

# THE UNITY OF FORM AND CONTENT IN TRANSLATION

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**Abstract** – Every perfect literary masterpiece is the product of a balanced presentation of form and content. Re-creation of this feature of literary samples in translation is one of the main conditions for a translator. After all, in the process of translation, if attention is paid only to the content, it is removed from the form, and if it is taken to preserve the form, it is inevitable to deviate from the content.

**Key words:** literary masterpiece, feature of literary samples, main conditions, experience, style of the author, translator.

## **I. Introduction**

The need to maintain moderation in this process requires not only practical experience but also in-depth theoretical training. In particular, it is necessary to be well aware of the phenomena of language, its peculiar rules, the creative style of the author of the translated work. Otherwise, in translation, the transmission of the original form, content and spirit becomes a problem. In this regard, the translator G. Gachechiladze writes: "Thus, translation is an art, in which form and content are not created separately, but re-created as a whole ... The translator must achieve a unity of form and content in accordance with the original" In this chapter, we aim to reflect on the results of research in this area in the process of translating Jalal al-Din Rumi's Masnavi.

## **II. Literature review**

It is known that in classical and modern literature it is customary to call the poetic form "masnavi", which creates large lyrical-epic works. Masnavi is a form of double, double, two-line poem. In the Masnavi, each verse has a rhyme, so the rhymes are renewed from verse to verse. The translation of works created in such a poetic form imposes on the translator the responsibility of fully imagining and expressing this complex and serial process in an artistic form. Well-known scholar and translator Shoislom Shomammedov, speaking about the translation of "Shahnameh", writes: "In Eastern poetry, the verse is a unit of poetry. In the Shahnameh, because each verse is a very well-built building, we took the verse -by- verse translation and looked at each stanza as a work of art, trying to bring out all its artistic and spiritual features in Uzbek. ". The same can be said about the translations of Mavlana Jalaliddin Rumi's "Masnaviyi ma'naviy".

## **III. Analysis**

The author of the Masnavi, while narrating the story, sometimes makes lyrical digressions and addresses a number of issues related to social life in order to express his views, thus inviting the reader to think deeply. These include what is good and what is bad in life, what needs to be done to achieve the goal, and so on. In Masnavi, for example, imitators in society have been repeatedly criticized. One such artwork is The Tale of the Grocer and His Parrot. Commenting on the story, Najmiddin Kamilov, a scholar of translation, writes: However, in this story, the issue is raised in another way: the comparison of the smoke itself to an old man is interpreted as an inappropriate analogy, an inappropriate analogy. In the eyes of some, all people are equal; because their shapes are similar. However, this is a mistake, says Rumi ". So the parrot in the story is not just an imitator. In this image, the author of "Masnavi" refuses to overestimate himself, turns a blind eye to the truth, and refers to the tragedy of those who are inclined to measure both the arrow and the Qur'an at the same time. The story was translated by two talented translators, Jamol Kamol and Askar Mahkam, with special sincerity and respect. By comparing the individual verses taken from the two translations of this story in the Masnavi, important conclusions can be drawn about the efforts of our translators to achieve a balance of content and form.

The gist of the story is as follows: The owner of a grocery store, a good-natured man, always enjoyed his words and wasted his time. One day the shop owner went somewhere with work. The parrot, bored alone, flew around the store and tried to cheer up. But his chaotic flight in the narrow shop came to a deadly end: he overturned a container full of oil and polluted the shop and its contents. The shop owner, who came to the case, could not contain his anger. He knocked and ruined the condition of the smoke: the pat on the head of the smoke was torn off and became bald. The parrot, who was very upset by the punishment, stopped talking. A few days later, the

shopkeeper, worried that his parrot would not speak, went to all sorts of thoughts: he caressed her, said all sorts of interesting things to talk about, and gave alms, wondering if he could find a way. But none of this worked. By the way, one day a beggar passed by the shop with not a hair on his head. When he saw the parrot, which had not made a sound for several days, he suddenly said, "Did they hit you on the head too? Did you spit too?" People laughed when they heard the smoke and saw that he looked like a beggar ...

The translations of this wonderful, wonderful and instructive story from verse to verse are very simple and fluent. In fact, the headline of the story is "The story of the grocer, the parrot and the parrot pouring oil in the shop" by Askar Mahkam, both indicate that the translators sought to preserve the original content. The volume of the story, as in the original, consists of seventeen verses in both translations. The translators tried to keep the weight of the story, the rhyme, the rhyme, the inner harmony, and therefore the balance of form and content. However, this does not mean that the translators have succumbed to the originality of the work and deviated from the principle of creativity. Their creative approach to reality is often justified. In particular, let's pay attention to the translation of the fourth verse performed by Askar Mahkam:

Chast, az so'yi dukon, so'ye gurext  
Shishaxon ravnag'i gulro birext(1, 22)

In translation:

One day the parrot flew to the store,  
And he broke the bottle of flower oil.

In the first stanza of the verse, the translator uses the combination of "one day", which does not exist in the original, and in the second stanza, the guilt of the smoke that spilled the flower oil is interpreted as "the rose broke the oil bottles." However, these changes did not affect the content of the verse. Because it is very natural that the smoke that flies in the shop not only overturns, but also breaks the flower pots. Jamal Kamol, on the other hand, managed to avoid such comments during the translation process:

When he was flying without attention  
He suddenly poured a glass of flower oil

A creative approach to the text is also evident in Jamal Kemal's translation. In particular, the first verse of the fifth verse ("Az suyio taqbiyo madkhojaash") is translated by the translator as "The master who once returned home" and clarifies the meaning by using the word "gone", which does not exist in the original.

