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ALISHER NAVOIY G‘AZALINING INGLIZCHA TARJIMASIDA SHAKL VA MAZMUNNING QAYTA YARATILISHI

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Buxoro davlat universiteti, tayanch doktoranti

Annotatsiya

Mazkur maqolada Alisher Navoiyning “Ey nasimi subh, ahvolim diloroming‘a ayt” misrasi bilan boshlanuvchi g‘azalining Dennis Daly tomonidan amalga oshirilgan inglizcha tarjimasi tahlil qilinadi. Tadqiqotda shakl, mazmun, ramziy obrazlar va emotsional ohangning qayta yaratilishi ko‘rib chiqiladi. Tarjima mazmuni saqlagan, biroq ayrim shakliy va semantik xususiyatlarni o‘zgartirgan.

Kalit so‘zlar: Alisher Navoiy, g‘azal tarjimasi, poetik tarjima, shakl va mazmun, Dennis Daly, badiiy tarjima, ramziy obrazlar, inglizcha tarjima.

ВОССОЗДАНИЕ ФОРМЫ И СОДЕРЖАНИЯ В АНГЛИЙСКОМ ПЕРЕВОДЕ ГАЗЕЛИ АЛИШЕРА НАВОИ

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Аннотация

В данной статье анализируется английский перевод Денниса Дейли газели Алишера Навои, начинающейся строкой «Ey nasimi subh, ahvolim diloroming‘a ayt». В исследовании рассматривается воссоздание формы, содержания, символических образов и эмоционального тона. Перевод сохраняет общий смысл оригинала, однако изменяет некоторые формальные и семантические особенности.

Ключевые слова: Алишер Навои, перевод газели, поэтический перевод, форма и содержание, Деннис Дейли, художественный перевод, символические образы, английский перевод.

RECREATING FORM AND MEANING IN THE ENGLISH TRANSLATION OF ALISHER NAVOIY’S GHAZAL

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Abstract

This article analyzes Dennis Daly’s English translation of Alisher Navoiy’s ghazal beginning with the line “Ey nasimi subh, ahvolim diloroming‘a ayt.” The study examines the recreation of form, meaning, symbolic imagery, and emotional tone. The translation preserves the general meaning of the original, but modifies certain formal and semantic features.

Keywords: Alisher Navoiy, ghazal translation, poetic translation, form and meaning, Dennis Daly, literary translation, symbolic imagery, English translation.

In literary translation, the relationship between form and meaning has long been regarded as one of the central problems of translation studies. As Roman Jakobson observed, “poetry by definition is untranslatable. Only creative transposition is possible” [4; 238]. This statement is especially relevant to the translation of classical Eastern poetry, in which poetic form is inseparable from artistic content. In the ghazal tradition, meaning does not exist independently of form; rather, it is realized through meter, rhyme, refrain, sound pattern, symbolic diction, and coherence between couplets. Therefore, the translation of a ghazal into a Western language presents not only a linguistic challenge but also an aesthetic and cultural one.

The ghazal is one of the most refined lyric genres of classical Eastern literature. Its artistic structure is based on strict poetic conventions, including the presence of *matla* and *maqta*, the arrangement of couplets, the rhyme system, the refrain, the use of *aruz* meter, and the concentration of symbolic imagery [7; 258]. Because of these features, the ghazal cannot be adequately transferred into another language through simple lexical substitution. Its translation requires the recreation not only of semantic meaning but also of poetic atmosphere, emotional rhythm, and cultural depth.

Many scholars and translators have noted the difficulty of preserving the formal characteristics of the ghazal in European languages. English poetry, unlike classical Turkic-Arabic-Persian poetics, does not function within the *aruz* system and does not naturally reproduce the compact symbolic density and refrain-based architecture of the classical ghazal [7; 240]. As a result, translators often privilege intelligibility and poetic fluency over formal equivalence. While this approach may produce readable and aesthetically effective English poems, it can also distance the translation from the structural and semantic integrity of the original.

Although a number of studies have addressed the general problems of poetic translation, fewer works have focused specifically on how the unity of form and meaning is negotiated in the English translations of Alisher Navoiy's ghazals. This article examines that issue through Dennis Daly's English translation of Alisher Navoiy's ghazal beginning with the line "Ey nasimi subh, ahvolim diloroming'a ayt" [6; 59]. The purpose of the study is to assess how Daly's translation preserves, transforms, or reinterprets the unity of form and meaning in the original ghazal. To achieve this aim, the article employs comparative textual analysis and close reading, focusing on selected poetic units, symbolic images, and stylistic features in both the source text and the English translation.

