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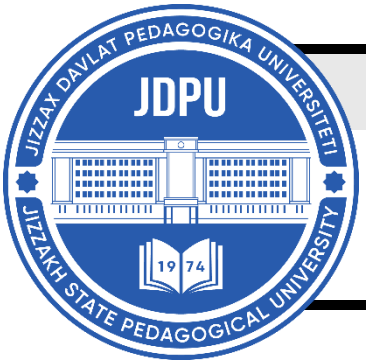

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EXPRESSION OF LINGUOSTYLISTIC AND LINGUOPOETIC MEANS IN THE ENGLISH TRANSLATION OF ABDURAUF FITRAT'S "QIYOMAT"

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ABOUT ARTICLE

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Abstract: This article analyzes the linguistic and poetic stylistic devices used in the English translation of Abdurauf Fitrat's work "Qiyomat." The study focuses on how the author's artistic language, metaphoric expressions, symbolic imagery, and psychological nuances are rendered in translation. It also discusses the translator's strategies for achieving equivalence, conveying poetic rhythm, and interpreting cultural connotations. The findings highlight the importance of a linguopoetic approach in analyzing the translation of Fitrat's literary heritage, emphasizing the balance between linguistic precision and aesthetic expression.

Introduction. During his time in Moscow, Fitrat devoted himself primarily to artistic creation. It was during these years that he wrote his tragedy Abulfayzxon, his scholarly poetic work Bedil (In One Gathering), as well as the works Qiyomat and Shaytonning tangriga isyoni (Satan's Rebellion Against God), most of which were published in Moscow, while his last poetic drama was published in Tashkent.

Literature review and methods. Fitrat's imaginary story Qiyomat, written in Moscow, is one of his most frequently published works. This is because certain scholars interpreted the theme of the work as atheistic, which opened the way for its publication under that label during the oppressive Soviet period. Nevertheless, the work faced sharp criticism in its time, and Fitrat

was accused of propagating plots characteristic of religious mythology. Probably for this reason, under the pressure of the era and circumstances, the story was rewritten in 1935. In the later version, the opium addict Ro‘ziqul is portrayed as a person who served in the households of the rich throughout his life, and “contemporary” characters such as Ahmadboy and Juma tog‘a were introduced. As a result, the volume of the work expanded, and its content was adapted to the political demands of the second half of the 1930s; consequently, the charm of the first version was lost, and the spirit of irony that permeated it dissipated.

The American Turkologist scholar E. Allworth writes about this as follows: “On the theme of the liberation of Central Asia, Abdurauf Fitrat created dialogic works of various lengths. For example, works created in Uzbek Turkic (1923–1930) and Tajik Persian (1936) were published under the title Qiyomat, and his play Shaytonning tangriga isyoni was also written during these years (1924). Both of these works bitterly explained to the people of Turkestan the true political reality in their homeland. In these works, the author veiled his thoughts with the concept of unnatural pain. This method, in some cases, appeared to certain dogmatic critics as if he were conducting anti-religious propaganda.”

Indeed, in the first version of the work, certain external aspects of the Russification process—which in the early 1920s was initially regarded as positive—were subjected to sharp criticism and irony. As E. Allworth rightly pointed out, this spirit is well reflected in his short poetic drama Shaytonning tangriga isyoni (Satan’s Rebellion Against God).

There are numerous interpretations of the creature called Satan or Iblis in both Muslim scriptures and Christian literature. Some sources describe him as “the one who was stoned,” others as “the one expelled from Paradise,” while still others explain his expulsion from the divine presence as a pursuit of “freedom,” or even as the path to “finding the truth.” Such interpretations already existed before Fitrat created his work and continue to exist today. The Qur’an addresses this event in the following verse:

“Verily, We created you, then We gave you form; then We said to the angels, ‘Prostrate yourselves to Adam!’ So they prostrated themselves, except Iblis. He was not of those who prostrated themselves. (Allah) said: ‘What prevented you from prostrating yourself when I commanded you?’ He said: ‘I am better than he. You created me from fire, and You created him from clay.’” .

In Turkic literature, this theme, which has been widely addressed—particularly in the works of Fitrat’s contemporaries, the Azerbaijani writer Hüseyn Cavid and the Tatar author Mäcit Gafuri—is for some reason interpreted as “atheistic” in the works of German and Russian scholars.

