

**Comparative analysis of literary translations of poet I. Yusupov's  
"Shogirme" poem in Uzbek and English**

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**Annotation:** *This article aims to discuss the translation of contemporary Karakalpak poets' works into Uzbek and English and how national clothing names are reflected in them.*

**Key words:** *literary translation, literary connections, the national color, history, traditions, national clothing.*

The literary connections through literary translation play a significant role in bringing nations closer, familiarizing them with each other's culture, literature, and traditions. Today, translation issues are becoming more widespread. Academician Bakhtiyor Nazarov has expressed valuable opinions about artistic translation, "Literary translation is one of the creative forms that hold a primary place in the literary destiny of each nation and is a significant link in international friendship and literary connections" [1]. Indeed, translation allows one nation to read and understand the literary heritage of another nation, thus becoming familiar with its literary heritage. Therefore, scholar K. Juraev emphasized that "Translation is one of the most reliable tools that allows distinguishing the differences in national literatures and finding solutions to national characteristics and shortcomings in another. The translator is a creator who implements this creative process. His work is not only defined by language knowledge or talent and passion for translation. If a translator does not possess poetic taste, research, and insight, it is impossible to expect a truly artistic work from him." [2] These thoughts are especially important when considering the national color, history, traditions, and names of clothing and places in artistic translation.

In this article, we aim to discuss the translation of contemporary Karakalpak poets' works into Uzbek and English and how national clothing names are reflected in them. Accurate and clear representation of national clothing in another language is one of the main issues in artistic translation. For instance, the Karakalpak folk poet I. Yusupov's poem "Shogirme," dedicated to Abbaz Dabilov on his 60<sup>th</sup> anniversary when the "Shogirme" (hat) was presented to him, has been translated into Uzbek and English. The poet describes the traditional Karakalpak headwear "Shogirme," reflecting the lifestyle and evolution of the Karakalpak people from past to present.

In this work, the past and present way of life, as well as the process of development of the Karakalpak people, are described in a parallel manner, considering time and space perspectives. The reality of life is transformed into artistic reality through the lyrical "I". The poet attempts to depict these aspects.

Turmısımız taza bolğan soñ endi,  
Kiyimler-de kóshken jańasha túrge...  
Aytsam sen tuwralı esitkenimdi,  
Babalardıń bas kiyimi shógirme. [3]

The "Shogirme" has been used by the Karakalpak people since ancient times, and our ancestors wore it as a symbol of their national identity. The poet specifically mentions that this headdress has its own history and that there are legends and stories about it. Although the traditional garment called "shogirme" is not commonly worn daily among the Karakalpak people today, it is still worn during national holidays, by certain singers during performances, and by traditional storytellers (zhyrau).

In order to fully reveal the historical-national color, the poet does not refer to it by its modern name. This is because if it were referred to by its contemporary name, there is a risk that the original name of the Karakalpak national headdress "shogirme," which has been used among our people since ancient times, might be completely forgotten. Considering these aspects, the poet mentions it in his work

by the same name as it was passed down by our ancestors. In the second stanza of the poem, the poet mentions that today the “shogirme” is sometimes called “telpek” or “kurash” among our people.

One of your names is “telpek,” another is “kurash,”  
Bir atıń telpekdur, bir atıń kurash,  
Zamanında kiyim bolǵanıń iras.  
Túrli baslar menen sen bolıp sırlas,  
Talay asıwlardı astıń shógirme. [4]

In the third stanza of the poem, historical events related to the origin of the shógirme are also depicted in parallel:

Áuwel payda boldıń kimniń basında,  
Aral teńiz ya Dnepr qasında?  
On ásirlik rus jılnamasında  
Quwandım atıńdı oqıp shógirme

The Karakalpak national headdress, the shógirme, was also worn by our ancestor Berdakh, as mentioned by the poet Abbaz in his poem titled “To Berdakh”:

Sarı kirpik shapan, belinde túrme,  
Ayaqta aq pushta, basta shógirme,  
Súwrette shekilip duwtarı birge,  
Ózi shıqtı qalmas bolıp Berdaqtıń. [5]

In this excerpt, it is noted that when the poet described Berdak’s clothing in his poem, he took into account the national color, which is evident. The poet reflects the lifestyle and national customs of the Karakalpak people in the 19<sup>th</sup> century, depicting them vividly through literary expression.

