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Revisiting *The Trumpeter of Samarkand*

Between automatic and literary translation of a short story by
Ksawery Pruszyński



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Between automatic and literary translation of a short story
by Ksawery Pruszyński

*In memory of the soldiers of the Polish Army
in the East formed by General Władysław Anders*

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**Revisiting *The Trumpeter of Samarkand*.
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Abstract

In its scientific dimension, the monograph is devoted to the possibility of using automatic translation of literary works into languages that do not belong to the same family, as well as to examining translation quality by comparing the automatically obtained texts with their literary versions. In particular, the work concerns the translation from Polish into Uzbek and Tajik of Ksawery Pruszyński's short story "The Trumpeter of Samarkand", which was written in 1942. The specificity of the methodology used was that no single person knew both the original language (Polish) and the target languages (Uzbek and Tajik). For this purpose, a language of communication was found (Russian), which was known to both parties and was used not only for correspondence, but also allowed, by translating the story into this language, to properly present the content of the text as well as most of the linguistic context. The widely available Google Translate program was used for machine translation, and the free DiffNow program was applied to compare automatic and literary translations.

For a better understanding of the content of the story, its action, historical and philosophical considerations and the context of World War II by users of Uzbek and Tajik, the work presents a broad historical context. It describes both the little known connections between Poland and the peoples living in modern Uzbekistan during the times of Genghis Khan, as well as the presence of Polish soldiers there in 1942, from whom the Polish Army in the East under General Władysław Anders was created. Also presented is the interpenetration of the world of Polish and Uzbek legends with historical facts.

The final utilitarian result of the monograph is the publication of full literary versions of the story in question in five languages: Polish, English, Russian, Uzbek and Tajik, the latter two both in the Latin and Cyrillic alphabets. For a better understanding of the text, dictionaries of concepts, terms and characters appearing in the story have been prepared in national languages. In the context of achieving the scientific goal, it was shown that the method used to translate literary works by correcting automatic translation into a literary version performed by a person who knows the text in a language other than the target language is an effective procedure. This approach may significantly accelerate the sharing of selected literary works between smaller nations or countries with sporadic historical ties.

Comparisons made between the texts obtained from machine translation and their literary versions showed that the difference in their quality in relation to the entire story ranged from 19% to 32%. The results of quantitative research showed that machine translation into Uzbek was of better quality than into Tajik. It is possible that the level of these translations was influenced by the fact that the Uzbek language is written in the Latin alphabet, while Tajik uses the Cyrillic one.

Keywords: automatic translation, literary translation, Ksawery Pruszyński,
The Trumpeter of Samarkand

Powrót do *Trębacza z Samarkandy*.

Między automatycznym a literackim tłumaczeniem opowiadania Ksawerego Pruszyńskiego

Streszczenie

W wymiarze naukowym monografia poświęcona jest możliwości zastosowania tłumaczenia automatycznego dzieł literackich na języki nienależące do tej samej rodziny, a także badaniu jakości przekładu przez porównanie tekstów uzyskanych automatycznie z tłumaczeniami literackimi. W wymiarze szczegółowym praca dotyczy tłumaczenia z języka polskiego na język uzbecki i tadżycki opowiadania Ksawerego Pruszyńskiego „Trębacz z Samarkandy”, które powstało w 1942 roku. Specyfika zastosowanej metodyki działań polegała na tym, że żadna osoba nie знаła jednocześnie języka oryginału (polskiego) i języków docelowych (uzbeckiego i tadżyckiego). W tym celu znaleziono język komunikacji (rosyjski), który był znany obu stronom i posłużył nie tylko do prowadzenia korespondencji, ale także pozwolił przez tłumaczenie opowiadania na ten język właściwie przedstawić zawartość tekstu, jak i większość kontekstów językowych. Do tłumaczenia maszynowego zastosowano powszechnie dostępny program Google Translate, zaś do porównania tłumaczenia automatycznego z tłumaczeniem literackim darmowy program DiffNow.

Dla lepszego zrozumienia treści opowiadania, jego akcji, zawartych tam rozważań historyczno-filozoficznych i kontekstu czasów II wojny światowej przez czytelników posługujących się na co dzień językiem uzbeckim i tadżyckim, w pracy przedstawiono szeroki kontekst historyczny. Opisano zarówno nieuświadomione do końca związki Polski i ludów zamieszkujących współczesny Uzbekistan za czasów Czyngis-chana, jak i obecność tam polskich żołnierzy w 1942 roku, z których była tworzona Polska Armia na Wschodzie generała Władysława Andersa. Przedstawiono przenikanie się świata legend polskich i uzbeckich z faktami historycznymi.

Finalnym rezultatem utylitarnym monografii jest zamieszczenie pełnych wersji literackich przedmiotowego opowiadania w pięciu językach: polskim, angielskim, rosyjskim, uzbeckim i tadżyckim, z czego dwie ostatnie wersje zapisano zarówno w alfabecie łańskim, jak i cyrylicy. Dla lepszego zrozumienia tekstu przygotowano w językach narodowych słowniki pojęć, terminów i postaci występujących w opowiadaniu. W kontekście realizacji celu naukowego wykazano, że zastosowana metoda tłumaczenia dzieł literackich przez korektę tłumaczenia automatycznego na wersję literacką wykonywaną przez osobę znającą ten tekst w języku innym niż język docelowy jest metodą efektywną. Ten sposób postępowania może pozwolić na znaczne przyspieszenie udostępniania i wymiany wybranych dzieł literackich pomiędzy mniejszymi narodami lub krajami o sporadycznych związkach historycznych.

Przeprowadzone porównania pomiędzy tekstami uzyskanymi z tłumaczenia maszynowego i tłumaczeniem literackim wykazały, że różnica ich jakości w odniesieniu do całości opowiadania mieściła się w przedziale od 19% do 32%. Wyniki badań ilościowych pokazały, że tłumaczenie maszynowe na język uzbecki było lepszej jakości niż na język tadżycki. Możliwe, że na jakość tych tłumaczeń miał wpływ fakt, że do zapisu języka uzbeckiego używany jest alfabet łański, zaś do języka tadżyckiego cyrylica.

Słowa kluczowe: tłumaczenie automatyczne, tłumaczenie literackie, Ksawery Pruszyński, Trębacz z Samarkandy

Introduction

The history of interest in Ksawery Pruszyński's short story "Trębacz z Samarkandy" ('The Trumpeter of Samarkand') by employees of the Department of Computer Science of the Lublin University of Technology (LUT), representing the "Lab 3D" research group, is neither simple nor obvious. Relations between IT specialists from Lublin and people from distant Uzbekistan in Central Asia began with an unexpected encounter by two members of the Department, Elżbieta and Marek Miłosz, during their private trip to Samarkand in 2014. It was then that they met Rahim Kayumov – director of the Science and Practice Museum-Laboratory of the Samarkand State University (SamSU). For the next 3 years, initially through on-line contacts, the acquaintance was nurtured and developed by Prof. Jerzy Montusiewicz. In 2015, his and Rahim Kayumov's efforts led to the signing of an agreement on cooperation between both universities by their Rectors. In the years 2015–2017, joint scientific and research works were carried out using remote communication. The main area of cooperation was the use of 3D computer technologies in the aspect of archiving, popularisation and reconstruction of the material cultural heritage of Uzbekistan. The activities carried out resulted in the first joint publications appearing in Spain, Kazakhstan and Poland. Through funding obtained from the Erasmus+ programme, in May 2017 two people from SamSU, Rahim Kayumov and Aziz Mulayev, were hosted at the Lublin University of Technology. Some time later, three employees of the Department of Computer Science: Jerzy Montusiewicz, Marek Miłosz and Jacek Kęsik, went on the first trip from the Lublin University of Technology to Central Asia, taking with them professional 3D scanners for the digitisation of museum objects. In the following years, further scientific expeditions were organised to Uzbekistan, Kazakhstan and Kyrgyzstan, numbering 9 in total.