The scholar I. Baldauf, who translated Fitrat's poetic drama into German, compared it with its first edition, and published it together with an article on the subject, not only repeats this view but also evaluates it as a manifestation of "existentialism" that has permeated European literature. .

According to H. Boltaboyev, these two works—close in spirit and style to Dante's Divine Comedy (as noted by N. To'raqulov)—should be studied as profound satirical works created by reworking religious-mythological plots and directed against the social injustices of their time.

Upon returning from Moscow, Fitrat immediately immersed himself again in creative and scholarly activities in Tashkent. His lecture on the finger-poetry system delivered at the Scientific Council of the People's Commissariat of Education of Uzbekistan, his participation in scientific expeditions organized to collect masterpieces of classical literature in Fergana, Namangan, and Bukhara, as well as the several studies, articles, textbooks, and manuals he subsequently produced, indicate that this period was one of the most productive and creative stages of his activity.

In analyzing the use and preservation of linguopoetic and linguostylistic devices in the English translations of Fitrat's works, the following features attract particular attention. For instance, E. Allworth includes a translation of the story Qiyomat as a chapter in his book The Arguments of Abdurauf Fitrat of Bukhara: Scholarly Writings on Near and Central Asia. The linguopoetic devices in this translated story are employed to evoke aesthetic pleasure and create poetic meaning. In the translation, Fitrat's philosophical and religious ideas are reflected through metaphorical expressions. For example, phrases such as "light of the soul" (qalb chirog'i) serve as metaphors expressing a person's spiritual growth and the search for truth. These expressions not only enrich the content but also maintain the poetic tone. Moreover, Fitrat's religious-philosophical views are preserved in the English translation through symbolic means. For example, the concept of "the Day of Judgement" is not merely a religious idea but also alludes to humanity's spiritual transformation and sense of responsibility. In addition, recurring structures and sentence patterns—namely parallelisms—are used in the translation to preserve the original poetic tone of Fitrat's work. This reinforces the idea and intensifies the emotional impact.

Linguostylistic devices, in turn, are used to clarify the meaning of the work and enhance the expressiveness of the translation. For example, the use of archaic words is clearly evident in both the original and the translation: in the English version, one can point to old-fashioned forms such as "thy", "thou", "thine", "thou wilt", "thou art", "hath", etc. These devices lend the text a religious and classical tone. Similarly, rhetorical questions such as "What shall be thy

answer on that Day?" (O‘sha kunda sening javobing qanday bo‘ladi?) are employed to urge the reader to reflect and awaken a sense of responsibility. Furthermore, epithets are widely used in the translation to preserve Fitrat's style. Expressions such as "eternal truth" (abadiy haqiqat) or "divine wisdom" (ilohiy hikmat) increase the impact of the text.

The translator provides English equivalents for certain Uzbek words and includes the Uzbek original in parentheses. For example, words such as Xudo, ko‘knor, gunoh, jahannam, jannat, aka, uka are translated into English, with the Uzbek variants given in brackets. The frequently occurring word ko‘knor is rendered in two different ways: sometimes as "opium" and sometimes as "drug". At the same time, where the author in the original uses the euphemism "obi-hayot" (water of life), the translator preserves this stylistic device by rendering it as "water of life". The word banda is translated into English as "slave", meaning "qul".

In this translation of the story, E. Allworth also employs the method of calquing. Because there are no direct English equivalents for certain Uzbek words, he transliterates them and retains the Uzbek form. Examples include "Munkar-nakir", "pilaw", "samavar", "hambambogh", etc. The phrase "qil ko‘prik" is rendered as "hair bridge", alluding to the bridge being as thin as a hair, though this does not fully convey the meaning of the term.

Another notable discrepancy in the story is the translation of the word hur as "houris". However, the word pari is translated as "bodyguard", i.e., "qo‘riqchi". Rendering pari as "fairy" would have achieved greater adequacy [1].

Furthermore, in his article "Arguments about Bukharan Abdurauf Fitrat", Allworth quotes a passage from Qiyomat, which he himself translated into English, preserving the original Turkic words and providing explanations for them. The excerpt cited by E. Allworth begins with the paragraph in question and includes more than five pages from the original text. This indicates that this substantial portion of the work has been translated into English and accompanied by necessary annotations.

