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INTERPRETATION AND UNDERSTANDING OF THE TEXT IN THE TRANSLATION OF PERSIAN POETRY

The concept of interpretation is understood in different ways and used in logic, everyday speech and in literary communication. In the most general representation, interpretation is the disclosure of meaning, the clarification of a text. The literary text is untranslatable from the point of view of one-to-one correspondence: its linguistic elements can not be objectively replaced by analogous elements of the translating language because of the structural and functional relativity of the linguistic sign, since in different languages the sign relations do not coincide, and therefore the literary functions of these relations. The given paper is belonged to the problems of interpretation and understanding while translating persian poetry.

Key words: text, literature, Persian literature, Persian poetry, interpretation, interpretation problems.

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Парсы поэзиясын аудару кезінде мәтіннің талдау және түсіну мәселелері

Түсіндіру ұғымы логика, күнделікті сөйлеу мен көркем коммуникацияда әртүрлі түсіндіріледі және қолданылады. Түсіндірудің неғұрлым жалпы көрінісі – бұл қандай да бір мәтіннің мәнін ашу, түсіндіру. Көркем мәтінді бірыңғай сәйкестік тұрғысынан аудармаймыз: тілдік элементтер тілдік белгінің құрылымдық-функционалдық қатыстылығына байланысты аударылатын тілдің ұқсас элементтерімен объективті түрде алмастырылмайды, өйткені әр тілде тілдік қатынастар сәйкес келмейді, демек, көбінесе бұл қатынастардың көркемдік функциялары да сәйкес келмейді. Аталмыш мақалада парсы поэзиясын аудару барысында түсіну және талдау мәселесі зерттелген.

Түйін сөздер: мәтін, әдебиет, парсы әдебиеті, парсы поэзиясы, аударма, аударма мәселелері.

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Интерпретация и понимание текста в переводе персидской поэзии

Понятие интерпретации по-разному понимается и используется в логике, обыденной речи и в художественной коммуникации. В наиболее общем представлении интерпретация – это раскрытие смысла, разъяснение какого-либо текста. Художественный текст непереводим с точки зрения однозначного соответствия: его языковые элементы не могут быть объективно замещены аналогичными элементами переводящего языка в силу структурно-функциональной относительности языкового знака, поскольку в разных языках знаковые отношения не совпадают, а значит, чаще всего не совпадают и художественные функции этих отношений. Данная статья охватывает проблему понятия и интерпретации при переводе персидской поэзии.

Ключевые слова: текст, литература, персидская литература, персидская поэзия, перевод, проблемы перевода.

The literary texts tell us something about a real or fictional world. If we evaluate this message in terms of logical analysis, the carrier components of the literary text are special kinds of figurative concepts. We will understand the conceptual system of judgments and notions about the essential and particular attributes and properties of an object in the real world. In stereotypical logical analysis, the concept is formed as a distraction from the real image, the result of reflection, the sequence of judgments and other analysis procedures. The logic of the literary text is that in it the concept is presented not as a sum of logical conclusions (an expanded representation), but in the form of an entire literary image (a folded view), which we propose to consider a figurative concept. (Baker M., 2009: 138)

If the main function of literary translation is to consider the creation of a foreign-like similarity to an original work that meets the requirements of readers, then in essence, literary translation is a kind of interpretation, interpretation of the source text.

A characteristic example of the problem of the discrepancy between literary functions is rhyme: it is impossible to keep the same words in the position of rhyme in the translation, but since the rhyme itself must be translated, it is formed by other words, which means that in the translated text there are emotionally distinguished other figurative meanings, being put in a strong position of sound similarity. This change of semantic positions inevitably entails a change in the general literary function. The translator only remains that to try to pick up rhymes, as close as possible to the original, but some sense distance will inevitably persist.

The literary function of a linguistic sign or of a whole system of signs constituting the source text goes far beyond the text itself and in many cases requires multilateral knowledge, the experience of "long reading" and intuition, pre-thinking. In the case of literary translation, the situation is further complicated by the fact that the interpreter needs not only an understanding of the original meaning, but also the ability to reproduce it in another language, that is, in effect, create foreign language conditions in which a similar literary function of the linguistic sign is manifested.

The first objective condition for translating a literary text is that the translator reproduces not only and not so much the linguistic signs composing this text as their individual and cumulative literary functions.

