

About Re-Creation Of Navoi's Two Gazels In Russian And English

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Abstract

As the subject of our research work namely practical work is taken Alisher Navoiy's three gazels and their translations. The research work aims for showing the importance of dealing with translation having known well ST (source text). The research work assures of impossibility of translation of poetry, especially gazels which belong to different type of languages. But a poet translator relying on his unique talent, artistic vision, knowledge background re-creates a poem. Let the poet obtain all those peculiarities, but if this translation lacks of pragmatic adaptation, if he doesn't re-create phonetic means of ST, his translation wouldn't attract readers' attention. Coming to such decision we decided to cope with the task which has to show the role of immediate translation. And also we are looking forward to verifying peculiarities of arooz system, the sound of gazels which is mostly felt in the usage of radif (repeated in each line word), rhythm, and meter also used to create images. We know that Navoiy's gazels attract Western poets, translators' attention, they take interest in them and we deem our theoretical and practical work, will be used as a sample to create their own gazels in the native language.

Keywords: arooz, versification, ST, TT, SL, TL, translation, re-creation, gazel genre, bait (two lines of gazel), plot, content, differ, translation, another rhythm, image, immediate, pragmatics, adaptation, word for word translation.

Introduction

Poetry is said to be the rarest miracle of mother tongue. Poetry can be classified as narrative and lyric. Narrative poems stress action, and lyrics songs. Lyrics poetry is characterized by brevity, melody and emotional intense. Lyrics have been the prominent type of poetry in the West and East for several hundred years. Each nation has its own "poetic language", own traditions, its versification. Some poets and translators say that distinction between languages, difference in versification assure of impossibility of translation of poetry, especially lyrics belonging to different type of languages. A poet translator relying on his unique talent, artistic vision, knowledge background re-creates a poem, deals with pragmatic adaptation. I share the idea of re-creation of a poem; the sound of a poem is not being translated. When we say the sound of a poem we mean its rhyme, alliteration, assonance.

Poets also rely heavily on the rhythm and meter to express meaning and convey feeling. Rhythm is the pulse of beat we feel in a phrase or in a line of a poem which has to be re-created by transition to another rhythm, to another poetic foot or by a blank verse. The famous classical poet, founder of the Uzbek language Alisher Navoiy's gazel and its re-creation can prove our theoretical conclusion.

The following gazel under the discussion is written in "ramal bahr" (one form of meter that's used in arooz, the most beautiful and complicated form of creative writing). This gazel is written in "ramali mussamani mahfuz" rhythm which is widely used in poetry writing. This rhythm is based on the following pattern.

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[foi lotun foi lotun foi lotun foi lun]
 _ √ _ _ _ √ _ _ _ √ _ _ _ √ _
 long syllable
 short syllable
 Ke-cha kel-gum / dur-de-bon- ul / sar-vi-go'l-ru / kel-ma-dii //
 _ √ _ _ _ √ _ _ _ √ _ _ _ √ _
 Ko'z-la-rim-ga / ke-cha-tong ot / qun-cha-uy-qu / kel-ma-dii //

In re-creation of above given "bait" (two lines of a poem) we have to do our best to transit of these lines to peculiar meter and rhythm which are used in the English creative writing.

Having shown her will to come / my mistress that flower fail'd to come
 And for my longing eyes that night / a sleep till all hours fail'd to come.

| - stressed syllable
 - - Unstressed syllable

As we know in long syllables in Uzbek and in stressed syllables in English vowel sounds are pronounced with full breath (strength).

As for phonetic structure, dealing with re-creation of sound of aroozwe should give "radif" (the repeated word "kelmadi" and before it rhymed words " - gulru - uyqu" using these words or their synonyms in English, or an occasional word.

kelmadi - fail'd to come
 gulru - flower [flauə]
 uyqu - asleep till all hours

The given gazel is written in the following rhymed pattern. a a, b a, c a, d a, e a, f a, g a. Translators duty is to re-create that form of the gazel.

Navoiy(1441-1501) wrote 3122 creative works and from them 1666 gazels in Uzbek and more of gazels were translated into Russian. Forty poets and translators took part in that creative work. In our opinion they used word for word translation in their activity, they hadn't had opportunity or ability to hear, feel the sound of gazels, and they tried to re-create mostly the form of gazels. Though so many years had already passed since Navoiy's time his gazels were not translated into English. Of course we can mention the name L.Kmetyuk, whose translations given in the booklet "Pearls from the ocean". But his translations don't win high praise, as there neither rhythm nor rhyme, nor structure of ST re-created. Lately Dinara Sultanova, teacher of English, translator, poet by nature began dealing with translation, fairly with re-creation of Navoiy's gazels.