This translation can be compared as follows:

Original	**Translation**
Fitrat. Qiyomat. Xayoliy hikoya.	The Judgment Day. A Fantastic Tale. Prof. Fitrat
Do‘stimning oti Ro‘ziqul bo‘lsa ham, biz uni ‘‘Pochamir’’ der edik. Nechundir, bilmadim, bu kishi	*My friend got his nickname ‘‘Pachamir’’ after entering the opium addicts’ den.1 When his seriousness, ready wit and*

ko‘knori ichkach, “pochamir” bo‘lib qoladir!..	*excellent way with words had drawn to himself the affection of the habituees of the opium addicts’ den, it became obvious that he deserved this nick-name.*

However, this part does not correspond proportionally between the original and the translation. For example, the following elements appear in the translated text but are absent in the original:

“His real name was “Roziqul.” He was a common laborer for Ahmad Bay, one of the most miserly of Bukhara’s wealthy men. Despite his seriousness, Roziqul was a person who had faith in religion and piety. Therefore, although being in a position to know his boss’ miserliness and deceitfulness very well, he used to love, nevertheless, while saying many prayers, Ahmad Bay’s reciting the Qur’an, his conversing for Roziqul’s benefit about “the hereafter” (Arab. akhirat), about paradise (Arab. jannat) and sometimes, when the two of them raised their hands while facing toward Mecca (qibla), he also loved Ahmad Bay’s requesting the wealth of “the hereafter” for “all believers”, including Roziqul as well. Sometimes Roziqul would put it: “Forget it, though he doesn’t pay wages, Ahmad Bay’s prayer is still beneficial”.”

Upon closer examination, in this passage the anthroponyms – Ro‘ziqul (Roziqul), Ahmad boy (Ahmad Bay), the toponym – Buxoro (Bukhara), and Arabic terms related to Islam – Qur’on (Qur’an), oxirat (akhirat), jannat (jannat), qibla (qibla) – are rendered by transliteration.

Following the above passage, the episode where the sheep’s brain is secretly eaten by Pochamir, and when the rich man asks who did it, he replies that the sheep had no brain, and if it had had one, would it have stayed in this house?—this evokes the folk anecdote of Nasriddin Afandi and provokes ironic laughter.

In the original, the story continues with the following sentences: “Our Pochamir lay ill for fifteen days. The cause of the illness was precisely this lack of opium. To lie for fifteen days without drinking the ‘water of life’… understand, is that easy? The fact that Pochamir did not die was already quite an act of bravery… If an elephant had been in his place, it would have died.”

In the translated text, it is described that Ro‘ziqul spent most of his life in the service of the rich man and had grown quite old; that one winter day, while climbing onto the roof to clear snow, he fell and broke his leg; that after lying in bed for a long time without treatment, his leg remained lame; and that the rich man, seeing that the now old and lame Ro‘ziqul was no longer needed—despite the fact that he had worked without wages for twenty-five years—shamelessly looked him straight in the eye and drove him out in the middle of winter: “Roziqul

passed many phases of his life doing manual labor for that wealthy man. And he also aged quite a bit. One terrible winter he had gone up on a roof in order to clean off the snow, when he fell and broke his leg. After having lain in bed for a long time without medication or remedies, the leg still lame, he got up from his place. The wealthy man saw no further need for Roziqul when he became old and lame. The wealthy man who had wept while reading the Qur'an, who had raised his arms and prayed, and who had displayed himself as merciful and affectionate, revealed his own true face. He gazed without shame into the eyes of this faithful servant who had worked without pay for twenty-five years".

However, such detailed descriptions are not present in the initial edition of the story.

In E. Allworth's translation, it is stated that Pochamir has no home or family: "He has no home, no family". But this is not the case in the original. The original mentions that he makes a will to his wife before his death and that his wife takes care of him while he is delirious. For example: "While thinking these things, an idea came to Pochamir's mind. His fever had slightly subsided. He called his wife. His eyes were filled with tears, and in a trembling voice he conveyed the following: 'Wife, now we surrender to God. No living person escapes death, of course. My illness seems grave. If something happens and I die, have my shroud sewn from those opium sacks on the shelf. Don't buy anything extra from the market, do you understand?' – he said. His wife, saddened by the news of separation, cried a little. Finally, accepting Pochamir's words, she left the house", – as stated in the original.