During the following years of cooperation between LUT and SamSU, the preparation of publications was linguistically aided by Jerzy Warakomski. It was him who first pointed out Pruszyński's story to Rahim Kayumov, suggesting its translation for the Uzbek reader. Work on the text began in 2020, but the times of the COVID-19 pandemic were not conducive to more intensive cooperation. Despite this, the results of research efforts on the story were presented at conferences held both in Lublin on 13–15 December 2021 (International Conference *IT in Cultural Heritage of the Silk Road* "IT-CHSR'2021") and Tashkent on 7–9 September 2022 (International Conference *3D Digital Silk Road Project* "3DDSR'2022"), as well as in monographs: *Cultural Heritage of Uzbekistan. From Petroglyphs to the Present Days* and *Computer technologies in sharing the cultural heritage and education of the Silk Road from Uzbekistan*, published in 2022 as part of the "3D Digital Silk Road" project, financed by the Polish National Agency for Academic Exchange. The methodology used for translation into Uzbek was taken from the work by the same team, "The translator from Samarkand: Proofreading an automatic Uzbek version of a short story

by Ksawery Pruszyński”, included in the latter monograph. In the present monograph, translations into Uzbek and their comparative analyses were repeated, with the introduction of changed initial settings of the programs used. Translations into Tajik were made for the first time.

The main purpose of the present monograph is to make Pruszyński’s short story available to the people of Uzbekistan by translating it into Uzbek and Tajik, the country’s main languages. However, the authors wanted to present the writer’s prose in a broader context to show various historical aspects that have connected the people of Uzbekistan and Lechistan (as Poland has been known at least in the Turkish, if not Turkic, context) over the centuries. Therefore, an outline is included of the conquests of Genghis Khan and his successors in the 13th century, the Polish legend of the trumpeter and the *lajkonik* hobby-horse, and the presence of Polish soldiers and civilians in Uzbekistan in the early 1940s. Rising to the translation challenge was not an easy matter, because none of the co-authors knew both the original language of the story and the target languages.

The aim of this monograph was also to examine the quality of computer translation (machine translation) of a literary text into Tajik (admittedly Indo-European, but from a different subfamily) and Uzbek (from a different, Turkic, language family). Comparative studies were also carried out on the differences between automatic translations obtained by using the Google Translate program and literary translations made by human agents. The contrastive analysis concerned both the entire story and some of its fragments representing different categories of prose, e.g. narrative, descriptive, argumentative, communicative.

To achieve the main goal of the monograph the authors propose an original methodology of activities. In order to prepare the Uzbek and Tajik versions, a transitional translation into Russian was created, which in this situation became the means of communication between the authors of the monograph. All the co-authors of the monograph are more or less familiar with this language. To complete the picture, an English and the original Polish versions of the text were included.

The monograph is a multidisciplinary work combining specialists representing computer science, history and linguistics. The text also attempts to verify the authenticity of the story by juxtaposing the legends and rituals from Kraków with those that function in verbal transmission in contemporary Uzbekistan. Thus, literary license is confronted with historical fact.

1. Poles in Uzbekistan in 1942

1.1. Aggression of German and Soviet troops against Poland

The barbaric attack on Poland on 1 September 1939 by Nazi Germany, both from the west and the north, but also from the south¹, meant that Polish military units could not withstand the force of the Nazi divisions and retreated to the eastern part of the country. Two and a half weeks later, on September 17, about 700,000 Red Army soldiers, violating international law, attacked Poland from the east, fulfilling the obligations of the non-aggression pact signed on August 23, 1939 between the German Reich and the Union of Soviet Socialist Republics, known as the “Ribbentrop-Molotov Pact”² (Fig. 1).



Fig. 1. Signing of the Molotov-Ribbentrop Pact. Photo: Wikipedia/public domain [1]

¹ The attack of German troops from the territory of the Slovak state, which was established in March 1939 after the partition of Czechoslovakia into the Protectorate of Bohemia and Moravia and Slovakia. The eastern part of Czechoslovakia, Transcarpathian Ruthenia, was annexed by Hungary. Slovak troops also participated in the attack on Poland.

² A secret annex was added to the pact regulating matters of territorial changes in Finland, Estonia, Latvia, Lithuania, Poland and Romania. The problem of Poland was addressed in point 2. In the event of territorial or political changes in the territories belonging to the Polish State, the boundary of the sphere of interest of Germany and the USSR will run approximately along the line of the Narew, Vistula and San rivers. The question whether it would be desirable for the interests of both parties to maintain an independent Polish State, and within what limits, was to be finally clarified only in the course of further political events. In any case, the two governments would settle this issue by friendly agreement. [2].

September 1 marked the beginning of World War II, and the final consequence of coordinated attacks by Nazi Germany and Soviet Russia was the partition of Polish lands (Fig. 2).



Fig. 2. Partition of Poland between Nazi Germany and Soviet Russia in 1939 [3], red area – incorporated into the USSR, black area incorporated into Germany, dashed area – General Government established and administered by Germany

Despite the loss of its lands, Poland did not lose its political sovereignty thanks to the transfer of the Republic's authorities initially to the territory of France and, after its defeat by the German army, to Great Britain. The government-in-exile still had its own armed forces, which initially fought alongside the Allies in France and later, in 1940, in the Battle of Britain³.

The seizure of Polish lands in the east resulted in unprecedented repressions against both Polish soldiers who were imprisoned in labour camps and civilians. At the turn of February and March 1940, hundreds of thousands of Polish families were uprooted from their family homes in villages and cities and sent in freight cars to the far east – to the arctic wilderness of Siberia and the steppes of Kazakhstan. At the turn of April and May 1940, over 22,000 Polish officers were secretly murdered with a shot in the back of the head in the Katyn forest near Smolensk, in Tver (Miednoje), Minsk, Kharkov, Kiev (Bykivnia) and many other places unknown to posterity. This premeditated murder on the orders of the Politburo of the Supreme Soviet of Soviet Russia is known as the “Katyn Crime” [5].

The murder of Polish officers (including reserve officers, who in civilian life were university professors, lawyers, attorneys, doctors, engineers, officials), policemen and border guards saw the light of day in 1943⁴, [6]. The revelation of the massacre of Polish soldiers committed by NKVD officers in 1940 eventually led to the severing of diplomatic relations between the Polish Government in Exile and the USSR (Fig. 3).

The commemoration of the Polish victims of the “Katyn crime” was carried out only at the turn of the 21st century. Four main cemeteries were established: in Kharkiv and Bykivnia (Ukraine) and in Miednoje and Katyn (Russian Federation), [8]. Polish War Cemetery in Katyn occupies an area of 1.4 ha. 4,421 officers and cadets of the Polish Army, imprisoned in the NKVD special camp in Kozelsk and murdered in the Katyn Forest (including 4 generals, 26 colonels and 126 lieutenant colonels) are buried there (Fig. 4).

³ *The Battle of Britain was an air war that began on July 10, 1940. Its breakthrough moment was September 15, 1940, when the Germans lost over 60 aircraft. Four Polish units fought in the conflict: 2 bomber squadrons: 300 and 301 and 2 fighter squadrons: 302 and 303, as well as 81 Polish pilots in British squadrons. A total of 144 Polish pilots were involved. Squadron 303 had the most recorded downings of German aircraft (126) of all English and Polish squadrons. All Polish pilots shot down 203 enemy machines [4].*

⁴ *In April 1943, the Germans occupying the area at that time, revealed mass burials of Polish officers murdered by the Soviet NKVD in 1940. The exhumation works were carried out by the technical commission of the Polish Red Cross and the International Medical Commission. After the occupation of these lands by the Red Army, research work in the Katyn Forest was carried out in January 1944 by the so-called Burdenko commission, trying to prove German guilt for the crime committed. On April 13, 1990, the TASS agency in Moscow published a communiqué of the authorities of the Soviet Union stating that the NKVD was responsible for the crime in Katyn. The first field work in Katyn was carried out by the Russian prosecutor's office on November 20–21, 1991. On September 5–25, 1994 and June 6 – September 8, 1995, a Polish research team led by an archaeologist, prof. Marian Głosek examined the site. On June 4, 1995, on the 55th anniversary of the Katyn Massacre, the President of the Republic of Poland, Lech Wałęsa, laid the foundation act and the cornerstone consecrated by the Holy Father John Paul II for the construction of the cemetery. The works, started in May 1999, lasted about 12 months. [7].*



Fig. 3. German materials containing accounts of the exhumation of graves in the Katyn forest [6]



Fig. 4. *Polish War Cemetery Katyn*, commemoration of Polish officers in the Katyn forest [8]

The civilian population imprisoned in gulags and forced labour camps lived in extremely difficult conditions and in practice was sentenced by the Soviet regime to gradual annihilation (Fig. 5).