Research methodology

So we carry out our work on the basis of translations done by Russian poets Vs. Rodzdestvenskiy and A. Starostin and translations done by Dinara Sultanova into English. We deal with comparative analysis of translations done into Russian and English. We rely on the following method: Firstly we give word for word translation of the ST, then word for word translation of Russian text. We mark, notify their resemblance and difference, we keep to critical approach.

Then we give literary translation of the gazel in English and underline its pragmatic value if it deserves. Comparative interpretation of the gazel "Kelmadi" - "Failed to come" into English and Russian translations.

Working version of translation sounds as follows in English:

Yesterday showing her well to come
 That cypress figured one, Flower like faced one didn't come.
 To my eyes till the dawn broke sleep didn't come.

As for Russian variant we give the following translation:

My Cyprus,- you told,- wait for me!
 And you didn't come. I didn't sleep all the night waited
 For dawn, you didn't come.

Literary translation into English:

Having shown her well to come, my mistress that flower failed to come.
 And for my longing eyes that night, a sleep till all hours failed to come.

It's clearly seen, felt that in the translation done into Russian the form of bait is given, but content of the bait, syntactical structure of the source language changed, there is no any exclamation in the ST, she tells it might that she come. The author complains that a sleep didn't come to his eyes. And the main thing is that, that the phonetic figures of bait, its fluency are not re-created in TT (target text). While reading the bait of ST we can make a little pause only reading 7 syllables, and finish reading of the bait with falling tone. The same principle is preserved in the translation of the bait into English, we can say fluency, smooth reading demanded re-created. Only manner of reading can be changed, it depends on the skill of the reader. Though in ST only 13 words are used which make 30 syllables and in TT 27 words are used and they make 32 syllables.

We know that in English poetry mostly short words are used, it's the rule of English versification, as by scientists it was noted. In the English translation only one word "longing" is added, and instead of the word cypress, the word misses is used, according to the rule of transformation.

Word for word translation of ST into English:

From time to time, I went out, suffered, longed looking at the road,
 My dear life came to my mouth, but that joyful, bad behavior one didn't come.

The Russian of word for word variant of translation:

Each minute, I went out, to wait for you in the road,
 Each minute time I died, charged the life, you didn't come.

Literary variant of translation into English:

And long and long grieved I, stared at the road she used to walk along,
 Me-thought in love of hers would die, as my joyful liar fail'd to come.

Trying to re-create the sound of SL the translator had to use some transformation namely, repetition of words: "lahza-lahza" and supplementations, she used "to walk along", "me-thought" and lexical substitutions. Fluency, the place of pause re-created. In my mind the Russian variant of this bait is plain, neither colorful nor emotional, the image of the girl is not given. In the third bait the poet says that she cared of her face which could match the beauty of the moon, therefore though the poet's heart was too dimmed, she didn't come to lighten it.

If we turn to Russian word for word translation it would sound like this:

I thought that you feared of your rival moon
 But you forgot me in full murk night too and didn't come.

Literary translation of this bait in English:

For moonlit face of hers she cared, making it match the moon in night,
 Tho' my sky was dark as mine soul my moon didn't appear, failed to come.
 As it noted above mentioned sentences, she didn't come when the poet's soul
 was dark as the dark night, in Russian variant it's given just as "you forgot me".

The bait tells that been parted from his fairy he wept as a maddened one so each one who saw it couldn't help laughing. Russian translator tells been separated from fond fairy as if madman he sobbed, someone laughed silently, someone mocked saying: There didn't come!

As it's seen, noted the second line of the bait does not reflect neither content, nor sound of the gazel. For what reason was exclamatory mark is used?

There is no fluency, reader can't give fluent reading which so peculiar for gazels.

Literary translation of the above mentioned bait sounds like that in English:

Still been severed from my fairy, made my rains furiously fall,
They all laughed at woe of mine, tho's sense of humor shouldn't have come.
Tho' the content of the second line a little bit changed, it didn't make any importance in fluent reading as it's demanded can be produced.