However, the meaning of the sixth in Askar Mahkam's translation is confusing:

Did purrag'an do'konu choma charb,  
Bar sarash zad, gasht to'ti kal zi zarb(1, 22)

In translation:

As soon as he saw the shop and stuff soaked to oil  
He hit him fiercely, and he went bald.

Apparently, this confusion was caused by not using the word "parrot" in the original. The student does not understand the content of the second verse: "Who hit someone on the head, who was bald?" seeking answers to questions such as This means that the inappropriate use or non-use of a single word can also cause confusion in translation.

Jamal Kemal, on the other hand, emphasizes the original meaning of the verse and says that the blow was struck on the head of the parrot:

He saw, there was oil, oil on every side,  
He hit the parrot on the head, and he became bald

"Rishbar mekandume guft: "O daregh" - the translation of the eighth stanza, which begins with the verse, also reflects the creative approach of Askar Mahkam. The translator said, "Hey, darling! - he added, adding the word "hair" to the original word "beard" ("rish"). These two words were paired to ensure that the verse weight was maintained. Although there is no need for this in Jamal Kemal's translation, the original form and content have been preserved:

Alas, he said so regretfully,  
I have squandered my blessings (1.15)

**IV. Discussion**

In the translation of Jamal Kamal, the verses in the ninth and tenth verses are replaced. In Askar Mahkam's translation, the verses are alternated in the tenth and twelfth stanzas. However, these substitutions did not impair the content of the verses. In particular, in the tenth verse of the original: "Hadya home dodhar darveshro, Tobiyo bad nutqi murgik heshro", the verses in the sequence were replaced by both translators during the translation process.

Jamol Kamol:

Thinking it may help him for this  
He gave gifts to many tramps

Asqar Mahkam:

In order to get back the speech of the parrot  
He gave gifts to the Kalandars

In the original of the fourteenth verse, the art of analogy was used (the second verse of the verse, the phrase "like the wise" in "He addressed the dervish as wise," served as the basis for the allegory). But in both translations this art is not reflected. Consequently, Askar al-Mahkam translated the verse as follows: "The parrot suddenly spoke, and ejaculated: so-and-so ... " Although this translation uses the word "bird" instead of the original word "parrot" in the verse, it does not deviate from the meaning.

The 15th verse in the original and its appearance in Askar Mahkam's translation are as follows:

K-aziyat, ey kal kalon kalomati?  
Siz magaraz shisha ravgan rexti?

In translation:

Why, O Bald, do you amongst the bald?  
Or did you break the bottle of flower oil?

If we replace the words in the Persian verse: "Tum agar az shisha ranganrexti?" With Uzbek alternatives: "You spilled oil on the bottle, apparently?", the interrogative form appears. If you look at the translated verse, it turns out that, unlike the original, it is again about "breaking the glass." So, as seen in the example of the four-verse translation, the interpreter again emphasized the scene of breaking a glass jar and thus pouring a gulp.

Jamal Kamal's translation shows a creative approach to the essence of the verse:

What have you done wrong, and got bald?  
Or have you spilled the oil?

However, this creative approach led to a decline in the charm of the first verse. The parrot, which had lost its hair due to an unexpected blow from its master, asked the dervish, who had no hair on his head, "Why are you amongst the bald?" he asks emphatically, and the charm of the verse is summed up in the same emphasis. (The phrase "bokalonox mexty" is also omitted from the translations, although this phrase also has a great meaning)

The main idea of the story was in its last stanza. In this concluding verse, the author mocks the tramp who walks down the street in the form of a parrot who resembles him: "Although the word "sher" ("lion") and "shir" (milk) are similar in writing, do not be in a hurry to equate your rank with the status of saints," he said.

Thus, short-sighted imitators harshly criticize the false dervish and ignorant sheikhs, those who pretend to be religious and immerse themselves in the mire of self-interest, and those who want to be recognized as having little or no knowledge. (The fact that the 60 verses - 120 verses that follow this story are devoted to the interpretation of the poem also confirms that the author did not refer to "The Grocer and the Parrot" in vain). In the translation of Jamal Kamal: "Do not know the saints as you are, although it is similar." Askar Mahkam quotes this wise verse, which reads "Do not compare the saints to you, do not say "sher" ("lion") and "shir" (milk) are the same in the text" in the form of Uzbek.

**V. Conclusion**

In Jamal Kemal's translation, it is observed that some of the words in the original were preserved in the same way. In particular, in the translation of the story, which was involved in a single analysis, a number of words, such as "sabzrang", "nigohbon", "notiq", "hoziq", "nadomat", "darig", "javlaq" were preserved. Askar Mahkam preferred to use Uzbek alternatives to the story.

Translating Masnavi stories into poetry is certainly not an easy task. Therefore, the translation of the work of such a great man as Jalaliddin Rumi requires a lot of work and responsibility. The initiative of our selfless poets, who cherish translation at the level of art, endure its hardships and strive to enrich the spiritual treasury of our people with the rare masterpieces of world art of speech, is undoubtedly a great achievement of our literature.

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