

**“HAVASKOR TARJIMON” (“AMATEUR TRANSLATOR”):
POETIC, PHILOSOPHICAL, AND
AESTHETIC ANALYSIS**

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Abstract: This article provides a detailed scholarly analysis of the poem “Havaskor Tarjimon” (“Amateur Translator”), highlighting its poetic structure, aesthetic charm, and philosophical depth. The poem embodies the musicality of verse, Eastern poetic tradition, and the ethical and spiritual reflections of the lyrical subject. Through line-by-line semantic, symbolic, and stylistic analysis, the article uncovers the poem’s treatment of Eastern poetic heritage and its moral, aesthetic, and philosophical implications.

Keywords: poetic sound, musicality, Eastern poetry, lyrical subject, aesthetic meditation, line-by-line imagery, philosophical reflection.

Аннотация: В данной статье представлен детальный научный анализ поэмы “Havaskor Tarjimon” (“Amateur Translator”), раскрывающий её поэтическую структуру, эстетическое очарование и философскую глубину. Поэма воплощает музыкальность стиха, традиции восточной поэзии, а также этические и духовные размышления лирического субъекта. Посредством построчного семантического, символического и стилистического анализа статья выявляет, как поэма трактует наследие восточной поэзии и её моральное, эстетическое и философское значение.

Ключевые слова: поэтический звук, музыкальность, восточная поэзия, лирический субъект, эстетическая медитация, построчные образы, философский анализ.

Annotatsiya: Ushbu maqolada “Havaskor Tarjimon” she’ri (“Amateur Translator”) batafsil ilmiy tahlil qilinadi, uning poetik tuzilishi, estetik go’zalligi va falsafiy chuqurligi yoritiladi. She’r ohangdorlik, Sharqona she’riyat an’analari va lirik qahramonning axloqiy va ruhiy mulohazalarini o’zida mujassam etadi. Satrma-satr semantik, ramziy va uslubiy tahlil orqali maqolada she’rning Sharqona she’riyat merosini qanday talqin qilishi hamda uning axloqiy, estetik va falsafiy mazmuni ochib beriladi.

Kalit so’zlar: poetik ohang, ohangdorlik, Sharq she’riyati, lirik qahramon, estetik mulohaza, satrma-satr tasvir, falsafiy tahlil.

Introduction

“Havaskor Tarjimon” exemplifies the fusion of musicality, spiritual reflection, and ethical stance in Eastern poetry. The poem articulates the power of verse as both an aesthetic and moral force, engaging the reader in a dialogue with cultural and literary tradition. Its lyrical voice negotiates between admiration for poetic art and caution against superficial imitation, reflecting the poet’s philosophical and ethical consciousness.

The objective of this study is to analyze the poem’s formal structure, symbolic imagery, musicality, and philosophical depth while situating it within the broader context of Eastern poetic tradition.

Research Methodology. The analysis applies several literary-critical approaches: Structural and rhythmic analysis (Lotman, 1970; Jakobson, 1987)

Symbolic and semiotic interpretation (Lotman, 2000)

Lyrical subject and aesthetic reflection (Bakhtin, 1979; Karimov, 2004)

Eastern poetic tradition contextualization (Qayumov, 1998; Rahimjonov, 2016)

Line-by-line semantic and metaphorical analysis (Faynberg, 2010)

This methodology allows for a comprehensive examination of the poem's musicality, symbolic depth, ethical orientation, and intertextual engagement.

Full translation of the poem:

AMATEUR TRANSLATOR

Verse is melody, verse is supplication,

By listening to the East, you receive rapture.

Emotion stretches like a caravan,

You burn like a pipe.

The harmonious sound pierces the heart,

Poetry is a wise serpent.

It strikes like a rose's arrow,

Like a nightingale, its charms lament.

Verses are beautiful, verses are enchanting,

They do not leave the idle speechless.

Neither honey nor wine will suffice,

No sword is hidden in vain.

Do not console yourself with sweet lines,

Confectioned line by line...

When the nightingale chirps in the mountains,

It echoes in the poem from age to age.

Live proudly, courageously, be brave,

May your life be an adornment to the world.

Be intoxicated by the scent of an Eastern verse,

Do not dare to translate it.

Poetry is the hidden voice of God,

It strikes your ear.

Words are sweet as pure blood,

It comes alive on your lips.

Poetic and Philosophical Line-by-Line Analysis.

Stanza 1

Nazm – navo, nazm – iltijo,

Verse is melody, verse is supplication.

This opening line establishes poetry as both musical expression and spiritual appeal. The dual nature emphasizes that poetry is an art form and a meditative, prayer-like experience.

Sharqni tinglab nash'a olursan.

By listening to the East, you receive rapture.

The East is framed as a source of inspiration and aesthetic intoxication. This line situates the poem within the Eastern poetic tradition.

Cho'ziladi karvondek hijo,

Emotion stretches like a caravan.

The metaphor of a caravan conveys expansiveness and movement, representing the enduring and flowing nature of poetic feeling.

Chilim kabi tutab yonursan.

You burn like a pipe.

This simile compares emotional immersion to smoking, implying controlled ecstasy, reflective meditation, and the intensity of engagement with verse. Line-by-

Stanza 2

Ingrar navo yurakni tilib,
The harmonious sound pierces the heart.