The content of the fifth bait is as that:

Not kill me (in the meaning of not charge me) saying that you'd shed so much tears.
It was blood of mine that was shed, that night tears didn't come.

Russian variant of word for word translation:

what for you so generously pour water from your eyes, that night I wept shedding blood,
charging that one, who didn't come.

English variant of literary translation:

It' not me who's to be blamed for heavy rains pour'd from sore eyes,
As they were not tears, but blood of mine that night tears fail'd to come.
You can note syntactic structure and fluency are re-created in English.

The last but one bait depicts the following case: there one can't find any trusty one who can see a step put on door way by devoted ones,

What we can say if leaving all of them alone beloved one didn't come.

Russian variant of word for word translation:

There is no friend. There is no dust left by feet and trace of beauty, who didn't keep promise, didn't come.

English literary translation:

And could I see on doorway of mine any trace of trusty ones,
If the one, who's said to be ever to true to her lover failed to come.
In Russian variant the meaning more or less given, but structure doesn't correspond to Uzbek variant.

The last bait is called "maqta". The author gives his own attitudetowards the life, his own outlook, as it is rule of gazel the content of maqta is not closely connected with the plot of the text. You can be sure of it when you've read this bait, as it says, Navoiy with wine enjoy the room of your heart, as where there wine comes, there sorrow wouldn't come, the poet wants to say that where trusty friends come and they have a joyous talk, there sorrow wouldn't come.

The Russian variant of word for word translation:

Navoiy, with cup of wine which makes one drunken enjoy the house of yours, where there's wine – there sorrow is not said to be a guest, and that one who didn't come also isn't relative one.

English variant of literary translation:

O, Navoiy with sweetest wine enjoy that manhood into thee,
For, where a cup of joy appears, a woe never tries there to come.

Translation into Russian was made by well known Russian poet Vs. Rodzestvenskiy, all those shortcomings occurred because of not knowing SL and peculiarities of arooz style which is used in writing gazels.

The next gazel which is taken as the subject of our interpretation tells about the life of the poet, he feels sorrow about his loneliness, but at the same time he says that he himself doomed him to live such a life.

Word for word translation of the first bait:

Each longest soul feels pains when parts from his lover, o friends
How much sorrow do I have to bear from parting, if I have no lover, o friends?

Word for word translation of the Russian variant:

Have been parted from his lover he involuntarily weeps that one who felt in love, friends!
Oh how long I have to suffer, been parted from her, friends.

The source text tells that he has no lover, therefore he suffers. This fact assures the content of the first bait is not given in right way in translation, it doesn't correspond to ST.

Literary translation into English:

O friends, each longed soul feels sore about parting from his fond lover,
O friends, what kind of sore I feel about it, if I've not got a lover.

Word for word translation of the next ST:

You say, "Your love to your beloved keep in secret". Don't say so to me, as I have no lover. See, how I have to keep it in secret, if there is nothing to be hidden, o friends.

Word for word translation of the Russian text:

Why you order me to hold in secret my love to my fond one.
How it's that, one who has been slain by love, can keep it in secret friends.

Literary translation into English:

Not bid me: Keep in secret thy love towards mistress of yours,
O friends, what I not to disclose, if I've not got a lover.
Again the content of the second bait doesn't correspond to the content of ST in Russian translation.

Word for word translation of the next bait:

If someone boasts so highly that he's ever true to his lover.
To those flirter ones attention is not shown, o friends.

The translator gives the following sentences this way in Russian:

When you hear promises and oath about everlasting love, don't believe the words said by ill willed ones, whose tricks have not got their bottom. As you see, feel it is unjust rough, tense translation, Navoiy been not aimed for using such words in this gazel, namely in the third bait.

Literary translation given by translator in English:

If anyone praises himself highly, that he's true to his love,
O friends, those men of flirty, not attract attention of others.

In the fourth bait the poet says:

Not reproach me on my loneliness, as one day I had the one,
I had also one beautiful maid, who resembled goodly riding one, o friends.

The Russian text given word for word:

Not be inhurry to reproach me, that I become unsociable,
Once my dear lover felt love to me, friends.

Navoiy, in my opinion, never used the word "unsociable" in his works when he described his life, he usually stressed, marked his loneliness.

Literary translation into English:

Not reproach me on my loneliness as once I had my mistress,
O friends, in need I had her who resembled fairest reader.