For example, a non-rhyming pair of words (let it be glove - love) is translated, but a function of sound similarity: it can be a rhyme - in a culture

that knows the rhyme tradition, or alliteration - in a culture in which the main kind of sound similarity is alliteration. If the attention of the translator is not directed to the rhyme itself, but to a couple of words that are included in it under the conditions of sound similarity, then in a Russian translation such a pair consists of the words "glove - love", not related by sound similarity, and therefore not transmitting initial information about the nature of the sound ordering of the text. (Baker M., 2009: 309)

Translated text, built on the principle of verbal similarity, becomes less orderly and thus loses the status of an equivalent to the source text. Of course, in this case, some semantic losses are practically unavoidable: a pair of words marked in rhyme in the original text carries an additional literary function, opposing not only the sounds, but also the meaning. In part, this function is recoverable by looking for a similar or similar pair in the target language in the target language. It is in such situations that the character of the interpreter's co-creation is most clearly manifested. Orientation for an interpreter can be the selection of the main word in a rhyming couple. For example, in our case this word can be "glove" then we will look for a rhyme to the word "glove" or to its case forms (it can be assumed that the word "mitten" does not fit into the general figurative concept of "glove - love"). (Baker M., 2009: 312)

The initial function can be an opening for a transferring culture - and thus serve the purposes of literary and literary development of this culture. Some of the forms brought into it by means of translation creativity later turned out to be very productive, for they organically intertwined with the possibilities of the Persian language, the interests of the literary society and the needs of the reader. This was the fate of the iamb, which came with poetic translations from Germanic languages: iambic dimensions became very popular for a long time in the original Persian poetry. Other translation experiments were tied to a narrow category of texts, for example the Persian semblance of a hexameter, applied by Bertels to the translation of "Rubaiyat", served as a sample of a hexameter in Persian poetry, but the "Persian hexameter" created in this way was not widely disseminated in poetic creativity outside of the connection with the Ancient Greek sources or motives. Some attempts to create new poetic forms through translation remained only experiments and did not take root, for example syllabic forms in Persian poetry. For example:

بوی جوی مولیان آید همی
 یاد یار مهربان آید همی
 ریگ اموی و درشتی راه او
 زیر پیام پرنیان آید همی

Bui jui muliyan ayad hami
 Yad-e yar-e mehreban ayad hami
 Rig-e amuyi va dereshti rah-e u
 Zir-e payam pur niyan ayad hami

As we can see in this Rudaki's qasida, the ending is repeated in the form of a-a-b-a. The translation of this qasida into Kazakh language by Utegen Kumisbayev also repeats the same form a-a-b-a.

Хош иісті Мұльян бұрқырай тасып келеді,
 Жар мейірімі мейірбан құшағын ашып келеді.
 Әмудария тастары табанына батса да,
 Жұмсақ болып жібектей білінбейді демеді.
 (Кумисбаев, 2011: 57)

In order to recognize, evaluate and reproduce into another language the literary function of the original sign, to interpret it, the interpreter has to comprehensively interpret the meaning of the translated text in its connection with the literary process and the expressive possibilities of the original language and, on the basis of this interpretation, restore the image system in its unity with ways of expression. (Bahaa-eddin A., 2011 : 27)

Understanding the meaning, that is, the system of images of an literary text in its unity with the means of expression, is the second necessary condition for literary translation.

The process of understanding is certainly a creative process. As a cognitive category, understanding is a set of assumptions about the measure of the ordering of the source information. These assumptions are either confirmed or not confirmed as the secondary semiosis unfolds, that is, the meaningful interpretation of the textual text. There are several levels, or stages, of understanding. The first level is the recognition of the sign, burdened by the literary function by correlating it with the already known one. This process occurs almost subconsciously, that is, to a certain extent, is automated. The only complication at this stage of understanding can be the complication of the known text, while the author of the source text uses this sign in a different capacity, that gives it a new function. While working with literary text, this level of understanding is inferior.

A higher level of understanding includes literary function of the sign by the derivation of a new meaning. This process can take various forms either

go through the application of an algorithm (for example, some syllogisms or some other definite output procedure) or using heuristics, or be mixed. Professional translators, even relying on experience and intuition, never neglect the procedure of logical inference.