In the footnote to the text cited by E. Allworth, it is also noted that in the 1923 version of the story, Ro'ziqul had a spouse and a place to live. In the later revised version, however, Ro'ziqul is described as homeless and alone, which is why he comes to Bukhara and settles at a samovar place, where the condition of the opium addicts is depicted. In this way, the Russian word "samovar" was introduced into the language of the story.

Also in this section, the Tajik word "birodar" (tajik: biradar), the Uzbek words "ko'knori" (koknari), "ko'knorichi" (koknarichi) are retained by the translator in parentheses.

In the translated text, it is mentioned that Pochamir participates in storytelling sessions (qissakhanliq) among opium addicts, where the epics and tales of "Rustam" ("Rustam") and "Abo Muslim" ("Abu Muslim") are recounted, as well as legends. The Prophet's ascension to Mi'raj is also discussed. However, none of these elements are present in the original story.

In the original, the word "jannat" is rendered as "paradise (jannat)", the houris as "houris" (hurs), and the ghilman youths as (ghilman). Pochamir hears about these in the conversation among the opium addicts.

One day Pochamir falls ill. His addict friends look after him. But in the end Pochamir dies. His friends wash him amid tears. Then, lacking money for a shroud, they sew one by stitching together the opium sacks. Here, the translator renders only the word “go‘r” (grave) without an equivalent.

The body is brought to the cemetery and placed in the grave (go‘r). The mouth of the grave (sag‘ana) is sealed. After some time, one side of the grave opens, and a pair of interrogators arrive. They are described as “having very large eyes, tall stature, two horns on each head, hairy chests, thick clubs in their hands…”. In the translation this is rendered as follows: “Their stature large, their bellies gross, their eyes flaming as if filled with blood. On their heads a couple of horns apiece, on their chests five pounds of wool each, in their hands clubs resembling Rustam’s cudgel, Amudgaran . . .”. In other words, they were tall, with coarse bellies, eyes burning as if filled with blood. They had two horns on each head, five poods of wool on their chests, and clubs in their hands resembling Rustam’s mace.

The following passage stands out for being translated quite closely to the original:

Bittasi qo‘ltig‘idan kichkina bir shisha chiqardi. O‘likka to‘g‘ri tutdi. O‘likka jon kirdi. Pochamir irg‘ib turgach, boshi sag‘ananing tepasiga taqillab tegdi, qaytib yiqildi. Bu qatla sekingina turgach, ko‘zi haligi qo‘rqinchli malaklarga tushdi. Bularning Munkar-Nakir bo‘lg‘anlarini bot angladi. Tirikligida o‘ylab qo‘ygan hiylani eskarib, Munkar-Nakirdan so‘z kutib turdi. Munkar-Nakir afandilar bizning ko‘knorini qo‘rqitg‘ali kaltaklarini ko‘tarishdi.	*One of them stuck a bottle out from under his arm and held it in the corpse’s face. As soon as Pachamir leaped up from his place his eyes fell upon the aforesaid visitors. He looked one way and the other. As soon as he saw that he lay in his own tomb, no doubt remained that these visitors were “munkarnakir.” He fell into a panic over how to give answers to their questions. He thought about the answers that were memorized on earth. Probably because of his own fright, nothing came to his mind. He became more and more frightened and experienced extreme agitation. By his own actions he almost made “munkar-nakir” suspicious. Meanwhile, his eyes fell on the shroud. Yellowed with the poisoned juice of the pressed opium, rotted, torn, the shroud*

	came to his rescue. Gathering his wits, he managed to conduct himself somewhat more courageously.

After that, Munkar-Nakir ask Pochamir: “Who is your Lord?” – in the translation this interrogative sentence is rendered as: “Who is your Lord?! (tangri)” they shouted”. Thus, the translator has expressed the question in the form of an exclamatory or commanding interrogative. Moreover, he translated the words “xudo” and “tangri” as “Lord”. In our opinion, using the word “God” would have been more appropriate.

In the story, special attention is also given to the images of the scales (tarozibon) and the weigher (tarozibon). Words and phrases such as Jannat/Paradise (jannat), Do‘zax/hades (jahannam), Qiyomat qoyim/judgment (qiyamat qayim), “the scales of justice”, and “calling to account (amal tartmaq)” are used.

However, in the original, they are given as jannat/ujmoh, do‘zax/tomug‘: “– A...Y, sons of men! ‘The Judgment Day’ has come. This is the balance scale.... We will weigh your deeds with this. Whoever has more good deeds will enter paradise (ujmoh), whoever has more sins will go to hell (tamug‘), – he said”.