In the next bait the author says:

In the ruins where there is no beloved I shed my blood, but you, friends,
In the garden where tulips grow must walk along with your lovers.

The Russian text:

Not having my dear one I cry in the ruined place, hurry up to help me,
Help me to enjoy the smell of spring which smells good, friends.

The content of the ST misrepresented, structure of the sentences distorted, there is no fluency, sweet sound of ST.

Literary translation in English:

Behold, I weep shedding blood in my ruins, cry for a sweetheart,
O friends, get a joy walking midst flowery dales with thy fond lovers.

ST tells:

Not charge me if I cry bitterly for want of a lover,
For I cry, against my will, I know this deed doesn't fit me, o friends.

The Russian text:

If I cry not stopping having not my dear one, not charge me of it,
I do it not being able to cease my sigh; bitter groans appear themselves, friends.
This bait more or less corresponds to ST with its content.

The source text tells:

Being friendly give me the cup which full and full of joy
I wish slay myself, so that I am taken with that wish, o friends.

The Russian text:

I ask you, join beauties with wine, and show me a pity,
I'm filled with thirst, which not been satisfied, friends.
The poet doesn't ask anybody to show him a pity, he wishes die, but he is not been overcome.

Literary translation given by the translator:

Being friendly give me full and full cups of joy so often,
O friends, I myself made me slain because of lack of lover.

The source text says in the next bait:

Drink the wine because I sought so much among the people of my time that one who is worthy in keeping promises of friends.

The Russian text says:

Bend your heads towards the cups, I looked for in the world, but didn't find that one who was firm in giving oath and his soul doesn't distract from that desire.
In the Russian text want for wine is more underlined.

Literary translation given in English:

Enjoy yourselves with wine, as we sought so much that trusty one,
O friends, but not been found such worthy one, who held his love ever.

In the bait, that's called maqtaa the poet makes conclusion:

Be grateful, if by fortune you've been blessed for having lover,
As Navoiy been doomed to loneliness, had ever hunger for a lover.

The Russian text says:

Navoiy, that one is free among men who lives in this world,
Who frees himself from a fuss made by people and passes away to silent place, where one can be at ease. Such conclusion is given according to the bait by Russian translator.

Objectives and hypotheses

Navoiy lived and created when sufizm was imparted into minds and souls of some poets, men of pen, but Navoiy thought of material life and wanted his men to live a happy life, enjoy beauty and peace.

We can't say that he was unsociable, weak, had a need for help as it is given by Starostin. He complains of lack of lover, at the same time he says that he himself doomed to being loneliness. So we came to conclusion that the image of great Navoiy was not truly given by translator A. Starostin.

If we compare gazels translated into Russian and English, the structure of gazels, the form of versification, usage of radif and rhymed words are more notable than in English, but Russian translators for the sake of rhyme sacrifice the meaning of gazel, which makes an influence on creating images.

Interpretation of the third gazel of Alisher Navoiy:

Alisher Navoiy

Ey nasimi subh,
Ahvolim
diloromimga
ayt
Zulfi sunbul
yuzi gul
Sarvi gulandomimg`a

ayt
Bulki
la'li hasratidin

Qon yutarmen dam-badam
Bazmi aysh ichra
Labolab
Bodaoshomimg`a
ayt
Kom talxu
Bodazahru
Ashk ranginbo`lg`onin_
La'li shirin

lafzi rangin
sho`xi xudkomimimga
ayt
Qildi deb
shomi hijron
ro`zg`orin tiyra
nevchun
So`rmag`il mendan
bu so`zni
Subhi yo`q
shomimg`a ayt
Ul parihajrida
nangu nomkim
tark ayladim
ko`ngil otlig`
hajr vodiysida

badnomimg`a ayt

–
Ey karomatgo`y
Ishim og`ozi
xud isyon edi
Sha'mi rahmat partavi
yetkaymu anjomimga
ayt
Yo`q Navoi bedil oromi
Ey rafiq
Oromi g`am ichra

Holimni
Ko`rsang diloromimg`a ayt

D.Sultanova

O Gentle wind of morn my state
To the delight of my heart
tell
curls-fair
face like floweret
to bony cypress

tell
–
Been tempered by those lips ruby
My heart time after time bleeds
Who enjoys holding jolly feasts
My wine server
Tell
The tongue so bitter
Wine as if poison
My tears soiled
Whose lips-sweet