Q. Zairova, who studied the ethnolinguistic analysis of clothing terminology in the Karakalpak language, provided information about the lexical meaning and usage of terms like “shogirme” and “qurash.” She states: “Men’s headwear included soft ‘taqiya’ and large ‘shogirme’ or ‘qurash.’ There is also information

that they wore other types of headwear such as ‘telpek,’ ‘degeley,’ and ‘soppas.’ Men never went bareheaded. According to Islamic tradition, it was considered sinful for a grown Muslim man to go without a head covering. During hot weather and at home, it became customary to wear a thin ‘taqiya.’ Elderly men wore a ‘taqiya’ with a turban wrapped over it, while young men wore a ‘qurash’ or a ‘degeley’ lined with beaver, fox, sheep, or lamb skin, and young children wore a ‘taqiya.’”

As an example, she cites the following lines from K. Sultanov’s work: “On their heads, they wore a high ‘qurash,’ around their waists, a tassel-fringed crimson belt, and in their hearts, the ardor of youth.[6] The story is about a beautiful girl (K. Sultanov). “The researcher also emphasizes that headwear carried symbolic meanings in the fulfillment of a man’s civic duties, as illustrated by the phrase, “You have a ‘telpek’ on your head, so be a man of your word.” To support this, she references T. Qayipbergenov's work: “This is not the work of someone wearing a ‘telpek.’”

The poem by I. Yusupov, discussed above, was translated into Uzbek by the poet Shukhrat.

Turmushimiz yangi bo'lgan so'ng endi,  
Kiyimlar ham ko'chgan yangicha turga...  
Aytsam sen haqingda eshitganimni,  
Bobolarning bosh kiyimi cho'girma. [7]

In the translation, the translator attempted to stay as close to the original as possible, taking into account the phonetics and lexicon of the Karakalpak language. When we compare the two poems, aside from phonetic differences, we can’t say there are many other differences. This can be explained by the fact that both languages belong to the Turkic language family. For instance, the chogirme, which is the clothing item discussed in the poem, is rendered as “cho‘girma” in Uzbek with phonetic changes. Specifically, the “sh” consonant becomes “ch,” the “ö” vowel becomes “u,” and the “e” vowel is conveyed as “a,” which reflects phonetic variation.

The second stanza of the poem:

Bir oting telpakdir, bir oting qurash  
Qadim zamonlardan mashhurliging rost.  
Qancha boshlar bilan sen bo'lib sirdosh,  
Qancha dovonlarni oshding, cho'girma.

The meaning in the original text of the poem has been fully preserved in this poetic translation into Uzbek.

The third stanza of the poem:

Avval payda bo'lding kimning boshinda,  
Orolbo'yi, Edil, Yoyik qoshinda.  
O'n asrli Rus solnomasida  
Quvondim nomingni o'qib, cho'girma.

In the Uzbek translation, the toponymic names have undergone slight changes. In the original, the second line of the stanza is expressed through a rhetorical question, “By the Aral Sea or by the Dnieper?” while in the Uzbek version, the translator presents it as “By the shores of the Aral, Edil, and Yoyik.” This reflects the translator’s use of free translation.

Now, let’s pay attention to the English translation of the above-discussed poem “Shogirme” by the poet I. Yusupov. The translation into English was done by Gulnur Azbergenova, a student at Karakalpak State University specializing in translation theory:

Our lifestyle is getting modern, so  
Clothing changed to a newer style too  
If I tell stories heard about you  
The main head clothing of ancestors

In the English poetic translation, the translator did not choose an alternative word for “shogirme,” but instead conveyed it as “The main head clothing of ancestors,” thus preserving its general meaning as “the headwear of ancestors.”