Translation: “Ey, sons of adam. Do not say ‘I didn’t hear’, do not say ‘I didn’t understand’, the judgment day has come . . . here are ‘the scales of justice’. We shall try to weigh up your actions. Whoever’s good deeds turn out to be heavier [than evil ones] will go to ‘paradise’ (jannat). . . Whoever’s sins come out heavier, will be driven to hades (jahannam). . . All of you be ready!...”.

Naked people, dozens and hundreds, gather disorderly at the head of the scales: “This is my ledger! Me first! Take mine! I’m left behind!” – they shout. Then Pochamir, even though he has been waiting for two and a half years, cannot approach the scales and calls everyone to stand in line (“ochirat”). Here, it is noteworthy that E. Allworth translates this word as “queue” in English, even though in the original the author has the character use the Russian word “очередь” in the form “ochirat”.

Pochamir spots Mullah Olim (Mullah Alim) at the head of the scales. While he addresses the scale overseer as “taqsir”, the translator uses the word “sir” to convey the meaning of “sir/janob”: “Very well, Sir” (Yaxshi, janob”). However, when Pochamir enters paradise and the houris and ghilman address him as “Taqsir”, the translator renders it as “master”. The scale overseer takes Pochamir’s little ledger. He weighs the good and bad deeds. He writes something in the ledger, signs it, and returns it to him. After that, Pochamir steps out of the line and wanders bewildered in the desert of Judgment Day. He doesn’t know where to go. When he

meets a group of people and asks where they are heading, they say they are going to Labi Hovuz. Pochamir quickly realizes that this Labi Hovuz is the “Kavsar Hovuz” mentioned in “Inna a’ttayna”.

Translation of the passage involving the name “Labi Hovuz”: “Asked ‘Where are you headed?’ They said: ‘We are heading for the “Lab-i hawuz.” Pachamir understood instantly that this “Lab-i hawuz” was the “reservoir of paradisical abundance” (kawsar hawuzi) found in the Qur’anic passage, inna a’tayna”.

Special attention is also given to the image of the Qil ko‘prik (Hair Bridge) in the story. However, it is expressed through the compound “hair bridge” (qil ko‘prik). Naturally, since “qil” means a single strand of hair, one cannot substitute one for the other. However, because the English word “hair” can mean both “soch” (hair) and “qil” (a strand of hair), the translator has expressed this word’s translation in the correct English equivalent. Nevertheless, as mentioned above, it does not fully convey the meaning of the term.

Results and discussion. The author describes the area under the Qil ko‘prik as “a wide, very wide pit: the pit is full of fire, its flames rising and reddening everything around. Above the pit is the qil ko‘prik; though thinner than a hair, it is not hair, because it does not burn in such flames”. The translator accurately renders this description as: “An extraordinarily broad pit has filled up with fire. This fire rose high above and scorched the surrounding area. Above the pit – across the middle – is a bridge made of hair. Because it is fine as hair, they refer to this as the “hair bridge”. But in reality it is not hair, it must be iron. If it were hair, it would quickly have burned long ago”.

The appearance of the Qil ko‘prik and the scene of crossing it on sheep are described separately in the story: “Because the bridge is very long, the far end cannot be seen; on this side, many people, many sheep, and many angels are mixed together, shouting and running. Several people are crossing the qil ko‘prik by mounting sheep. Some slide off the sheep, some tumble into the pit along with the sheep; on this side, angels are forcibly mounting more people on sheep and driving them toward the qil ko‘prik”.

In E. Allworth’s translation, this passage is rendered as follows: “The “hair bridge” is very lengthy; the far end of it cannot be seen. The crowd has gathered at the near end. Iron-cudgel-bearing “angels” covered with dust and sweat run in all directions. Screams, wails, howls, screeching. A few people, mounting sheep, are proceeding one after another onto the hair bridge. One of them sliding off his sheep, another, along with his sheep, falls into the fire. On the near end, “angels” seize more people and force them to mount the sheep. They make them come to the bridge and drive them out on it”.