Words colored

Playful self –love

–
The time for the depart
The evening to be dim
And why
Don't tell me
–
Who cares for dim night not for day light
Fallen in love with her
Unwilling deeds
Set myself free
–
In my dale where lovers part
To low praised soul tell
–
O fortune maker!
Did the job
Private revolt
It I can live kindled life
–
Tell
Navoiy can't take his ease
O friend!
If his heart with sorrow nursed
my state
to mistress of my heart

Vs. Rojdestvenskiy

Ветер утра
Чем душа полна
Все любимой
Скажи
–
А ликом роза
Станом – кипарис мне
она
Скажи
То что
Ради уст рубинов

Тщетно лью я кровь свою
Ей среди пиров сидящей с чашею вина
–
Скажи
Все горечи желаний
Яде вина
Крови слез
Той, чьи губы слаще меда
Речь умом полна

–
Говоря
В разлуке стал печален
Твой удел
Зачем
–
Это слово
Ночи сердца
Что навек темна скажи
То, что ради милой девы
Честь и имя
Я забыл
Всадник сердца?
В дол разлуки

–
Правья скакуна? – скажи
Чудотворец!
Дней начало
Мятежом отметил я
Озарит ли луч прощанья
Эту тьму до дна
скажи
Нет несущей утешенья
Путник?
–
О тоске его и горя

Той, что так нежна, скажи

Findings and discussions

By interpreting translations, firstly the translator must see to them what is similar in the re-created version with the ST, but not the very same. From that point of view the structure of the first bait re-created in both translations, the peculiar form of gazels, baits, radif (repeated word in the end of second line of each bait, rhymed words which have to be placed before radif, rhythm in the number of syllables are reproduced. The main content which tells that the lover suffered from his beloved one's not being true to her lover. But at the same time both translations are not the very the same, but rather like the original text. It is true that all the baits have the same grammatical structure, the imperative mood is used.

The main character of the gazel, the poet himself, as we found asks "wind" to tell his mistress about his woeful state. The poet bids "the breeze of dawn", in translation into English, poet asks "gentle wind of morn", in the Russian translation the poet simply addresses "wind of morning!" by the usage of an exclamation mark. The poet asks to tell about his state, and it's given as "the state" in English but in Russian they sound as "tell what the soul is full with".

Of course, there concretization has been used, and it is normal according to the rule of translation. After narration the poet gives the description of his lover. And there we come across cognitive dissonance, that's dissimilarity in the usage of words and word combinations which perform image bearing functions. Example: the word combination " **zulfi sunbul**" which is formed by usage of alliteration of the sound [r] [s] and [l] differs from the word combination "curl-fair" which is used by D. Sultanova, and it is not given in Russian, the combination "**yuzi gul**" which means "face flower" in both translation is given, only in Russian variant the word flower is given as a rose (concretization is used). The most difficult job is to give the equivalent to the word combination "**sarvi gulandonim**" which combines description of figure of a girl and her flowerlike beautiful appearance. This word combination which carries out the main image of the girl is translated into English as "bonny cypress" and into Russian "cypress figured". As we mentioned before, preserving the word cypress in both translations, translators show the national view point in comparing the beauty of girl's figure to the cypress tree. Translator has to deal with pragmatic adaptation. This word combination into Russian translated plainly with the word "lover". Later we decided to deal with words and word combinations and their re-created versions in English and Russian, verify their similarity and difference and the principles of word choice in re-creation of images.

The word La'li which is used in the meaning of red lips, is translated into English as "those lips ruby", into Russian "radi ust rubinov" instead of the word "lip" the word "mouth", generalization is used. The word combination "Lafzi rangin" means the words which are colored. The words are translated as "her words are full of wisdom" into Russian. The words "shukh khudkom" mean "naughty" and "self-lover". As we know Navoiy was the great master in creating images, in creating the beautiful art by means of words. What kind of girl appears before of our eyes? The image of a beautiful girl appears. But is she as beautiful as she depicted? The poet gave a hint that she is self-lover. Now we come across the image of beautiful but selfish, tormenter girl. In the next bait the poet discloses his mistress step by step. She doesn't care of her found lover. She makes him feel pain, be sorrowful "with tongue" bitter, with "wine as poison", forces his lover's time to be dim, his life hopeless. Now we can see the image of a suffered lover more clearly. Crying for his mistress, for want of her his heart bleeds, his name is mentioned not with noble words, he wants his lover get aware of his woeful state. He criticizes himself, deals with revolt, wants to live a happy life. Now he calls his mistress "**badnom**" that means the person who deserves not to be called by a good name. In the end the poet makes a reader come to right conclusion. While a human being feels pain, sorrowful, he can't be at ease. It is so hard to live a happy life, as the life itself is tense, full of contradictions, conflicts. It is philosophy of life and also philosophy of love. Love is delight, love is torment. It is a human beings nature to cry for endearment, claim for a happy life. He has to find ways and methods to stand against misery and unjustness. Navoiy by devoting his life, his creations to the welfare of men becomes satisfied and delighted, though he lives lonely life.

