of the subject of the sentence on the basis of the predicative connection between the main parts of the sentence.

It is interesting to note 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 the 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):

**Ghazal No 103: "Halol bo'ldi... ishq ahlig'a may"**

*Ko'ngulni mug'bacha oldi, mug'ona tut aqdoh,  
Ki yo'q saloh ila bo'lmog'liq emdi bizga saloh.  
Bir oy firoqida bexudlug' istaram, to'la tut,  
Agar qilib esang aflok jirmidin aqdoh.  
Halol bo'ldi xaroboti ishq ahlig'a may,  
Tutar biz ahli vara', kimki oni tutsa muboh.  
Hayotbaxsh labing ruh emishtur, ey soqiy,  
Magarki vovini i'lol etib qilib sen roh.  
Yo'q ersa jismda ul hosil aylagan qondin,  
Hakim ne uchun ajzosini dedi arvoh?!  
Saboh maykada bog'lig'duru xumorim tund,  
Taajjub etmang, agar zikrim o'lsa "yo, Fattoh!"  
Ne erdi maykada g'avg'osi, raz qizin go'yo  
Bu shom qildi Navoiyg'a piri dayr nikoh.*

In this case, the translator found the way out by adding a word - 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 (Mukhin, 1980: 3-7).

**For example, for translation of ghazal 103 “Halol bo’ldi... ishq ahlig’a 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, definitions of more than ten special words such as **mug`bach** – wine delivering boy, fire worshipper guy; **mug`ona** – 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; **i`lol** – 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 these 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 affect of the ghazal, the expression of imagination, and the smooth depiction of 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, it means that the possessors of this love are above all the troubles of the world, and that there is no purpose for them other than to see the face of God. All this explains the general essence, meaning and purpose of the ghazal to be provided artistically in translation and transformation into English in harmony with the original as the following (Alisher Navoi, 1997: 300):

*Ko`ngilni mug`bacha oldi mug`ona tut aqdoh,  
Ki yo`q saloh ila bo`lmog`liq emdi bizga saloh.*

**Translation:**

A wine lad seized my soul, hand me wine as wine lad  
We are drunk, then no longer in goodness, we believe.

The words with rhyming sound combinations “-oh” (*aqdoh, saloh*) in this byte (couplet), as well as in the following bytes the sound combination “...oh” is repeated in each second line of the byte: *aqdoh, muboh, roh, arvoh, Fattoh, nikoh*. They all express the poetic art *radiff* which we tried to express with the word “*believe*”, thought it does not express exactly the meanings of all *radiffs* in the original. In the above byte 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 byte, which exactly fits to the content of the line and the whole byte.

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” (Alisher Navoi, 1987: 689).

*Bir oy firoqida bekhudlug` istaram to`la tut,  
Agar qilib ersang aflok jirmidin aqdoh.*

**Translation:**

To forget my moonlike beauty I want, hey wine pourer  
Fill my mug, it is as big as a planet in the sky, I believe.

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. For example:

*Halol bo`ldi kharobati ishq ahlig`a may,*  
*Tutarbiz ahli vara`, kimki ani tutsa muboh.*

**Translation:**

For poor people drinking wine will no longer be sin  
Those who drink are sinless they're pious, **we believe.**

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. Let's read the translation comparing with the original:

*Hayotbakhsh labing ruh etmishtuk, ey soqiy,*  
*Magarki vovini i`lol etib qilibsen roh.*

**Translation:**

O wine pourer, your alive lip is like a spirit, when  
You produce its "juice", it becomes wine, I believe.

In the original, *radiff* is expressed with the word “*roh*” (wine), again the verb “*believe*” is used to provide *radiff* in this translation of the byte.

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, because this lip 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 the 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 this lips that love can be gained.

At this point we witness that the problem comes 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 has 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 byte.

*Yo`q ersa jismda ul hosil aylagan qondin,*  
*Hakim ne ushun ajosini dedi arvoh.*

**Translation:**

If not, why then the bloodstain left by your lips  
Was considered a ghost spirit by a judge, I believe,

In this couplet, the poet continues to prove his previous opinion. Why does the drinker's lip causes 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 tryst his beloved, and will be subject to suffer 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. In this point Navoi also meant that the redness of the lips is in harmony with the color of blood. Let's read the translation comparing with the original:

*Saboh maykada bog`lig`duru khumorim tund,  
Taajub etmang, agar zikrim o`lsa, yo Fattoh.*

**Translation:**

At dawn the tavern was locked, I craved for wine,  
If I call hey Fattoh, you won't be shocked, I believe.

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

As it is clear from the byte that 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 man lives, from the moment he recognizes himself, he wants to fall in love with God, he feels that he is infinitely sinful. So, he pleads God to open his heart. He begs to save him from ignorance. In this couplet, the poet is referring to this situation, asking God to open his heart by addressing God as "O Fattoh," one of the attributes of Allah, he is expressing his preaching to God.

*Ne erdi maykada g`avg`osi, raz qizi go`yo  
Bu shom qildi Navaig`a piri dayr nikoh.*

**Translation:**

What happened to the tavern's ado, this temple's Pir  
Wed-locked Grape's daughter to Navoi, I believe.

In this last byte, the temple's priest (pir) wedlocked grapes's daughter to Navoi, the word "nikoh" is the *radiff* which expresses an object to the verb to wedlock in the original, but in order to express *radiff* we considered it better, as in all above cases, to use the verb "believe" as *radiff*, which is perfectly consistent with the content and form of each byte 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 to 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 it is seen from the translations of the ghazal's meaning couplet by couplet based on vocabulary definitions, prose descriptions, comments and literary analysis proved very practical, and especially the use of an introductory word "believe" to compensate *radiff* in the translation which fits perfectly well to the form and content of not only each byte, but also of the whole ghazal itself.

Thus, the whole translation of ghazal #103 is presented as the following:

**...Drinking wine will no longer be sin**

*A wine lad seized my soul, hand me wine as wine lad  
We are drunk, then no longer in goodness, we believe.  
To forget my moonlike beauty I want, hey wine pourer  
Fill my mug, it is as big as a planet in the sky, I believe.  
For poor people drinking wine will no longer be sin  
Those who drink are sinless they're pious, we believe.  
O wine pourer, your alive lip is like a spirit, when*

*You produce its "juice", it becomes wine, I believe.  
If not, why then the bloodstain left by your lips  
Was considered a ghost spirit by a judge, I believe,  
At dawn the tavern was locked, I craved for wine  
If I call hey Fattoh, you won't be shocked, I believe.  
What happened to the tavern's ado, this temple's Pir  
Wed-locked Navoi to Grape's daughter, I believe.*

### Conclusion

Thus, as we have studied the translation mechanisms of classic literature, including classic poetry involve the study of vocabulary of the ghazal (Alisher Navoi, 2018: 94), expert comments in the form of prose description, analysis of the ghazal, as well as consultation with a classic literature scholar, especially, scholar of Alisher Navoi studies and a good knowledge of 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 the 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 rhyming element (radiff 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 couplets of the ghazal in combination with the modal verb "*must*" (*must send*) as an active modal syntaxeme in the position of the predicate, and in the last line of the ghazal 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. Like this 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, accordingly, in ghazal No 19, "*balo – evil*", in ghazal No.332 – "*muhtoj – need*". It is interesting to note 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 the ghazal No.103 of the source language: – oh (*aqdoh, saloh, aqdoh, muboh, roh, aqvoh, Fattoh, nikoh*).

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