Fig. 5. Distribution of Soviet labour camps in which Polish civilians were detained [9]

1.2. Establishment of the Polish Army in the USSR

The attack of Nazi Germany on Soviet Russia on June 22, 1941 created a completely new geopolitical and thus military situation. The former allies clashed in deadly combat on the lands belonging to Poland, Belarus, Ukraine and Russia. The opening of a new theatre of armed struggle with the German army became a great opportunity for the coalition of the so-called Western countries. The result of the diplomatic actions undertaken by the United Kingdom was not only the cooperation of the Western Allies with Soviet Russia, but also an agreement between Soviet Russia and the Polish government-in-exile. On July 30, 1941, the Sikorski-Mayski Agreement was signed. The agreement between Poland and the USSR restored diplomatic relations between the two countries, and allowed for the construction of a Polish army in the USSR under Polish command, [10]. In an additional protocol, the government of the USSR guaranteed an “amnesty” for Polish citizens: political prisoners and deportees deprived of liberty in the USSR in prisons and Gulag camps, as well as prisoners of war (Fig. 6).



Fig. 6. Signing of the agreement in London by General Władysław Sikorski, Poland's Prime Minister, and Ivan Mayski, Soviet ambassador to the United Kingdom [11]

On August 14, 1941, a military agreement was signed in Moscow. The size of the Polish army, the formation of which was announced by the Soviet authorities, could not exceed 30,000 soldiers (two divisions). General Władysław Anders, released from prison in Lubyanka, took command of the army. The establishment of the Polish Army in the USSR encountered many difficulties. Initially, the Soviet authorities designated Buzuluk, Tatischchevo and Totskoye in central Russia as the places of formation of the army. The Soviet authorities did not fulfil the contract and did not provide the Poles with enough weapons and equipment. The scale of migration of the Polish population after they were released from the labour camps exceeded the expectations of the Polish and Soviet sides. The population reached the places of concentration in a state of extreme exhaustion, hence Polish soldiers shared their food rations with thousands of civilians [12].

1.3. The stay of the Polish army in Uzbekistan

On December 4, the Polish and Soviet sides agreed to transfer the newly created units to the Central Asian republics and organise there six new infantry divisions and a reserve centre with a total number of 96,000 soldiers. In Uzbekistan, the following units were deployed: in the Jangijul (Jangi-Jul) area – the Army headquarters, at the Vrevskaya station (now Almazar) – the Army Training Centre, in Shakhrisabz –

the 6th Infantry Division, in Karman – the 7th Infantry Division, and in Margielan – the 9th Infantry Division. It was planned to create 66,000 troops in Uzbekistan. Thus, between January 13 and February 25, 1942, the units of the Polish Army in the USSR were transferred to the Asian Soviet republics. It was a difficult road, during which many soldiers died or suffered from diseases and exhaustion [12]. Both officers and representatives of the authorities of the Embassy of the Republic of Poland in Uzbekistan, as well as the local population, actively tried to help everyone who managed to get out of the repression and reach Uzbekistan.

In the spring of 1942, Joseph Stalin agreed to the evacuation of Poles to Iran occupied by the Allies. So the stay in Uzbekistan was relatively short for some Poles. Between March 24 and April 4, more than 33,000 people were evacuated to Iran: soldiers and about 11 thousand civilians, including 3,000 kids. From March to August 1942, 116,000 people made their way from the USSR to Iran through Uzbekistan and Turkmenistan. 543 people (including 78,631 soldiers), i.e. about 10% of Poles deported after September 17, 1939 from the Eastern Borderlands deep into the USSR. The route of the departure of soldiers and civilians from the USSR to Iran and the fate of the soldiers of the Polish Army can be traced in Fig. 7.



Fig. 7. Map of the “Trail of Hope” [13]

The fascinating story of soldiers and their units forming the II Corps, fighting side by side with the Allied forces against the German army, thanks to meticulous research, has recently been researched by a well-known British historian, Prof. Norman Davies (Fig. 8).

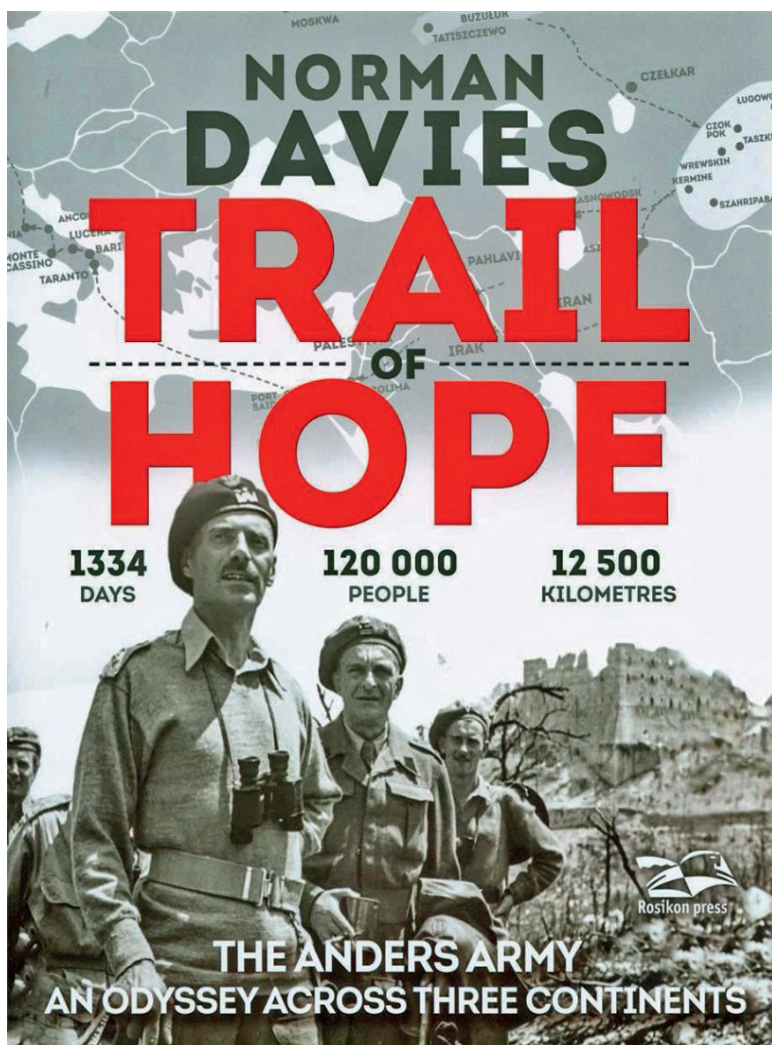


Fig. 8. Norman Davies' *Trail of Hope* book cover [14]

The map shown in Fig. 7 has its drawbacks, because it lacks several major cities that could have been reference points. Thus, allowing for the Polish spelling on it, Tatishchevo is located next to Saratov, and Trotskoye should really be Totskoye (on the railway line from Buzuluk to Orenburg), an oversight evidently resulting from mistaking the name with the nearby Troitskoye. More importantly, the trail on the map has no beginnings. The onlooker will not know how and why the volunteers for the Polish army found themselves in central Russia. Excerpts from the following account throw some light on their ordeal:

As early as August [1941], Polish Gulag survivors began their trek across USSR to Buzuluk where the army was being formed. (...) People used their own initiatives to travel south (...) Some walked four months to find an army that they were not even sure existed. Many boarded trains with no ticket and no destination... just get south. Few ex-prisoners knew exactly where the army was, but all knew it was south. This was crucial at this point, before winter set in again. Some prisoners were released with nothing more than the clothes on their backs. (...) Their journeys took weeks, even months to complete, and involved spending nights on stations in hungry cities, waiting days at a time for erratically-running trains. Many of these former prisoners, weakened by their Gulag existence, died from dysentery, typhus, exhaustion or starvation during their journeys or upon arrival. However, the number of officers arriving in Buzuluk was much smaller than expected. Stalin, when asked about this, replied that the officers had escaped to... Manchuria. [15]

Thus, although the “Anders River”, which flowed from Russia into Uzbekistan in early 1942, had many tributaries, a substantial proportion of the prisoners of war and civilians never even made it out of the inhuman land beyond 1940. In sparing terms, Pruszyński drops in his story three of the numerous – and now for ever ominous to the Polish reader – names of Kozelsk, Starobelsk and Gryazovets (places of detention of Polish officers who were later murdered). The practice is all the more eloquent because no comment is made about these towns; in fact any associations are deflected in an unexpected direction (“Kozelsk, what a monastery! Orthodox Baroque!”). The author’s friend was lucky: from Gryazovets, together with only 400 other inmates, they reached Tashkent⁵.