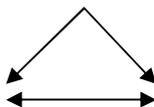
Conclusion

Interpretation of translations done on the following scheme:

ST

TT₁

TT₂



Well known translator, scientist G. Salomov wrote that "Dealing with translation of poetry we must take into consideration the content, rhythm and art of the source text and re-creation those peculiarities." [6,32] In our research work we mostly dealt with means and ways of conveying structural semantic peculiarities, and re-creations of images.

In both translations outward form of ST is re-created. But inward form is diverged in Russian translation. There is no sound conformity, fluency, beauty of gazels. When we have to draw conclusions, we dare say that the plot of the ST, its semantic value, main idea of gazels is not truly conveyed into Russian. All those shortcomings occur, come from of lack of knowing the language, habits, customs, and basic knowledge of SL. Translator must be very careful of the usage of words, expressions which fulfill image bearing functions.

Example: The girl of oriental dwelling dares not say or order her fondling:

“Wait for me!” She feels shy, though she is naughty, fond of making tricks, she is keen on flirting. She could only hint that it might be she came.

Translators have to preserve national colorific features of ST. For instance, they must preserve the usage of the word cypress as it is used in source text while Englishmen don't compare beautiful maiden to cypress tree. Translators must not modernize the language which was peculiar to ancient times, Therefore they must occasionally use archaic words, expressions as thou, thee, midst, me thought, gore, mistress. And some grammatical forms used in the creative writings of that time as fail'd, tho' and have to use the word “and” to create melody and rhythm, peculiar to English versification.

It is better to use syllabic rhythm when we translate from English into Uzbek. When we translate from Uzbek into English poets should turn to rules of English versification. In the end we came to conclusion that translation done into English is more close to the ST, more expressive, fluent and melodious.

If we compare gazels translated into Russian and English, the structure of gazels, the form of versification, usage of radif and rhymed words are more notable than in English. But Russian translators for the sake of rhyme sacrifice the meaning of gazel which makes an influence on creating images.

By A. Navoi :

Kecha kelgumdur debon ul sarvi gulro' kelmadi,
Ko'zlarimga kecha tong otguncha uyqu kelmadi.

Lahza-lahza chiqdimu, chektim yo'lida intizor,
Keldi jon og'zimg'a-yu, ul sho'xi badxo' kelmadi.

Orazidek oydin erkanda gar etti ehtiyot,
Ro'zg'orimdek ham o'lg'onda qorong'u kelmadi.

Ul parivash hajridankim yig'ladim devonavor,
Kimsa bormukim, anga ko'rganda kulgu kelmadi.

Ko'zlarimgdin necha suv kelgay deb, o'lturmang meni,
Kim, bori qon erdi kelgan, bu kecha suv kelmadi.

Tolibi sodiq topilmas, yo'qsa kim qo'ydi qadam,
Yo'lg'a kim avval qadam ma'shuqu o'tru kelmadi.

Ey Navoiy, boda birla xurram et ko'nglung uyin,
Ne uchunkim boda kelgan uyga qayg'u kelmadi. [3,17]

Translation by Vs. Rodzdestvenskiy:

Кипарис мой, -ты сказала, -жди меня! —и не пришла.
Я не спал всю ночь, -дождался света дня, -ты не пришла.

Поминутно выходил я на дорогу ждать тебя,
Поминутно умирал я, жизнь кляня, -ты не пришла.

Думал я, что опасалась ты соперницы —луны,
Но и в полной тьме забыла ты меня и не пришла.

Я в разлуке с милой пери, как помешанный, рыдал.