A high level of understanding concerns translation of the literary text. The level of assessment is a necessary condition for successful interpretation in the literary translation, since at this stage when an interpreter projects a system of figurative meanings accumulated by him during the processing of the source text, possibilities and needs of translating of the word and culture, essentially, develops a program, or supposedly the general image of the translated text.

The effectiveness of this program depends on many conditions and, first of all, on the completeness of the secondary semiosis. The interpreter makes quite objective actions, set by the object outside of it – the texts to be translated. Defining the semiotic parameters of the source text, the translator refers this text to a certain type of sign systems (prose - poetry, elegy – sonnet, story - novel, drama, comedy, etc.), in other words, correlates this text with other texts known to him. Further, if necessary, the character of the signs constituting the semiotic system of the text is determined, the types and methods of the relations between them, the measure of their semiotic depth and order, and their (signs) hierarchy is established – that is, the text correlates with real and imaginary figurative concepts. (Riffaterre 1992: 201-202).

Literary translation is a type of translation which is distinguished from translation in general. A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by its aesthetics. Little concern has been devoted to the aesthetics of literary translations because these translations are popularly perceived as unoriginal summarizes the characteristics of literary translations:- expressive - connotative

The Pragmatic Approach- symbolic - focusing on both form and content - subjective - allowing multiple interpretation - timeless and universal - using special devices to 'heighten' communicative effect - tendency to deviate from the language norms. Moreover, literary translations must reflect all the literary features of the source text such as sound effects, morphophonemic selection of words, figures of speech ...etc. (Riffaterre 1992: 204-205).

The practice of literary translation demonstrates that not every interpreter, even has a very rich and able to enrich the stock of concepts and tools for their formation, creates the same information-

rich symbolic equivalents of the source text to the translation.

Translation is the third important condition for literary translation. This condition is so difficult that it deserves a separate consideration.

In the history of the translation there are curious statements by interpreters that are evaluative: “this is not my poet,” “this poem is does not sound like me,” “this imaginative series does not carry me,” “I translate it with love,” etc. It is quite obvious, that we are talking about the presence or absence of such an important element of evaluation, as emotional empathy. Unlike texts of an objective type, the literary text is aimed primarily at empathy, on interaction with the emotional basis of the individual. However, the exaggeration of this aspect is also detrimental to literary translation, as is the underestimation of logical conceptual analysis: the overly emotional perception of the translated text, as a rule, contributes to subjectivization of semiosis, as a result of which the translated text loses its logical basis, becomes excessively emotive. It is for this reason, in particular, that the negative effect arises when the profanity or some stylistic devices are translated too “careful” into the translation. Not always dividing emotional functions with poetic dimensions is useful. For example, V. Derzhavin had translated one of the well-known ghazals of Khafez into Russian:

Откуда знать тебе, хаджа, чем наша радость рождена,
О, как в догадках ты убог, как клевета твоя скучна!
Как мною ни играй судьба, я – пеший – пешкою пойду
На шахматной доске гуляк, быть шахом пешка не
должна.

А что откроет в глубине сей изукрашенный чертог?
Не знаю. Мудрецом земным разгадка тайны не дана.
О боже, я забыт тобой! Или судьбой предreshено,
Что я не смею простонать, а грудь железом пронзена?
Дивана нашего глава, видать, не ведает о том,
Что падишахская печать небесной власти лишена.
Любой, кто хочет, к нам входи!
Согласно сердцу – речь веди!
У нашей двери стражи нет, она достойным не нужна.
Лишь чистые через порог перешагнут в наш погребок,
А тем, кто совесть продает, дорога к нам запрещена.
И мы тебя должны всегда за милости превозносить,
Пусть от поклонов и молитв у нас сутулится спина!
Развалин груды – наш чертог, наш кравчий – милости-
вый пир.
А милость шейха неверна, то нет ее, то есть она.
Не стал Хафиз главой стола по благородству своему.
Влюбленный пьет отстой вина. Что сан ему? Зачем
казна? (Кумисбаев, 2012: 450)

The same ghazal of Khafez was interpreted by Shakarim Kudayberdiyev this way:

Молится чему угодно суфий – хаджа, не знает он про нас.
Пусть что хочет скажет за глаза, не обижусь на него.
Доброму всегда сопутствует добро,
Кто идет по прямому пути, не зайдет в тупик.
Пешком пойду, видимо, игры не будет.
На этой доске нет места для раздумий.
Что за изукрашенный высокий чертог?
Почему никто об этом ничего не знает?
Беспечальный, сильный, знающий бог,
Столько у меня ран, страшно подумать, даже сил нет
сказать «ах»!
Не ведает счета хозяин небесного трона,
Не скажет даже, хотя бы мимоходом, что это такое.
Такому царю дорога открыта, что он ни попросит, что
ни скажет.
Кравчего нет, путь свободен, никто не прогонит.
Изыны найдутся и у нас.
Какую шубу дал бог нам носить, такую и носим.
Кумыс пьет тот, кто знает его цену.
Городу, в котором продается кумыс, зачем себя
продавать?
Я раб целителя, который лечит настроение,
Не подражаю суфию, двуличным действиям его.
Сиж у входа, зато честен и правдив,
Я кумысник, и у меня ни богатства, ни карьеры. (Ку-
мисбаев, 2012: 451)

Matter the fact that those one of the most known writers that has been living through different lifestyles and at different centuries, they have expressed similar emotional levels.

The problem of understanding while translating Persian poetry includes several reasons. One of them is that most of the Persian poets of the XII – XIII centuries wrote their poetries, ghazals and rubayy including a lot of religious contexts.

The Sufi phenomenon is not easy to sum up or define. The Sufis never set out to found a new religion, a *mazhab* or denomination. They were content to live and work within the framework of the Moslem religion, using texts from the Quran much as Christian mystics have used to Bible to illustrate their tenets. Their aim was to purify and spiritualize Islam from within, to give it a deeper, mystical interpretation, and infuse into it a spirit of love and liberty. In the broader sense, therefore, in which the word religion is used in our time, their movement could well be called a religious one, one which did not aim at tying men down with a new set of rules but rather at setting them free from external rules and open to the movement of the spirit.

This religion was disseminated mainly by poetry, it breathed in an atmosphere of poetry and song. In it the place of great dogmatic treatises is taken by mystical romances, such as Yusuf and Zuleikha or Leila and Majnun. Its one dogma, and interpretation of the Moslem witness: ‘There is no god by God’, is

that the human heart must turn always, unreservedly, to the one, divine Beloved. (George Allen, 1964)

Sufism has its great names, its poet-preachers, its 'saints', in the broad, irenical sense in which the word can be used. Names Maulana Rumi, Ibn al 'Arabi, Jami, Mansur al Hallaj are household words in the whole Islamic world and even beyond it. They might have expressed their love to the God by the love between beloveds. There are several examples that confirm that fact.

شیر شکر بر چو لب لعل ای
گیر چاشنی تو لب ز شکر
من دل بریدن زلف از
زنجیر برید و شد دیوانه
هم در کرد و بگرفت زلفش
شبگیر باد هزار فریاد
تیرم به زنی می و گیری می
گیر و زد ازین شدم، کشته من
تو بر نژاد تویی چو مادر
شیر نیلورد فرو دیده چون
چند هر تو کنی نمی تقصیر
تقصیر چه کند همی تقدیر
خسرو ماند بسته تو بند در
زنجیر ز رود کجا بیچاره

Shir-e shekar-e bar chulbet lal- ei
Gir-e chashni tu lab az shekar
Man del-e baridanet zelf az
Az najer barid- o- shad divane
Ham dar kard bargereft az lafsh
Shabgir-e bad hezar fariyad
Tiram be zani mi va giri mi
Gir u zad az in shadam kashte man
Tu bar nezaad-e tui chu madar
Shir nayovard faru dide chun
Chand hart u kani nemi taqsir
Taqsir che kanad hami taqdir
Hasr-o mand-e baste tu pand dar
Az najeer z ravad kadzha bichare.

This fragment of Amir Khosrow's ghazal has been interpreted into Kazakh by Utegen Kumisbayev this way:

Еріні гүлдеп ол жымып күлгенде
Қант та арзандап кетеді ғой дүкенде
Қимыл қандай толқын туған мүсіні
Кипарис те жарыса алмас құс үні
Жүзі жайнап шыға келсе тасадан
Күннің өзі именеді жасаған.
Шашын айтсам кәрген кісі талады,
Жүректерің жынды болып қалады.
Табынатын жалғыз ғана мен емес,
Таңғажайып келбеті де бір емес.