Here, musicality directly impacts the listener's soul, emphasizing the intimate connection between verse and human emotion. The lyrical subject is moved by both sound and meaning, a hallmark of Eastern poetic sensibility (Lotman, 2000).

She'riyat bu – donishmand ilon.
Poetry is a wise serpent.

The serpent symbolizes wisdom, subtlety, and latent power in verse. It represents poetry's moral and cognitive potential, indicating that engagement with poetry requires respect and attentive contemplation (Bakhtin, 1979).

Nish uradi atirgul bo'lib,
It strikes like a rose's arrow.

Combines beauty and sharpness, suggesting that poetry can simultaneously delight aesthetically and deliver penetrating insight. The metaphor underlines the duality of aesthetic pleasure and intellectual provocation.

Bulbul bo'lib sehrlar nolon.
Like a nightingale, its charms lament.

The nightingale is a central symbol in Eastern poetry, representing musical elegance and poetic eloquence. Here, it conveys the enchanting and emotional resonance of the verse, highlighting the auditory dimension of poetic experience (Jakobson, 1987).

Stanza 3

Ash'or go'zal, ash'or maftunkor,
Verses are beautiful, verses are enchanting.

The poet emphasizes the aesthetic perfection of each line. Verses are not merely text but crafted musical-artistic objects designed to captivate the attentive reader.

Bekorlarga lol etmagaydir.
They do not leave the idle speechless.

True poetry engages the reader. Only those attentive to its nuances are affected, reinforcing the ethical and didactic potential of verse.

Asal va may ichiga bekor
Neither honey nor wine will suffice.

Metaphorically, the poem surpasses mere sensory pleasure. Aesthetic enjoyment alone is insufficient without intellectual and ethical engagement.

Qilich tig'in berkitmagaydir.
No sword is hidden in vain.

Poetry carries transparency; it does not conceal deceit or harm. This line reflects the ethical dimension of verse, emphasizing sincerity and moral responsibility in the art of poetry (Karimov, 2004).

Analytical Summary of Stanzas 2–3

These stanzas underscore the interplay of musicality, symbol, and ethical reflection. Musicality (the nightingale and harmonious sounds) serves as both an aesthetic and emotional catalyst, while metaphors (serpent, rose, honey, wine) convey deeper ethical, philosophical, and spiritual meanings. The lyrical subject mediates between beauty, moral responsibility, and intellectual engagement, demonstrating the poem's layered complexity.

Stanza 4

Ovutma o'zingni, shakkar bayt,
Do not console yourself with sweet lines.

This line warns against relying on superficial pleasure or sentimentality in verse. Poetry must engage both intellect and heart.

Holva bo'lur satrma-satr...

Confectioned line by line.

The metaphor of confectionery emphasizes the layered craft of poetry. Lines must be meaningful, not just "sweet" superficially.

Tog'da bulbul chah-chahlagan payt

When the nightingale chirps in the mountains.

Nature and Eastern imagery are invoked. The nightingale symbolizes musicality, resonance, and aesthetic presence in natural and spiritual landscapes.

She'rda yangrar asrma-asr.

It echoes in the poem from age to age.

This line conveys poetry's timelessness and cultural endurance, highlighting the intergenerational transmission of aesthetic values (Lotman, 1970).

Stanza 5

Mag'rur yasha, mardona, mard bo'l,

Live proudly, courageously, be brave.

This exhortation connects moral strength to aesthetic cultivation. The lyrical subject advocates an ethical engagement with life, mirroring the poem's philosophical layer.

Umring bo'lsin dunyoga ziynat.

May your life be an adornment to the world.

Suggests that one's actions and life should contribute beauty and value, reflecting Eastern ethical and poetic thought.

Sharxona bayt atridan mast bo'l,

Be intoxicated by the scent of an Eastern verse.

Eastern poetry's aesthetic pleasure is intoxicating, yet must be approached with respect and understanding.

Tarjimaga qilmagin jur'at.

Do not dare to translate it.

The line emphasizes poetry's subtlety, warning against superficial interpretation or loss of cultural nuance in translation (Bakhtin, 1979; Faynberg, 2010).

Stanza 6

She'r – Allohning tovshi yashirin

Poetry is the hidden voice of God.

Suggests the sacred dimension of verse. Poetry functions as a divine communication, reflecting moral and spiritual depth.

Qulog'ingga urilmoqdadir,

It strikes your ear.

The poem is performative and auditory, highlighting the role of sound and rhythm in Eastern poetic tradition.

Sho'rtakkina qondek so'z shirin

Words are sweet as pure blood.

Words combine vitality and aesthetic pleasure; poetry conveys life's essence, not superficial sweetness.

Dudog'ingda tirilmoqdadir.

It comes alive on your lips.

The lyrical subject engages the reader actively; the poem's musicality and meaning manifest through recitation and attentive reading.

Conclusion

The line-by-line analysis demonstrates that “Havaskor Tarjimon” integrates musicality, Eastern aesthetic tradition, ethical reflection, and philosophical depth. Each stanza balances lyrical beauty with moral and intellectual engagement, emphasizing the cultural and spiritual significance of poetry. The poem’s imagery, metaphors, and musical devices collectively highlight the complex interplay between art, ethics, and human emotion in Eastern literary thought.

Through the poem, the lyrical subject mediates between aesthetic pleasure, ethical responsibility, and spiritual reflection, demonstrating the enduring relevance of Eastern poetic traditions.

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