Кто смеялся молчаливо, кто –дразня : «Вот не пришла!»
 Издевались : «Что так щедро воду ты струишь из глаз?»
 В эту ночь я кровью плакал, ту вина, что не пришла.
 Друга нет. Но прах дороги под ногою у тебя –
 След красавицы, что клятвы не храня, к нам не пришла.
 Навои, хмельною чашей сердца дом развесели :
 Где вино –там скорбь не гостя, не родня , –чтоб не пришла! [2, 419]

Translation by D. Sultanova:

Having shown her will to come, my mistress that flower fail'd to come
 And for my longing eyes that night, a sleep till all hours fail'd to come.
 And long and long grieved I, stared at the road she used to walk along
 Methought in love of hers would die, as my joyful liar fail'd to come.
 For moonlit face of hers she cared, making it match the Moon in night
 Tho' my sky was dark as mine soul, my moon didn't appear, fail'd to come
 Still been severed from my fairy, made my rains furiously fall
 They all laughed at woe of mine, tho' sense of humour shouldn't have come.
 And 'tis not me who's to be blamed for heavy rains pour'd from sore eyes
 As they were not tears, but blood of mine, that night tears fail'd to come.
 And could I see on doorway of mine any trace of trusty ones
 If the one, who's said to be ever true to her lover, fail'd to come.
 O, Navoiy with sweetest wine enjoy that manhood into thee
 For, where a cup of joy appears, a woe never tries there to come [4, 109; 5, 9]

Translation by K. Mamurov, L.Kmetyuk:

Though she had promised, that night my willowy beauty did not come,
 That night, till the very dawn, sleep did not come.
 My suffering drove me to scan the road again and again,
 But though my heart was about to break the frolicsome one did not come.
 Perhaps it was the light of the moon she resembles that made her wary,
 But then, on another night that was dark as my life, again she did not come.
 Hardly a man could refrain from smiling
 At the sight of my weeping because my love had not come.
 Don't humiliate me by saying my eyes shed much water...
 All that I shed was blood, but that night, even tears did not come.

There is not a man in love who can say
 His sweetheart was the first to come.
 O Navoiy, regale your heart with wine
 For to a home where wine is poured, sadness cannot come. [4, 109]

* * *

By A. Navoi :

Yordin hijron chekar ushshoqi zor, ey do'stlar,
 Necha tortay hajr, chun yo'q menda yor, ey do'stlar.
 Yor ishqin asrag'il pinhon, debon sa'y etmangiz,
 Vah, ne nav etgum yo'q ishni oshkor, ey do'stlar.

Ishq birla gar birov lofi vafovu ahd urar,
Ishvagarlar ahdig'a yo'q e'tibor, ey do'stlar.

Aylamang bekaslig'imni ta'n, bir kun bor edi
Menda ham bir nozanin chobuksuvor, ey do'stlar.

Yorsiz vayronada qon yig'larmen oxir, siz qiling
Yor birla gashti bog'u lolazor, ey do'stlar.

Yorsiz ifrot ila gar yig'lasam, ayb etmangiz
Kim erur bu ish manga beixtiyor, ey do'stlar.

Do'stluq aylab tutung gah-gah labolab jomkim,
Qasdi jon qilmish manga dardi xumor, ey do'stlar.

May ichingkim, dahr eli ichra ko'p istab topmaduk
Ahdu paymonida bo'lg'on ustuvor, ey do'stlar.

Yoringiz vaslin g'animat anglabon shukr aylangiz
Kim, Navoiy o'ldi bekaslikda zor, ey do'stlar. [3, 18]

Translation by A. Starostin:

С любимой в разлуке, невольно рыдает влюбленный, друзья!
Ах, сколько страдать еще буду я с ней разлученный, друзья!

Зачем вы велите мне в тайне любовь к моей милой хранить?
Ужель может скрыть свою тайну любовью спаленный, друзья!

Когда заверенья и клятвы услышите в вечной любви –
Не верьте вы слову коварных, чья хитрость бездонна, друзья!

Меня упрекать не спешите за то, что я стал нелюдим –
Когда –то ко мне дорогая была благосклонна, друзья!

Без милой я плачу в руинах – спешите помочь мне, чтоб я
С любимой вздыхал ароматы весны благовонной, друзья!

