

## Section 3. Philology and linguistic

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### RECREATION OF THE FEMALE IMAGE IN POETIC TRANSLATION (BASED ON THE POEM "NILYUFAR" BY R. MUSURMON)

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#### Abstract

This article examines the famous poem of the People's Poet of Uzbekistan, Rustam Musurmon "Nilyufar" in Uzbek, the language of origin, and its translation into Russian in a comparative aspect. The text of the original poem in Uzbek is considered from the point of view of the author's use of imagery system to convey the female image. In turn, the text of translation into Russian is examined to establish the equivalence of the poetry translation and identify the preservation of the female image in the poetic translation.

**Keywords:** *figurative images, female image, poetry translation*

#### Introduction

The image of a woman in all eras of different peoples sounded in the poems of poets, and especially deeply in eastern poetry. Uzbek poets of all times worshiped female beauty and admired her tenderness. In their poems, they expressed their attitude towards women through numerous figurative images, multifaceted and picturesque in content. "Works written about the women of Uzbekistan are beneficial artistic material for understanding the nature of femininity", writes N. N. Kalonova in her scientific research (Kalonova, H. H., 2023), which is a consequence of the fact that, as M. Urozboeva points out in her article (O'rozboyeva, M. 2019), "the roots of the female image in Uzbek literature

have an ancient history" and were "manifested on the pages of samples of oral folk art." In addition, another of the researchers in this area, I. M. Asatzhanova (Asatzhanova, I. M., 2022), in her work concludes that a woman "always needs love and attention," therefore, "all poems written for women, destined for eternity."

#### Method

In the process of our research, we used such scientific methods as the linguistic-statistical method to determine the patterns of poetic textual phenomena, the comparative method to compare poetic translations in Uzbek and Russian, as well as the inductive-deductive method, which allows us to summa-

alize the results of the analysis of the original poetic text and his translation.

### Results

The work of the Uzbek poet Rustam Musurmon joined the ranks of modern Uzbek poetry as a unique milestone in the history of literature of Uzbekistan, thereby prolonging the great poetry of its predecessors, at the origins of which stood the outstanding Navoi, Mashrab and Babur. Similar to the famous poets of past centuries, R. Musurmon, when creating female images, uses metaphors and other stylistic figures of speech, which allows

him to create a unique description of the external and spiritual characteristics of the heroines, as well as their style of behavior, way of thinking and feeling, and the reality surrounding them. The figures of speech used by the author enhance the expressiveness of his statements to describe the female image, as a result of which the recipient vividly perceives the poet's stated lyrical feelings, praising a woman not in literary language, but with all his heart. We can observe and analyze this thesis in one of R. Musurmon's famous poems "Nilyufar" in the original in Uzbek and translated into Russian (see tab. 1):

**Table 1.**

| <b>Нилуфар (Musurmon, R., 2022)</b>  | <b>Водяная лилия (Iplina A.)</b>  |
|--|---|
| Бир кўриб айрилдим ақлу хушимдан,<br>Гул чирой, гул рухсор, гул ифор –<br>Тунлари чиқмайсан асло тушимдан,<br>Нилуфар!       | Лишился рассудка увидев тебя,<br>Цветок мой прекрасный, чудесный.<br>Бессонные ночи терзают меня,<br>Лилия!           |
| Боладек хаёлим ойдек юзингдан<br>Гул узар, гул ҳидлар, гул ўпар –<br>Қарайман кўзимни узмай кўзингдан,<br>Нилуфар!           | Лучистый твой образ подобен луне,<br>Цветок мой, целую тебя я.<br>От ясных очей, как дитя, в западне,<br>Лилия!       |
| Сўз – сифат излайман гўзал ҳуснингга –<br>Гулжамол, гулчеҳра, гулбаҳор...<br>Муносиб яралган исминг жизмингга,<br>Нилуфар!   | Прелестен твой лик, не найдутся слова,<br>Цветок мой небесного рая.<br>Как имя стан гибок, изящен овал,<br>Лилия!     |
| Баҳор, ёз, кузда ҳам, қишда ҳам кўнгил<br>Гул тилар, гул истар, гул севар.<br>Кўнглимни умрбод ром айлаган гул –<br>Нилуфар! | Весною, зимою, осенью, летом,<br>Цветок мой ищу я, страдая.<br>Ты душу мою наполнила светом,<br>Лилия!                |
| Меҳру муҳаббатнинг изҳори гоҳо –<br>Гулдаста, гулбаргак, гулчамбар.<br>Илоҳий муҳаббат тимсоли танҳо –<br>Нилуфар!           | Букет из цветов иль один лепесток,<br>Цветок мой – любви выраженья.<br>Божественный символ вплетаю в венок,<br>Лилия! |

Analyzing this poem in the original and translation, it is initially necessary to draw our attention to the fact that the Uzbek word “нилуфар” means not only the name of the flora “water lily”, but it is also a common female name in Uzbekistan. Consequently, the author initially chose just such a female image, containing a comparison in which the image of a woman is likened to a water lily flower according to several common characteristics. In addition, to intensify the expressed thoughts, the author ends each quatrain with a shortened fourth line and the refrain – “Нилуфар!”. This symbolism of this poetry was its exclusive feature not only

in the original, but also in the translation. We were faced with the task of establishing an equivalent lexical unit in the Russian language, which would semantically contain the name of a flower, and at the same time be a female name. In our opinion, the most appropriate translation into Russian is the word “Лилия (lily)”, which collectively personifies the female image and the image of a flower.