Theoretical Framework: Form and Meaning in Ghazal Translation

In any literary work, form and meaning constitute an inseparable whole. Meaning expresses the essence of the work, while form is the mode through which that essence becomes artistically perceptible. A poetic text cannot exist as pure meaning without form, nor as pure form without meaning. In lyric poetry especially, form is not merely an external ornament. It shapes the reader's experience of the poem, organizes emotional progression, and intensifies semantic impact.

This principle is particularly important in the ghazal. The ghazal is not only a thematic expression of love, separation, longing, or mystical yearning; it is a structured poetic event. Its rhyme scheme, refrain, rhythmic order, and elevated diction generate its distinctive aesthetic force. The symbolic language of the ghazal also depends on formal compactness. Words such as *subh* (dawn), *nasim* (breeze), *yor* (beloved), *lab* (lip), *may* (wine), and *hijr* (separation) do not function merely as decorative images [5; 401]. They participate in a conventional poetic system with emotional, mystical, and cultural associations.

When such a poem is translated into English, the translator encounters several interconnected difficulties. First, the meter of the original cannot be transferred directly. Second, the rhyme-refrain structure may sound artificial in English if mechanically reproduced. Third, symbolic expressions that are natural in classical Turkic poetics may appear obscure or overly ornate to a modern English-speaking audience. Fourth, many words in the original carry multiple levels of meaning: literal, emotional, intertextual, and Sufi-symbolic. A direct translation may preserve the lexical shell but lose the interpretive richness [2; 207].

Thus, in ghazal translation, the question is not whether some loss occurs, but rather what kind of loss is acceptable and what kind of compensation is possible. A successful translation does not merely repeat the words of the original; it recreates an equivalent poetic effect within the possibilities of the target language. However, such recreation always involves transformation.

Method

This study uses a qualitative comparative method based on close reading of Alisher

Navoiy's ghazal "Ey nasimi subh, ahvolim diloroming'a ayt" [6; 59] and its English translation by Dennis Daly [1; 23]. The analysis focuses on selected poetic units, including lyrical address, symbolic imagery, lexical choice, tone, and stylistic features. By comparing the source text with the translated version, the study identifies transformations in meaning, emotional expression, and poetic form. This method makes it possible to assess whether the translation preserves the unity of form and meaning or reshapes the original as a new poetic text in English.

Analysis of Dennis Daly's Translation

Dennis Daly's translation of Navoiy's ghazal offers a useful example of poetic recreation in English. The opening lines read:

"Dawn-waking, rollicking, and eager wind
You carry my words. Sustain them O wind" [1; 23].

Even in these first two lines, the translator's strategy becomes visible. The original address to the morning breeze is retained, and the communicative function of the breeze as a messenger is preserved. The lyrical voice remains direct, apostrophic, and urgent. This is important because in the original ghazal the breeze is not a passive natural phenomenon; it is an intermediary between the lover and the beloved. In classical poetics, the dawn breeze often carries emotional, spiritual, and symbolic significance. It is associated with renewal, revelation, intimacy, and the transmission of hidden states.

Daly renders this image in an expressive and dynamic manner. The phrase "Dawn-waking, rollicking, and eager wind" adds movement and personality to the breeze. The word "eager" corresponds well to the idea of an active messenger. However, the word "rollicking" introduces a tonal shift. In English, it suggests playfulness, even boisterousness, whereas in the original ghazal the atmosphere is more tender, intimate, and emotionally burdened. Thus, the translation gains vividness, but at the same time slightly departs from the delicate melancholy of the source text.

The second line, "You carry my words. Sustain them O wind," is also revealing. The original plea is directed toward communicating the lover's inner condition to the beloved. Daly's wording foregrounds the transmission of words rather than the transmission of emotional state. This is not a trivial difference. In the source poem, the breeze is asked to convey not merely speech, but the lover's condition, suffering, and longing. The translation therefore preserves the communicative situation, but narrows the semantic field from existential-emotional disclosure to verbal message-bearing.

Another translated segment reads:

"Tell my black-haired beauty her curls enchant,
Give her my visions. Let her ride your wind" [1; 23].

Here the translator preserves central motifs of classical love lyric: the beloved's dark hair, enchanting beauty, and the lover's desire to send a message. The epithet "black-haired beauty" captures the conventional imagery of the beloved. The word "enchant" effectively conveys the beloved's irresistible charm. Yet the phrase "Give her my visions" is more interpretive than literal. It introduces a Romantic English idiom that may not fully correspond to the original semantic precision. Likewise, "Let her ride your wind" is imaginative and sonorous, but it feels more like an English poetic invention than a transparent rendering of a classical Turkic image.