Коль плачу безмерно без милой, вы в том не вините меня :
Не в воле моей эти вздохи и горькие стоны, друзья!

Прошу вас, содвиньте фиалы с вином, пожалейте меня, –
Я полон безмерно жаждой, – и неутоленной – друзья!

Прильните к бокалам. Искал я средь мира, но нет, не нашел
Таких, кто бы твердым был в клятвах, с душой непреклонной, друзья!

Любимых к груди прижимая, подумайте о Навои,
Что плачет сейчас одиноко, тоской удрученный, друзья! [2, 347]

Translation by D. Sultanova:

O friends, each longed soul feel sore about parting from his fond lover,
O friends, what kind of sore I feel about it, if I've not got a lover.

Not bid me: keep in secret thy love towards mistress of yours,
O friends, what I have not to disclose, if I've not got a lover.

If anyone praises himself highly, that he's true to his love,
O friends, those men of flirty, not attract attention of others.

Not reproach me on my loneliness, as once I had my mistress,

O friend, indeed I had her, who resembled fairest rider.

Behold, I weep shedding blood in my ruins, cry for a sweetheart,
O friends, get a joy walking midst flowery dales with fond lovers.

Not charge me, it is sore need in love makes my heart to cry out,
O friends, against my will, I'm used to crying for a lover.

Being friendly give me full and full cups of joy so often,
O friends, I myself made me slain because of lack of lover.

Enjoy yourselves with wine, as we'd sought so much that trusty one,
O friends, but not been found such worthy one who held his love ever.

Be grateful, if by fortune, you'd been blessed for being beloved,
As Navoiy, been doomed to loneliness, had ever hunger for lover.[5, 49]

By A. Navoi :

Ey nasimi subh, ahvolim diloromimg'a ayt,
Zulfi sunbul, yuzi gul, sarvi gulandonimg'a ayt.

Buki la'li hasratidin qon yutarmen dam-badam,
Ba'zi aysh ichra labolab bodaoshomomg'a ayt.

Kom talxu, boda zahru ashk rangin bo'lg'anin,
La'li shirin, lafzi rangin, sho'xi xudkomimg'a ayt.

Shomi hijron ro'zg'oring tiyra nevchun qildi deb,
So'rmag'il mendin bu so'zni, subhi yo'q shomimg'a ayt.

Ul pariy hajrida nangu nomkim, tark ayladim,
Ko'ngul otlig' hajr vodiysida badnomimg'a ayt.

Ey karomatgo'y, ishim og'ozu xud isyon edi,
Sha'mi rahmat partavi yetkaymu anjomimg'a, ayt.

Yo'q Navoiy bedil oromi g'am ichra, ey rafiq,
Holini zinhorkim, ko'rsang diloromimg'a ayt.[3,15]

Translation by Vs. Rodzdestvenskiy:

Ветер утра! Все любимой, чем душа полна, -скажи.
Станом –кипарис, а ликом –роза мне она –скажи.

То, что ради уст –рубинов тщетно лью я кровь свою,
Ей, среди пиров сидящей с чашею вина, -скажи.

Все о горечи желаний, яде вин и крови слез
Той, чьи губы слаще меда, речь умом полна, -скажи.

Говоря: зачем в разлуке стал печален твой удел,
Это слово ночи сердца, что навек темна –скажи.

Чудотворец! Дней начало мятежом отметил я,
Озарит ли луч прощенья эту тьму до дна –скажи.

Нет несущей утешенье. Путник, видя Навои,
О тоске его и горе той, что так нежна, -скажи. [2,58]

Translation by D. Sultanova:

Let no one by his sweetheart made be mad about love as me,
Not let him own ill name and by that name on the earth famous be.

Let only me get trouble, as it's me, is speaking out of love,
Not let her name be mentioned, or by any one pronounced be.

Direct all kind of tortures to my heart let them be a lot,
I'd so deep felt in love, not let any lovers take after me.

I'd been slain by myself, for each one in love draws his own lots,
Let no man because of my death be in mourning or sigh for me.

O Friend, don't let me down, not turn it into heavy hearted case,
I've been decayed, in no way; don't let, that temptress decayed be.

In night, they say, that flower like one enjoys being in her cup,
O breeze of dawn, wake my fairy, of my case make her aware be.

I joyously sang of my love, but she frowned, bid me wind away,
O Navoiy let no one of his mighty power too proud be. [5, 15]

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