The second stanza of the poem in English:

One name is telpek, another qurash  
Truly, you were clothing in your period  
You were friends with different heads  
You overcame various heights.

In the English translation, the translator used the word “friends” as a synonym for the word “sırlas” (confidant) in the original poem. However, in both the original and the Uzbek translations, the word “sırlas” is retained in its singular form. The English version, by adding the “s” suffix, conveys it in the plural form as “friends,” which differs from the singular use in the original and Uzbek texts.

The third stanza In English:

At first, on whose head did you appear?  
On the vicinity of Aral Sea, Edil-Jayiq?  
In the 10-century-old Russian chronicles  
I was glad to see your name.

Here, the poetic translation preserves the meaning of the original text. However, the word “Dnieper” from the original poem is translated similarly to the Uzbek version as “Edil-Jayiq” in English.

Overall, when comparing the translations of poet I. Yusupov’s poem “Shogirme” into Uzbek and English with the original, it is evident that the translators have largely preserved the poetic logic. The clarity and logical sequence of the original are accurately conveyed in the Uzbek translation, while in the English version, there are some slight variations. This can be attributed to the fact that English is not closely related to Karakalpak and due to the differences in grammar and lexicon between the two languages.

From this perspective, the translators have carefully chosen alternative words in both Uzbek and English translations to match the original text’s requirements, especially regarding the archaisms and historicisms related to traditional Karakalpak clothing terminology. They have maintained the historical accuracy in

their translations. However, in the English translation, it might have been beneficial to provide explanations for certain Karakalpak clothing terms to ensure clarity for the readers, especially since this is likely the first time the poem has been translated into English.

Moreover, the poem “Shogirme” also includes references to historical figures and their deeds, with lines depicting the shogirme being on their heads. For instance:

Hámel ushıp Aydos arın satqanda,  
Begis, Mirjiq qanı saǵan qatqan-ba?  
mErnazardı jaw arqadan atqanda  
Sen qanǵa boyalıp jattıń shógirme.

These lines depict historical events and the involvement of notable figures, illustrating the significance of the shogirme in those contexts.

In the line “Seg qanǵa boyalıp jattıń shógirme” (You lay stained with blood, shogirme), the connection to historical events is clearly evident. The names Aydos, Begis, Myrzhyk, and Ernazar are recognized as national heroes of the Karakalpak people. The poet mentions the shogirme in the context of these historical figures and events, allowing the reader to visualize these heroes wearing the shogirme on their heads.

In both the Uzbek and English translations, this aspect enhances the depiction of the hero’s portrait and their attire. For example, in Uzbek:

Amal uchun Oydo'st orin sotganda,  
Begish, Mirjiq qoni senda qotganmi?  
Ernazarni yov orqadan otganda,  
Sen qonga bo'yalib yotding, cho'girma.

And in English:

For post Aydos sold his conscience  
The blood of Begis, Mirjiq spilt on you  
When one shot Ernazar in the back  
You lay on the ground with blood.

The historical figures' names in the poems are translated without change. In this case, the translators focused on balancing both literal and free translation approaches to ensure the text is understandable to readers when adapting the original text into Uzbek and English. This approach has been effective in conveying the national clothing, historical figures, and heroes' portraits depicted in the "Shogirme" poem.

Additionally, the portrayal of historical figures and heroes is closely tied to their attire, specifically the shogirme, which is depicted in a parallel and animated manner. This method brings the figures to life and emphasizes the significance of the shogirme in their depiction.

Overall, the translation of I. Yusupov's poem "Shogirme" into Uzbek and English serves multiple purposes. Firstly, it contributes to the recognition of the poet's works in world literature. Secondly, it lays the groundwork for Karakalpak poetry to take its place in global literature. Thirdly, translating the poet's works into English provides an opportunity for modern Karakalpak poets' works to be read and appreciated in other languages around the world.

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