The second feature of the poem we are considering is the author's use of a synonymous series of adjectives, verbs and nouns that simultaneously describe both a flower and a woman, which are repeated in every quatrain in the second stanza, starting with the word

“Гул” – “flower”. So, in the first quatrain, the second line contains the following adjectives: «гул чирой, гул рухсор, гул ифор», which are translated into Russian as “цветок прекрасный, прелестный, изумительный (beautiful, charming, amazing flower)”; the second quatrain uses a verb sequence: “гул узар, гул ҳидлар, гул ўпар” – “собирает цветок, вдыхает аромат цветка, целует цветок (picks a flower, inhales the scent of a flower, kisses a flower)”; in the third quatrain of the concept “гулжамол, гулчехра, гулбаҳор” as well as “нилюфар”, they have double content, that is, they are both Uzbek female names and descriptive adjectives – “подобная цветку, имеющая образ цветка, весенний цветок (like a flower, having the image of a flower, a spring flower)”; in the fourth quatrain, the author’s attitude towards the female image is expressed through the following verb sequence: «гул тилар, гул истар, гул севар» – «хочет цветы, ищет цветы, любит цветы» (“wants flowers, looks for flowers, loves flowers”); and in the last quatrain we find such synonymous nouns as: «гулдаста, гулбаргак, гулчамбар» – «букет, лепесток, венок» (bouquet, petal, wreath).

**Figure 1.**



Moreover, in addition to this distinctive feature of the construction of the poetic form, it is also necessary to take into account the fact that all the second lines rhyme with each other, since they simultaneously have a surrounding rhyme (abab) with the refrain “Нилюфар”. Thus, if we imagine the poem we are considering schematically in the form of a flower, then the lexeme “Nilyufar”, as the central female image, will be in the middle of

the inflorescence, and the rhyming synonymous rows, conveying the author’s position to the woman, ring the core in the form of flower petals (see fig. 1):

In order to adequately reproduce and preserve the idea of the author’s concept of the female image in translation into Russian, we decided to begin every second line of the quatrain with the phraseological unit “цветок мой (my flower)”, like the original “гул”. However, due to the fact that there is a linguistic discrepancy between the Uzbek and Russian languages for poetic translation, it was impossible to recreate the entire synonymous series of the second lines of the original, but only partially convey the meaning of these stanzas, which did not distort the basic semantics of the poetic work as a whole.

In addition to the central female image, R. Musurmon also introduces other comparative female images into his poem. For example, in the second quatrain, the author simultaneously compares both a woman’s face and a water lily flower with the Moon – “ойдек юзингдан” (a face like the moon, moon-faced). Since ancient times, eastern poets have resorted to the symbolism of the Moon, and up to these days this symbol is associated with secret love, and is often used in Uzbek poetry. The author of the poetic work himself directly speaks about it in the third stanza of the fifth quatrain: «Илоҳий муҳаббат тимсоли танҳо» (Символ божественной любви / Symbol of divine love). In the translation into Russian, we made an attempt to preserve this important characteristic of the second stanza of the original – “твой образ подобен луне (your image is like the moon)”, as well as in the third stanza of the last quatrain – “Божественный символ (The Divine symbol)...”.

Another identification of the female image is observed in the third quatrain – “Муносиб яралган исминг жизмингга” (Твоему телу подходит твое имя / Your name suits your body), where the author again compares the image of a flower with the image of a woman, namely the stem of a water lily with the curved lines of a female body. This original thought was translated by us into Russian as “Как имя стан гибок (Like a name your stature is flexible...)”, in which we tried to recreate the author’s concept of content.

In addition, in R. Musurmon's poem we find a masculine principle in relation to the female image, that is, the author describes the state of a man in love. So, in the first quatrain he says – «Бир кўриб айрилдим ақлу ҳушимдан» (Я сразу потерял рассудок и счастье / I immediately lost my mind and happiness) and «Тунлари чиқмайсан асло тушимдан» (Ты не оставляешь мои сны ночью в покое / You don't leave my dreams alone at night). In the second quatrain, there is also a similar statement – “Қарайман кўзимни узмай кўзингдан” (Не оторву свои глаза от твоих глаз / I will not take my eyes off your eyes). In Russian, in our translation, these lines are the following: “Лишился рассудка увидев тебя (I lost my mind when I saw you)”, “Бессонные ночи терзают меня (Sleepless nights torment me)” and “От ясных очей, как дитя, в западне (From your clear eyes, I'm like a child, in a trap)”, which certainly reproduce the author's intention and convey the excited state of a man, who is in love euphoria.

### Discussion

Based on all of the above in this study, we can conclude that the wonderful poet of our time Rustam Musurmon, inspired by the valuable heritage of Uzbek classical literature, continues to develop the poetic tradition of the female image in his poems. Although the imagery created by the author finds a partial analogy with the poetic works of classical poets, there is an updated female image of modern times, as well as an open expression of male attitudes towards this female image.

Consequently, the translator of modern Uzbek poetry needs to take into account both the linguistic means and techniques of the original used to describe the female image, and the historical roots of Eastern poetry. In this regard, it is advisable to pay due attention to the pragmatic-semantic and extralinguistic aspect of the poetic translation of Uzbek poetry into world languages, which is one of the pressing issues at the current stage of development of scientific research on the theory and practice of poetic translation.

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