Ай да ғашық аспандағы бір өпкісі келеді,
Қызғаныштан күңгірттеніп қайта-қайта төнеді.
Ең алдымен бағынышты құлы бол,
Жүрегіңді тұрады ғой біліп ол.

It is obvious that at the edition of the Utegen Kumisbayev's translation several expressions of woman's beauty interpreted in straight way. Hence – when you smile even sugar melts at the store, your moves just like the wave of ocean, even the prettiest sounds of the birds can not rival with your voice. That lyrical exposition by interpretation of Utegen Kumisbayev sounds like the natural Kazakh poem belonged to the beautiful women. We can only guess what was the main idea of the author, but most of the readers could think that it is lyrical poem that has nothing to do with religion. That is the natural power of the Persian mysticism. There is always an understatement that can hide a whole world of religious contexts.

This fragment of Rumi's poem «What do I do here» has been interpreted into English by Maryam Dilmaghani, Persian poet, interpreter this way:

روزها این من فکر ساختم شب و همه است
خویشتم دل احوال از غافل چرا که
د بو چه بهز آمدتم ام آمده 'کجا ز
وطنم تنمایی اخر میروم کجا به

مرا ساخت مسبب چه کز حجب ساخت ام مانده
است مرا وی از این ساختتم بوده چه دل

Ruzha fekr-e man in ast va hame shab sakhtam
Ke chera ghaful az ahval-e del huishtanam
Az kaja amadeam amadanam behar che bud
Be kaja miravam ahar nanemaii vatanam
Mande-am sakht ajab kaz che sebab sakht-e ma ra.
Io che bude sakhtanam in iz vei marad ast.

With these roaming thoughts, all my days start:
Why am I unaware of all that wrings my heart?
Where do I come from? What do I do here?
What is my destiny, my star in the chart?
I wonder without end, on why I am made...
What is the purpose of this craft and art?

This part of the Rumi's (1207 – 1273) poetry in interpretation of Maryam Dilmaghani has a lot of similar characteristics in English poetry of the Middle ages. Cause a plenty of poets use this rhetorical methods when author concludes his poem with questioning.

Next fragment of Rumi's poem «Friends are three types...» has been interpreted into English by Maryam Dilmaghani, Persian poet, interpreter this way:

دلا یاران قسمند گر سه بدانی
 زبانی اند و نانی اند و جانی
 به ر د بده از نان نانی برانش
 محبت کن به یاران زبانی
 ولیکن یار جانی را نگهدار
 به پیش جان بده تا می توانی

Dela yaran qesmand se gar bedani
 Zabani and va nani and va jani
 Be nani nan bede az dar baronesh
 Muhabbat kan yaran-e zabani
 Va leikan yar-e jani ra negahdar
 Be payesh jan bede ta mi tavani.

Friends are three types, I'll tell you:
 The user, the faker, and the true!

Throwing a crumb, cut the user loose!
 Speaking sweetly, don't let fakers abuse!

But the true friend, keep him in your heart;
 Walk the extra mile, don't let him depart!

At the translated poem of «Friends are three types...» we can see many differences in translating methods.

Conclusion

It is well-known fact that a huge amount of Kazakh writers inspired by the Persian poetries,

poems, ghazals, qasidas and etc. They have used the main lyrical plots in their poems. The idea of loving someone unrequitedly and dedicating poems to your beloved in order to express your deep love became very traditional in Kazakh literature.

The most well-known Kazakh poets of as Shakarim Khudayberdiyev, Abay Kunanbayev, Mukhtar Auezov, Mashkur Zhusup Kopeyev was inspired by the Persian poetry and dedicated a plenty of editions belonged to the lyrical heritage of Persians such as «Leyli and Mejnun», «Iskandername» and etc. Those interpretations in Kazakh language became such a bridge between the literatures of two countries.

In this article we have seen many interpretations of translating Persian poetry into Kazakh, Russian and English languages. The differences in translating methods are explained by different styles of the authors.

Current political readings in translation studies seem challenged to handle the minor. This fact reveals a stubbornly national contour to contemporary translation theory. The national specter that reads the re-creation of a text in a new language as a question of national culture (be it the representation of the foreign culture or the challenge to the xenophobia of the receiving culture) betrays a surprisingly strong association of language and nation.

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