This is a recurring feature of Daly's version. He does not aim at literal fidelity in the narrow sense. Instead, he seeks to preserve lyrical flow, verbal energy, and performative readability in English. That choice has both strengths and limitations. On the positive side, the poem becomes accessible and emotionally alive for the target reader. It does not sound like a stiff scholarly gloss; it breathes as a poem. On the negative side, some culturally marked nuances are softened, reshaped, or displaced.

A further example appears in the lines:

"Each word from her ruby lips a wisdom,

A toast of wine I make. I shout through wind” [1; 23].

This passage demonstrates both the success and the instability of poetic recreation. The image of the beloved’s “ruby lips” is fully appropriate to the classical tradition and translates well into English. It retains sensuality, color symbolism, and poetic elegance. However, the phrase “each word ... a wisdom” is more generalized than the likely semantic delicacy of the original. The next line introduces wine imagery, which certainly belongs to the symbolic world of Eastern lyric poetry, but in translation it risks being read only literally unless supported by interpretive context. In Navoiy’s universe, wine can signify joy, ecstasy, mystical intoxication, or the annihilation of rational restraint. In English, without contextual framing, that symbolic richness may be reduced.

The line “I shout through wind” is especially striking. It is energetic and dramatic, but again the emotional register shifts. Classical ghazal longing is often intense yet inward, refined, and compressed. The verb “shout” makes the speaker more outwardly forceful than the original lyrical persona may be. Thus, while the line succeeds as English poetry, it slightly alters the psychology of the speaker.

Toward the close of the translation, Daly writes:

“Sadness, Navoiy, does bring on destruction.

When lovers part joy withers in the wind” [1; 23].

This ending effectively preserves the lamenting mood and the self-referential gesture characteristic of *maqta*-like closure. The emotional conclusion is clear: separation destroys joy, and sorrow consumes the lover. The expression “joy withers in the wind” is elegant and memorable. It reproduces the fusion of natural imagery and emotional desolation found in classical lyric. Yet even here, the compactness of the original poetic language is transformed into a more explanatory English statement.

Discussion

The comparative analysis shows that Daly’s translation successfully communicates the general emotional framework of the ghazal: longing, separation, devotion, and sorrow. It also preserves several traditional images central to Navoiy’s lyric world, such as the breeze, the beloved’s beauty, ruby lips, and the pain of parting. In this sense, the translation is faithful to the poem’s emotional narrative. However, the translation does not reproduce the full formal identity of the ghazal. The original’s meter, rhyme architecture, and structural compactness are not preserved in a strict sense. Instead, the English version adopts a freer lyric form [3; 20]. This is understandable: a rigid attempt to imitate classical ghazal form in English may produce artificiality or semantic distortion. Daly therefore chooses a middle path: he keeps some repetition and musicality, but privileges poetic readability in English.

The deeper issue lies in semantic transformation. Several lines show that the translator often intensifies, expands, or recolors the source meaning in order to create an aesthetically effective English poem. This is not necessarily a flaw. In literary translation, especially in poetry translation, some degree of creative mediation is inevitable. Yet such mediation must be recognized analytically. The target poem is not identical to the source poem; it is a new poetic event shaped by another language, another poetic tradition, and another readerly horizon. Thus, Daly’s translation should be understood not as a strict formal equivalent, but as a poetic reinterpretation. It preserves the emotional skeleton and many iconic images of the original while transforming its tonal precision, symbolic density, and formal discipline. The result is a version that introduces Navoiy to English readers in an appealing form, but does not fully reproduce the genre-specific integrity of the classical ghazal.

The translation of Alisher Navoiy’s ghazals into English inevitably raises the question of how to balance form and meaning. The analysis of Dennis Daly’s version of “Ey nasimi subh, ahvolim diloroming‘a ayt” demonstrates that this balance can never be achieved perfectly. The English translation succeeds in preserving the central emotional content of the poem and in

recreating a lyrical, readable, and aesthetically engaging text. At the same time, important elements of the original ghazal's form, symbolic concentration, and tonal delicacy are altered.

This does not diminish the value of the translation. On the contrary, it reveals the real nature of poetic translation: not mechanical transfer, but negotiated recreation. In the case of Navoiy, the translator must choose which dimensions of the original to prioritize. Daly chooses emotional immediacy and poetic movement in English. As a result, his translation is effective as an English lyric poem, even though it stands at some distance from the original ghazal's formal system. For future studies, it would be useful to compare several English translations of the same ghazal in order to determine how different translators negotiate imagery, Sufi symbolism, and the tension between literal fidelity and poetic naturalness. Such comparative work would deepen our understanding not only of Navoiy in translation, but also of the broader possibilities and limits of translating classical Eastern poetry into English.

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