Due to exhaustion, some Poles stayed in Uzbekistan, orphans were sometimes taken in by the local population, and women married Uzbeks. Some stayed there forever dying of exhaustion [16–21]. The graves of Poles who never managed to return to Poland are located in dozens of cemeteries scattered all over Uzbekistan. Systematic activities of the Polish authorities since 1994 through the Council for the Protection of Memory of Struggle and Martyrdom and the Consular Section of the Embassy of the Republic of Poland in Moscow, and since 1997 the Polish diplomatic mission in Tashkent (Uzbekistan announced its declaration of independence on August 31, 1991) led to the interest of local authorities in the subject of Polish graves from 1942. In 2001, 11 necropolises were built, the main feature of which was a cuboid-shaped milestone topped with a relief of a crowned eagle – the designs of the cemeteries were prepared by architect Jarosław Skrzypczak and sculptor Marek Moderau [22] (Fig. 9).

The inscription placed on the obelisk informs visitors in a few words: who they were, what they did, where they came from and what happened to them.

⁵ *An excerpt from the story “In 1939 he was drafted into the army for reservist exercises. He wrote to me from somewhere Ostrog way: “I am visiting your home area.” Soon he would explore it in a more detailed way. He found himself in Starobelsk, then in Gryazovets, and finally in Tashkent.” [23]*

Inscription in Polish:

TU SPOCZYWAJĄ * POLACY * 207 ŻOŁNIERZY * ARMII POLSKIEJ *
NA WSCHODZIE * GEN. WŁ. ANDERSA * I OSOBY CYWILNE *
BYLI JEŃCY * WIĘŹNIOWIE SOWIECKICH ŁAGRÓW *
ZMARLI W 1942 R. * W DRODZE DO OJCZYZNY *
CZEŚĆ ICH PAMIĘCI

English translation:

HERE REST * POLES * 207 SOLDIERS * OF THE POLISH ARMY *
IN THE EAST * OF GEN. WŁ. ANDERS * AND CIVIL PERSONS *
FORMER PRISONERS * PRISONERS OF SOVIET GULAGS *
DIED IN 1942 * ON THE WAY TO THE HOMETLAND *
HONOUR TO THEIR MEMORY



Fig. 9. Obelisk at the Kitab cemetery, near Shakhrisabz. By the authors

Inscription in Uzbek:

BU YERGA * POLYAKLAR * GEN. V. ANDERSNING * SHARQDAGI *
POLYAK ARMIYASINING * 207 NAFAR ASKARI * VA POLYAK FUQAROLARI *
SOBIQ HARBIY ASIRLAR * VA SOVET LAGERLARINING * MAHBUSLARI *
QO'YILGAN * ULAR 1942 YILDA * O'Z VATANLARIGA *
QAYTAYOTIB VAFOT ETDILAR *
ULARNING XOTIRASI OLDIDA BOSH EGAMIZ

English translation:

IN THIS SOIL * POLES * 207 SOLDIERS OF THE * POLISH ARMY *
IN THE EAST * OF GEN. WŁ. ANDERS * AND POLISH CITIZENS *
FORMER PRISONERS OF WAR * AND * PRISONERS OF SOVIET CAMPS *
WERE PLACED * THEY DIED IN 1942 * RETURNING TO THEIR COUNTRY *
WE BOW TO THEIR MEMORY

In 2008, another six necropolises were rebuilt thanks to the involvement of people such as Paweł Cieslicki – the owner of the “Budmex” company (Fig. 10).

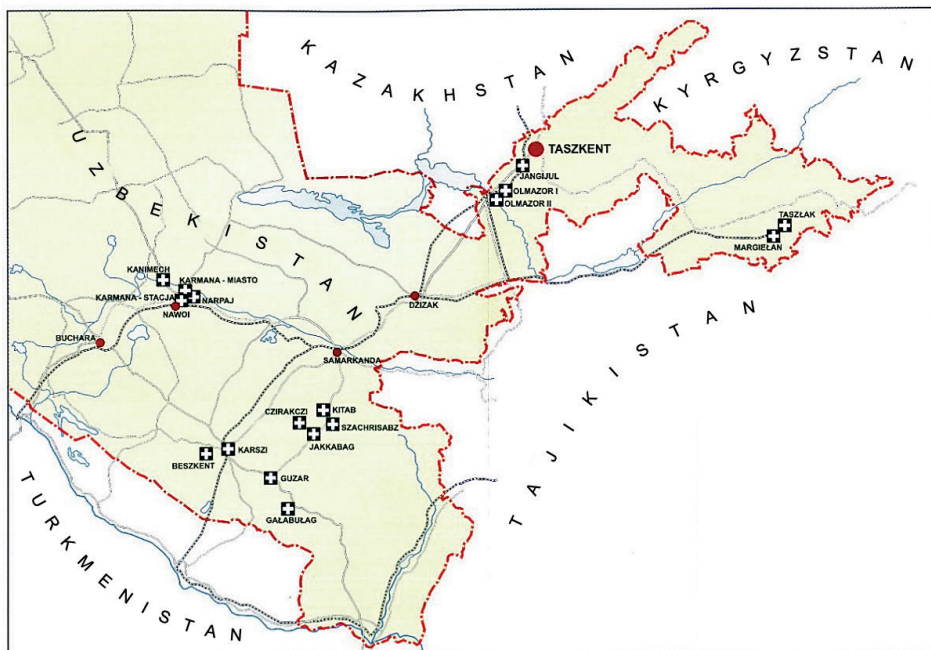


Fig. 10. Distribution of cemeteries of Polish Army soldiers in Uzbekistan [24]

Many graves have not been found, but new ones keep being identified in various villages and towns of Uzbekistan, e.g. in Bukhara or Navoi⁶. The embassy of the Republic of Poland in Uzbekistan watches over the final resting places of soldiers of General Anders' Army. Each of the cemeteries has a hired caretaker who lives nearby and is responsible for cleaning the grounds and serving visitors to the necropolis (Fig. 11).



Fig. 11. The obelisk at the Jangijul Automobile Depot and Visitation Book, as well as a cloud model of the obelisk obtained from a 2021 3D test scan. By the authors

⁶ In April 2022, employees of the Institute of National Remembrance discovered Polish burials from 1942–1943 in Bukhara. Five such cemeteries have been identified in Navoi. Private correspondence with the parish priest in Bukhara, Father Stanislaw Rochowiak, OFMconv.

Round anniversaries of the Poles' passage through Uzbekistan are celebrated with due solemnity and ceremony. The last such occasion took place on October 5, 2022. At the Polish War Cemeteries in Shahrisabz and Kitab, the President of the Institute of National Remembrance, dr Karol Nawrocki, in the presence of the Polish Ambassador in Rome – Anna Maria Anders (general Anders' daughter), the Polish Ambassador to Uzbekistan – Radosław Gruk and representatives of the Polish community from Samarkand, paid tribute to the soldiers and civilians of Poland who failed to leave Uzbekistan and return to their homeland⁷ (Fig. 12).



Fig. 12. Flower laying ceremony at the Polish War Cemetery in Kitab (Kitob) (Uzbekistan) – October 5, 2022, photo: Mikołaj Bujak (IPN) [25]

Many Poles also found shelter in Samarkand – the title city of Pruszyński's story. From there, between March and September 1942, the Anders Army began their return westward, notably to the Caspian port of Krasnovodsk (a Russian version of the original Turkmen name of Kyzyl-Su or Red Water), and thence by sea to the southern Caspian port of Pahlevi, and down to Tehran. It was there that the author's friend told him about what had happened in Samarkand, thus indicating that at least the two were not there together. Whatever may be fiction in the story is well woven into historical fact.