This scene terrifies Pochamir greatly. He doesn't know what to do. He thinks of going aside and hiding, slowly moving away from the pit and slipping out among the people. Suddenly, a terrifying angel grabs him by the shoulder with a strong hand and drags him toward the qil koʻprik. He mounts a black sheep that two angels quickly bring, and crosses the qil koʻprik. Pochamir recognizes this thin sheep; he had sacrificed it in 1335. Remembering its stubbornness, he asks for the gentle white sheep he had slaughtered in 1332 among the four or five sacrificial sheep, but the angel refuses: "Our Lord has accepted only this sheep from all your sheep", and explains: "The Lord has no concern with the goodness or badness of the sheep. You obtained the money for this sheep honestly. You got those other sheep with unclean money".

Pochamir says that in his world it is impossible to earn even the price of one sheep honestly, and that he obtained this one with unclean money as well. Finally, he persuades the angels to bring his big white sheep, mounts it, says "bismilloh", crosses the qil koʻprik, and enters paradise.

This was paradise. Pochamir dismounts from the sheep, runs forward, and after going a little way, enters a large city—it was not a city, but a garden; not a garden, but a city.

Flowers, trees, birds, palaces... The trunks of the trees were of gold and silver, the leaves of emerald stone, each house made of a single ruby: small canals flow from among the trees and at the base of the walls. Pochamir wanders through every part of this city, from street to street, gate to gate, for a year and a half, and finally comes upon a small house built of ruby. He looks at the gate: "The Great Lord has dedicated this house to His servant Roʻziqul Otaboy oʻgʻli", – he reads the inscription.

Translation: "This place was "paradise." Pachamir and Jumatagha slid from the sheep. They walked ahead. As soon as they moved a short way, they entered a large city. It was not a city, [but] a garden, not a garden, [but] a city.

Flowers, trees, birds, palaces, the tree trunks made of gold and silver, their leaves made of emeralds, every one of the mansions made of a single ruby (yaqut). From among the trees by the base of the walls, diminutive canals flow steadily. In every part of this city they walked, from street to street, door to door. Upon the door of each house the name (at) of its owner had been inscribed. Everybody reads these inscriptions and is obliged to enter when he locates his own house, but nobody knows the address of his own house. Pachamir cannot read. Jumatagha helps him".

Very beautiful girls and youths run out from inside to warmly welcome Pochamir. These were the houris and ghilman.

When Pochamir wakes from sleep, bread, halva, cream, roasts—everything is ready before him. (Loaves of bread, portions of halva, quantities of cream and roast meat – all of them were ready).

None of these are brought by the servants; instead, they come flying and flitting on their own and land beside Pochamir. After Pochamir eats his fill, the dishes and bread fly away again. (The servants referred to above did not bring a single one of these, either. The dishes themselves came flying and flitting along and landed at Pachamir's side. When Pachamir had eaten his fill, the dishes and loaves of bread once more flew and flitted away.

In the translation, the words house (uy), hovli (dwelling, hawli') are also used interchangeably.

Pochamir sees that from one of the canals in the garden pure white milk flows, from another clear water, from another honey, from another wine (chog'ar). He is delighted to see the wine. (Translation: Pachamir bent over and looked: in one of the various little canals pure white milk was flowing, in one, limpid water, in one, honey, and in one, wine (sharab). The moment Pachamir caught sight of the wine (sharab [sic]), he became overjoyed".

However, the wine of paradise does not intoxicate. This disappoints Pochamir. He doesn't even want to look around. Four steps further, he spots a poppy bush. He shudders with joy. Suddenly he runs toward it. He hadn't noticed the pit under his feet; his foot slips into the pit. "Voh!" – he falls. Waking up to his own "voh", he opens his eyes to see his wife sitting at his pillow, wiping his sweat. Realizing that what he saw was a dream, Pochamir lets out a deep sigh.

Translation: Four steps further on, a poppy bush came into his line of sight. He shivered all over from joy, and suddenly ran toward it. Apparently, he had not noticed the deep pit beneath his feet, and his foot slipped. Pachamir fell into the pit: "Aaaa – help, save me from this pit, PH suffocate!" he screamed suddenly with all his might. . .

Conclusion. Overall, in the translation, Fitrat's distinctive philosophical and religious style has been adapted to English. In conveying the religious and philosophical content, the artistic possibilities of the English language have been utilized, which brings the meaning of the work closer to the reader. The translator has carefully expressed Fitrat's linguopoetic and linguostylistic devices in English. At the same time, word choice and expressive styles have been adapted to preserve the poetic content..

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