⁷ *Only a few soldiers, known as soldiers of the Anders Army, later forming the Polish Army in the East, and then renamed the II Corps of the Polish Army, returned to Poland reborn after World War II. These soldiers mostly came from eastern Poland, which was seized by Soviet Russia after 17 September 1939 and never returned to Poland after the end of hostilities. Thus, they had no opportunity to return to their cities, towns and villages. The soldiers stayed in Western Europe, partly emigrating to the USA, Canada and other countries. Some of the Polish pilots emigrated to Pakistan and trained Pakistani soldiers there, building the new state's aviation from scratch.*

1.4. Ksawery Pruszyński – an outline of a life

The presence of the author of “The Trumpeter of Samarkand” in war-time USSR was not a replica of the path travelled by the soldiers of the Polish Army in the East, who were released from Siberian gulags after an amnesty. He was a member of Poland’s diplomatic mission from the United Kingdom, staying first in Moscow and then, after the German invasion of the country, in Samara.

Ksawery Pruszyński was born on December 4, 1907 in the Polish Eastern borderlands in the family estate of Wolica Kieriekieszyna, purchased by his grandfather Mieczysław. He was a descendant of a long line of settlers in the country’s expanding East, encouraged to defend the homeland against assorted attacks from that direction. Originally (1200s) from Sandomierz Land, his kin adopted their surname from Pruszyń in Podlasie, where – in connection with our topic – they successfully held off a Tatar incursion in 1501. In the 17th century, again for valour against Tatars and Turks, this time in Podolia, some of them were allowed purchase of land near Kyiv, and later granted fiefdom of areas in Volhynia by king Ladislaus IV. It was there, on either side of the mid course of the Słucz, that Ksawery grew up. His mother, Anna, came from the magnate family of Chodkiewicz⁸. Pursuant to the territorial provisions of the Treaty of Riga of 1921, despite the loss of the war with Poland by the Soviet Russia, the Pruszyński family nest found itself east of the Polish border with the Soviet Ukraine, which was then drawn along the Zbrucz (Fig. 13).

The family lost all their property following the Russian Revolution (Wolica Kieriekieszyna, Zastawki, Stecki, Prochorówka, Rześniówka, Cecyniówka, Beregiele, Semerynki and Werborodyńce), and were lucky to save their lives, details of which can be found in the writer’s mother’s memories *Between the Boh and the Słucz* [28]. Ksawery graduated from the Jesuit gymnasium in Chyrów (now Ukraine) in 1927, and then studied law, specialising in German mediaeval law with Professor Stanisław Estreicher. He graduated from the Jagiellonian University in 1931. At that time, he was active as president in the *Akademickie Koło Kresowe* (‘Academic Borderland Circle’). He was also a member and president of the conservative organisation *Mysł Mocarstwowa* (‘Imperial Thought’). He married Maria Meysztowicz.

⁸ *As many as 3 Lithuanian hetmans came from the Chodkiewicz family, who guarded the borders of the Kingdom of Poland and the Grand Duchy of Lithuania. Hieronim Chodkiewicz was, among others, an envoy to Pope Paul IV. In 1564, Grzegorz Chodkiewicz defeated the many times stronger army of Piotr Szujski in the battle of Czaśnik on the Ula river, displacing the Muscovite army from Livonia (today’s territory of Latvia) for many years. In 1605 Jan Chodkiewicz won a huge victory in the battle of Kirchholm (Livonia). With a branch of 4,000 defeated 14,000 Swedish corps (9,000 enemy soldiers died). In 1621, at Chocim, he stopped the 120,000-strong Turkish army, which had a three-fold advantage over the army of the Commonwealth [26].*

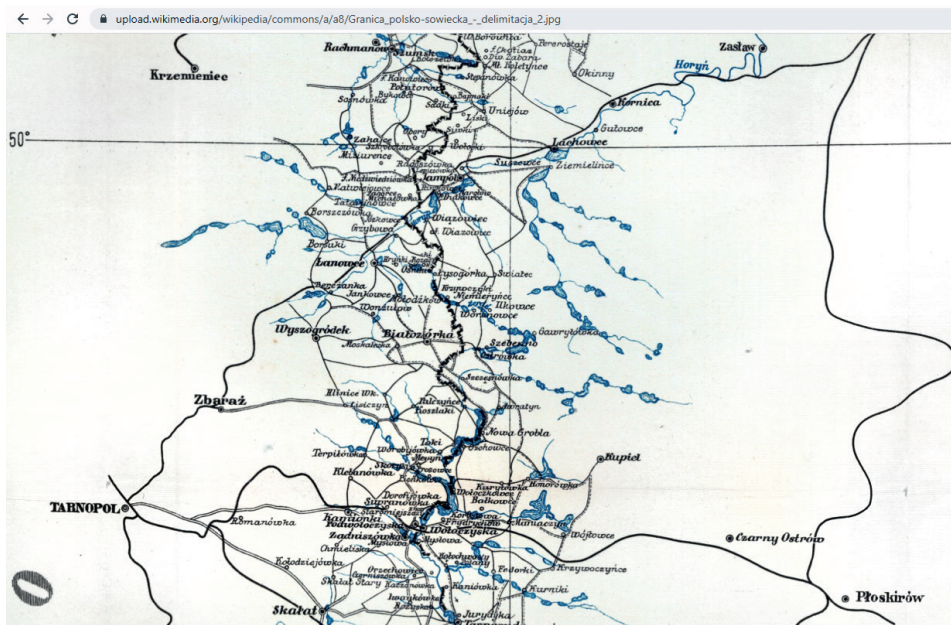


Fig. 13. Official map of Polish-Soviet border after delimitation 1923 [27]



Ksawery Pruszyński

Fig. 14. Portrait of Ksawery Pruszyński in a lieutenant's uniform [29]

He began to write in his student days in magazines such as *Dzień Akademicki* and *Civitas Academica*. He took a job in the editorial office of Krakow's *Czas*, preparing a review of the foreign press. In 1930, his first publications appeared – a series of reportages from Hungary. In 1932, he published his debut book *Sarajewo 1914, Szanghaj 1932, Gdańsk 193?* (Fig. 15), in which he made a bold thesis that perhaps a new European war would break out over the city of Gdańsk⁹. In the 1930s he published in *Bunt Młodych* ('Youth Revolt'), edited by Jerzy Giedroyc¹⁰ and was a member of the milieu of young conservatives from Piłsudski associated with this magazine.



Fig. 15. Book cover of *Sarajewo 1914, Szanghaj 1932, Gdańsk 193?*, Warszawa 2004 [30]

He became a war correspondent from the Spanish Civil War in 1936, covering the fighting from the perspective of the Republican troops. The prepared reportages in the collected version were published in the book *In Red Spain*. In the years 1937–1939, just before the outbreak of World War II, he lived in Kraków at 3 Na Groblach Street in a modernist tenement house designed by the Polish painter and architect Karol Tichy (Fig. 16).

⁹ History has confirmed this thesis. Hitler demanded from Poland the possibility of building an extraterritorial transport corridor (motorway and railway connection) between Germany and East Prussia. The consent of the Polish government would mean the actual loss of access to the sea and the use of Baltic ports, including the port belonging to the Free City of Gdańsk. On September 1, 1939, at 4.45 am, the German training battleship "Schleswig-Holstein" attacked the Military Transit Depot on Westerplatte.

¹⁰ Jerzy Giedroyc became a very important figure in Polish emigré life in France after World War II. He established a Polish centre in a villa in the town of Maisons-Laffitte. In 1946, he founded the Instytut Literacki publishing house, published the monthly *Kultura* (1947) and the quarterly *Zeszyty Historyczne* (1962).



Fig. 16. The house in Kraków and a commemorative plaque informing that the author Ksawery Pruszyński lived here [29]

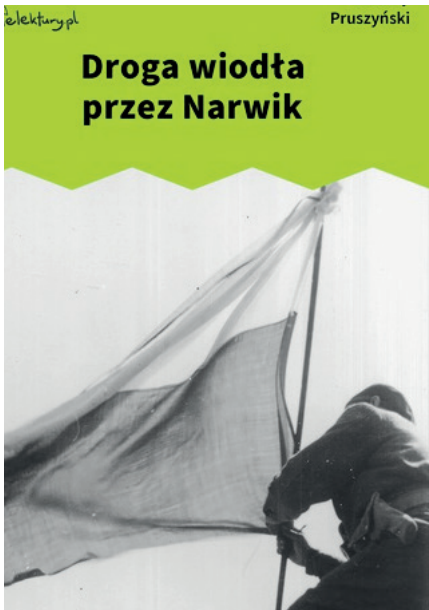


Fig. 17. Book cover of *The road led through Narvik*, National Publishing Institute, Warszawa 1956 [31]



Fig. 18. Ksawery Pruszyński. Photograph from the 1940 Narvik campaign. Enlarged: shoulder label of the Polish Armed Forces in the West [33]

After the outbreak of World War II and the defeat of the Polish army in September 1939, he found himself in France, where at the end of 1939 he began studying at the cadet school in Coëtquidan ¹¹. In 1940, he became a soldier of the Independent Podhale Rifle Brigade, which fought against the Germans in the Battle of Narvik (Fig. 17). For his heroic deeds he was awarded the Cross of Valour for the first time (Fig. 18).

After the conclusion of the Sikorski-Mayski Agreement, in the period from 1941 to 1942 Pruszyński was the press attaché of the Polish embassy in Moscow, and later, after the evacuation of the diplomatic corps from the Soviet capital threatened by German troops, in Kuibyshev (properly Samara).

In 1944 he was transferred to the 1st Armoured Division and assigned to the educational platoon, and then assigned to the 10th Regiment of Mounted Riflemen. On August 15, 1944, in the Battle of Falaise, as the front gunner of a Cromwell tank, he was badly wounded. He was treated in Great Britain until April 1945, and later returned to the division. For his courage and dedication, he was awarded the Cross of Valour for the second time.

During the war, he published many different texts in the Polish press. He was one of the first to write that in the current situation Soviet Russia would win the war, which would make the Polish state take into account the loss of its eastern territories [36]. Presenting such views in his texts made him suspect of favouring communist ideology. In 1944, he wrote a historical book (published in 1946), showing the figure and activities of Margrave Aleksander Wielopolski. After the defeat of the November Uprising of 1830–1831, Wielopolski believed that the only real political activity for the good of Poland, in the then existing Kingdom of Poland completely dependent on Russia is the collaboration with the Tsar¹². The expression of such a view was contrary to the generally functioning mood in the environment of the Polish army, bearing in mind the historical continuity of Tsarist and Soviet Russia. In addition, in the context of the invasion of Poland by Lenin's Russia in 1920, the invasion of Poland by Soviet Russia in 1939, when Polish troops were fighting the Germans, the murder of Polish officers (Katyn Massacre) and the deportation of civilians from Polish territories to Siberia and Kazakhstan, the reference to Wielopolski's compromise attitude could be read as a signal of Pruszyński's readiness to cooperate with the newly created authorities on the Vistula [36].

¹¹ *From September 12, 1939 to June 17, 1940, the camp was under the command of the Polish authorities on the basis of a Polish-French agreement. About 22,000 were trained at the Coëtquidan training ground. Polish soldiers to fight the Third Reich. The disadvantage of the centre was outdated equipment, which was revealed during the fighting in France in 1940 [32].*

¹² *Margrave Aleksander Wielopolski was the head of the civil government of the Kingdom of Poland from June 1862. In the history of Poland, he was remembered as a man who in January 1863 ordered the unexpected conscription of Polish youth (so-called captives) to the Russian army. Name lists of 12,000 people were prepared for this purpose, representatives of the nobility and the bourgeoisie. This was the reason for the immediate outbreak of another Polish uprising against Tsarist Russia, which had been prepared for several years. Considering the time of year when it started, it is called the January Uprising [35].*

After the war, Pruszyński returned to Poland. In the years 1948–1950 he was appointed Minister Plenipotentiary and Polish Envoy Extraordinary in the Netherlands (The Hague). At that time, he was associated with the Polish poet Julia Hartwig, breaking off contact with his first wife. On a business trip from The Hague to Warsaw on June 13, 1950, he died in a road accident after a car collided with a truck in Rhynern (district of the city of Hamm in Western Germany) [36]. The circumstances of the accident are considered unclear. He was buried at the Rakowicki Cemetery in Kraków¹³ (Fig. 19).



Fig. 19. The tomb of the Pruszyński family at the Rakowicki cemetery in Kraków (FC section, eastern row) [29]

¹³ By order of June 18, 1950, at the request of the Minister of Foreign Affairs, he was awarded the Commander's Cross with Star of the Order of Polonia Restituta by the President of the Republic of Poland, Bolesław Bierut, for outstanding merits in journalistic and literary work and in the diplomatic service [29].

2. Kraków and Samarkand – a bridge across space and time

Apart from both being historic cities, Kraków and Samarkand may not strike one as having any particular ties. Situated respectively in the middle of Europe and Eurasia, they would seem too distant to develop individual contacts. However, history has been known to hoard surprises, sometimes sweeping swiftly across centuries and dramatically diminishing distance. Such is also the case of these two locations, linked by – if nothing else – a common legend.

Samarkand, now in Uzbekistan, is one of the region's oldest continuously inhabited cities, dating back more than 2,750 years. Polish ties with it manifested themselves also on other levels than the recent academic contacts between Samarkand State University and the Lublin University of Technology. Two motifs stand out: the legendary mediaeval connection with Kraków, and the mid-20th century hospitality extended to the Polish Army during its long journey back from dispersed detention across Russia to its home in Poland during World War II. Both episodes received a literary record in the form of stories in which time brings them together in unexpected twists. Our current Polish-Uzbek contacts seem a good opportunity to refresh our memory of Ksawery Pruszyński's short story "The Trumpeter of Samarkand".

2.1. Warfare of Genghis Khan in the 13th century

Ever since their first precise ethnonym was transcribed on the Orkhon steles in the 8th century, the Tatars obtained a reference in historiography. Even so, interpretation of their identity changed between Mongol and Turkic, in pace with their shifts in tribal loyalty. The *Secret History of the Mongols* [37] saw the Tatars as mortal enemies of the Mongols, not least in betraying their then ally, Genghis Khan's father, for which the son, at the start of the 13th century, subdued them and absorbed into his own tribe, thus dissolving the Tatar confederation.

It was under the aptly titled Genghis Khan, whose name means "supreme ruler", that the Mongols first formed an empire and then challenged the wider world, eventually reaching central Europe. Although he grew up in captivity, he came from a "good" family, and his father was the leader of the Borjigin (or "blue-eyed") clan, whose members had influence in Mongolia even in modern times [38].

Initially without any power, Genghis Khan followed the principle of "combine and rule", winning and rewarding the loyalty of the local population. When that failed, he resorted to suppression. Thus, at the beginning of the 13th century, he ruled over six major tribes, including the Tatars. His subjects generally bore the collective label of Mongols, from the name of his own tribe. The broader meaning of this term is also found in the name of the Mongol Empire.

To the east of the Mongols lay China, then ruled by the great Jin dynasty, based in what they called their Central Capital, now known as Beijing (or Northern Capital).

Jin members underestimated the Mongols, who had been their vassals for centuries. In 1215, after four years of military activity, Genghis Khan occupied the capital of Jin, and after about two decades, the dynasty disappeared completely. The conquest of China by the Mongols was completed. Even before this happened, Genghis Khan headed west towards Central Asia, including the city of Samarkand. At that time, Samarkand was within the Khorezm Empire, which was ruled by the Persian shah of Turkish origin, Al ad-Din Muhammad. Unusually for him, Genghis Khan first asked the Shah to allow trade with his empire along the Silk Road. The proposal, however, was met with distrust and even outright hostility. This reaction provoked aggressive military action by the Mongol leader, which sealed the fate of the Khorezm Empire. Genghis Khan returned to his old ways, capturing and destroying city after city. Samarkand, or rather the city of Afrasiab¹⁴, fell in 1220 (Fig. 20), followed by Bukhara and Urgench. The outskirts of ancient Afrasiab are still perfectly visible (Fig. 21).

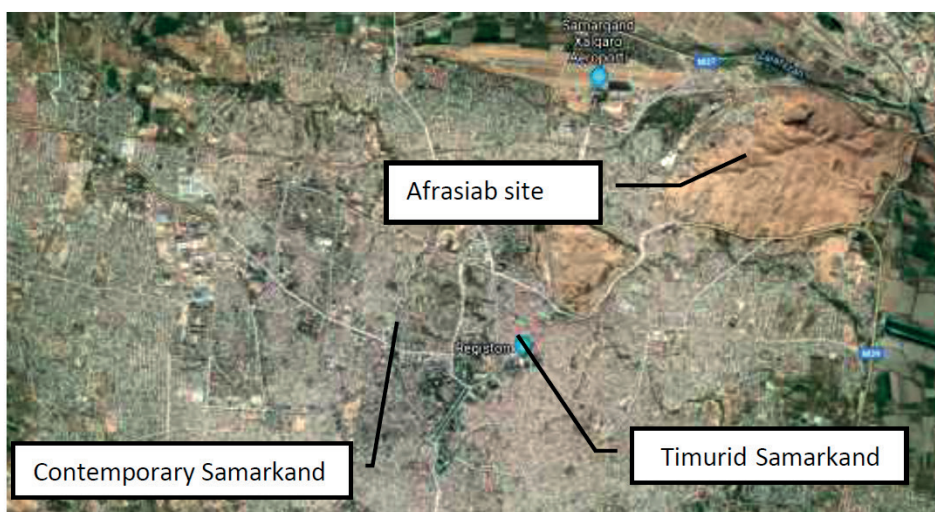


Fig. 20. Plan of Samarkand and its historical parts

Within a few decades, Genghis Khan managed to extend his empire to the 70th meridian of longitude. The Mongols continued their conquests in the following years, directing their troops both south and west. Through the Caucasus they entered and plundered the Kingdom of Georgia, which then included Armenia. From there they invaded Kievan Rus, initially as a reconnaissance for a future campaign, but even then they were victorious at the Kalka River in 1223. Having retreated, they returned only 14 years later under the command of Batu Khan to plunder 14 major Ruthenian cities. In the same year, they occupied the Crimea, and in 1240 it was the turn of Kiev, and

¹⁴ Currently, the area occupied by this city is a 200 hectare area of archaeological excavations. Artefacts excavated from the ground can be seen in the museum.

then cities such as Halicz and Włodzimierz Wołyński located on the Polish-Ruthenian border. Then Batu Khan directed his troops south – to Hungary, and Baydar Khan (Genghis Khan’s grandson) entered Poland in order to prevent Polish troops from aiding Hungary. Their first conquest was one of the historic Czerwieńskie (or Red) Forts, over which Poles and Ruthenians fought many times in the past, which meant that their possession frequently changed hands. The first city plundered and destroyed by the Mongol invasion was Lublin, which was quickly rebuilt. Next was Sandomierz – looted despite its earlier capitulation. In a few weeks, the Mongol army reached Kraków, which was abandoned by the inhabitants in panic. Baydar Khan took the city and finally burned it.



Fig. 21. Remains of the outskirts of the destroyed city of Afrasiab. By the authors

Having captured Kraków, which lies directly on the 20th meridian, the Mongols now doubled the extent of their conquest in Samarkand. Nevertheless, they invaded Silesia, capturing Opole and Wrocław. In the infamous battle of Legnica (Liegnitz on the map in Fig. 22) – lost by the Polish army – the Silesian prince, Henry the Pious, paid with his head. The price may still bring him a halo, because on June 5, 2021 in the Diocese of Legnica his beatification process began [39]. The attack on Polish lands turned out to be an effective military maneuver as it bound all local forces to defend their own territories and cities. The main forces of the Mongol Empire defeated the Hungarians, entering the Hungarian lands through the Verecke Pass, the route

along which three and a half centuries earlier, in 896, the Magyars had first crossed the Carpathian Mountains under the leadership of Arpad.

During the following decades, the Mongols returned to Poland twice more, each time with Nogai Khan from the Golden Horde (Genghis Khan's great-great-grandson). In both cases, both Lublin and Kraków were attacked and plundered, but the second time Nogai Khan's army was defeated near Kraków.

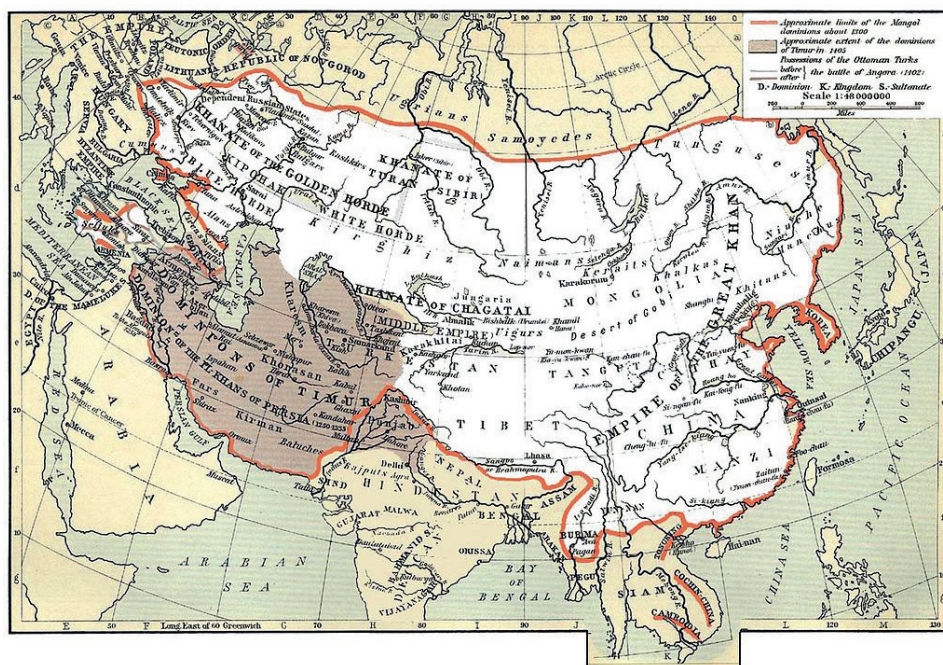


Fig. 22. Mongol dominions in the 14th century [40]

2.2. Kraków legends about the lajkonik and the trumpeter

The invasions of the Mongol armies led by Batu Khan and Nogai Khan inspired the birth of the *lajkonik* ritual in Kraków. The legend of the *lajkonik* has a historical basis and refers directly to the 3rd Mongol invasion of 1287. *Lajkonik* – also known as the Tatarian or the Zwierzyniec Hobby-horse (Zwierzyniec is an administrative district of Kraków) – is one of the city's main symbols. *Lajkonik*'s march through the streets of the city is a custom cultivated for centuries on the first Thursday after Corpus Christi.

At that time, the Tatar army sneaked unnoticed to the city – the Tatars decided to spend the night on the Vistula River, near the village of Zwierzyniec, in order to attack the city in the morning. There they were also spotted by the raftsmen (also known as the

drakes). They attacked the sleeping Tartars, thus saving the city from looting. Then they changed into Asian costumes and rode into the city on captured horses, initially scaring the inhabitants, and then joy (Fig. 23). The mayor of Kraków announced then that to commemorate this event, once a year a raftsman dressed as a Tatar khan would enter the city at the head of a retinue of Krakow yarns. Nowadays, during the traditional procession from Zwierzyniec to the Main Market Square, The Lajkonik hands out blows with a mace – for good luck! (translated by JW) [41].



Fig. 23. *Lajkonik's* ride from the Zwierzyniec district in Kraków [41]

Thus, once a year, a Tatar invader appears on the streets of Kraków. His colourful march attracts crowds of tourists and residents who neither try to fight him nor to avoid the blows of his mace.

The holiday is deeply rooted and has also become an episode of Kraków's folk dances. It is still very much alive today, as evidenced by its entry in 2006 on the website of the European Institute for Cultural Routes [42] and the fact that in 2014 it joined 48 other folk traditions inscribed on the National List of Intangible Cultural Heritage [43].

Referring to Pruszyński's story, in the initial phase of the narrative, the author's friend (like himself, a legal historian) is presented as a supporter of such research sources as custom, legend and tradition, in preference to material documents. Yet the naturalisation of a custom need not be evidence of its authenticity. Pruszyński evokes controversies surrounding the seemingly recent origin of the rite practised by Cracovians before World War II. He quotes arguments that no traces of the Tartar invasion mentioned in the tradition have been found in any sources. Even if this was the case then, i.e. in the 1920s, and the echoes of this view continue to this day

(cf. e.g. Wasilewski 2020 [44]), it seems that at the end of the 20th century we already had research results providing justification for the rite [45]¹⁵ (Fig. 24).



Fig. 24. *Lajkonik* against the background of St. Mary's Church in Kraków [46]

Most importantly for our purposes, Pruszyński connects the pagan horseman with the key episode of the legend for the rest of the story. *Lajkonik's* Ludic Parade takes place once a year on the octave of Corpus Christi. The hallmark of Kraków, however, is the tragic trumpeter, whose hourly trumpet blast from the upper spire of St. Mary's Church (Fig. 25), which is also the icon of the city, can be heard live in the square of Kraków. The bugle call of St. Mary's, initially played only at noon, from February 13, 1838, it marked twelve o'clock punctually. In addition, since April 16, 1927 its sound has been broadcast at noon by Programme I of the Polish Radio to the whole country. The trumpeter's tragedy was that at some point the melody was

¹⁵ Pow, p. 77: "Their attack on Krakow was also repelled with the loss of many of their leaders ...", Lindsay Stephen Pow. *Thesis: Deep Ditches and Well-built Walls: A Reappraisal of the Mongol Withdrawal from Europe in 1242.* University of Calgary. Alberta, Canada. 2012: 77.

cut off in the middle of a phrase. It is supposed to commemorate one of those Tatar raids, when a trumpeter, trying to alert the city of an approaching enemy, was hit by an arrow from the invader's bow [47]. But like *lajkonik*, recalls Pruszyński, this tradition began to be questioned by the local academic establishment for lack of hard evidence. The author's friend fought a lonely fight to defend her. And yet, very soon in the *Trumpeter* story, he was to receive an unexpected confirmation of his arguments from living history [48].

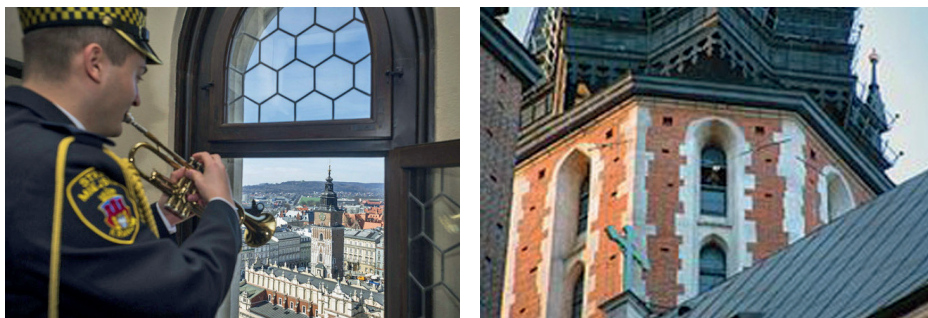


Fig. 25. Daily performance of the bugle call from St. Mary's Tower [48]

2.3. The legend from Samarkand

In Pruszyński's story "The Trumpeter of Samarkand" we learn about a legend that clearly connects the two cities. Without going into the text of the aforementioned story for now, some very important details about this legend can be found in Andrzej Krzysztof Kunert's introduction to the photographic album about Polish cemeteries in Uzbekistan by Krzysztof Hejke [49]. An ancient Uzbek legend says that during the invasion of Polish lands, i.e. in distant Lechistan (as we were called in the East at that time), an arrow released by a Mongol warrior took the life of a Polish trumpeter when he was "call to prayer" from a turret (minaret) in the attacked city. The priests said that the defeat suffered then was the beginning of heaven's punishment. This is a clear reference to the defeat of Nogai Khan of the Golden Horde during his last expedition to Lechistan (1287/1288). Pruszyński's text contains the following words of the oracle:

You will not trample foreign lands every spring, you will not conquer foreign cities, your kingdoms will fall, weeds will grow on the ruins of mosques and steppe fame will fall into oblivion. However, the sun of prosperity will also shine for you. But it won't be until the trumpeter from Lechistan blows his trumpet in Samarkand, which he didn't finish then [50].

Legends are often characterised by time compression and some facts are closer to each other than they actually were. This does not mean, however, that there could not have been archers of Uzbek nationality among the Mongol warriors. Uzbekistan reached the peak of its development and importance during the times of Timur (often referred to in literature as Tamerlane) and his successors, i.e. at the turn of the 14th and 15th centuries. Samarkand was then the capital of the state and at the same time the most important city of the Silk Road. Over time, the city fell into ruin, and later Uzbekistan became a dependent state, to lose its independence and sovereignty completely under the communist regime in 1925.

According to Zygmunt Ziątek – the author of one of the studies on Ksawery Pruszyński – the story in question according to Pruszyński himself is made up from the beginning to the end [51]. This is confirmed by Pruszyński himself, about which later. Kunert draws attention to an unsolved mystery and cites little-known facts. Also, the Field Bishop of the Polish Armed Forces, Józef Gawlina, in his memoirs, writes about an old legend circulating among the Uzbeks that with the arrival of soldiers from Lechistan they will regain [their] independence [52]. In the volume of memoirs *Dywizja Lwów* ('The Lwów Division') one can find a text quoted after Kunert:

In 'auls' and 'yurts', the supposedly ancient legend was repeated more and more often, that when the time comes when an iron legion of knights from distant Lechistan, and a white eagle spreads its wings over the Pamir Mountains – the noble and heroic Uzbek nation will rise again, destroy its enemies, water its horses again in the Dnieper and live in harmony with the Lakhs next door. Such legends somewhat conflicted with the programme of the government [of Soviet Russia], and many an Uzbek may have gone inside or to the North for telling them [53].

In the opinion of the deputy commander of the "Lwów" 6th Infantry Division – Colonel Klemens Rudnicki, it was this legend that gave rise to such a warm attitude of Uzbeks to soldiers from distant Lechistan – writes A. K. Kunert. It is worth quoting the words of the colonel himself at this point.

Initially, we were taken for Russians and Bolsheviks, so it's no wonder that the reception was not very nice. Then, when the news spread that we were from Lechistan, the Uzbek hearts and auls opened to us and our soldiers made friends with 'beys' in colourful robes and 'marziami' behind the charshaf. It was about legends. The prophecy said that when the Lechic trumpets sounded from the old tower of Tamerlane, Uzbekistan would be free. And somehow it happened – although none of us knew this prophecy – that immediately on the second day after the division's arrival in Shabkhriziabs, the trumpeter began to climb the 150 stairs of the tower to its very top twice a day and blow the Kraków bugle call from there to the four corners of the world. The same one that the tamerlane rider's arrow tore off on the Kraków tower several hundred years ago. At first, the Uzbeks were surprised when they listened to this strange music, and they kept silent and looked at us until the matter was revealed and friendship was born [54].

This text requires some explanation. Shabkhriziabs (properly Shahrisabz) is the city of Timur's birth (in 1336) where he was to be buried, but his sudden death surprised everyone and it was decided that his body would be buried in Samarkand. Two mausoleums from the 14th century have survived from the mediaeval part of the city, as well as a partially damaged ajwan of Timur's palace – Ak-Saraj. It is the tallest building in the area, which actually has about 150 stairs. We climbed to its very top in 2022 to perform a 3D scan (Fig. 26).



Fig. 26. View of the remains of the ajwan of Timur's palace and its 3D scan in 2022. By the authors

The descriptions of people who were present in Uzbekistan at the time were the missing pieces of the puzzle. Just as Kraków commemorated the age-old tragedy with a modern musical reconstruction, so the inhabitants of Samarkand, and actually of contemporary Uzbekistan, remembered the same event in an amazing way due to their visible involvement in the Third Mongol Campaign in Poland. The motif of the minaret (as Muslims imagined a church or gate tower) and the muezzin killed during the adhan (prayer) were etched into the collective memory of the invaders for centuries. Not only that, after returning from the battlefield, the shooting of the trumpeter was recognised by the elders and priests as the cause of the failure of the attack and the death of one of their chieftains. The consequence of which was to be the subsequent loss of the grace of fate until the trumpeter from Lechistan (i.e. Poland) finished his interrupted bugle call on the market in Samarkand. "So it's a true legend?" asks the narrator in Pruszyński's story. "What does it mean: a true legend? Documents may be genuine or counterfeit; there are no true or fake legends because legends don't have a metric. New countries have no legends; old countries have them. (...) They had a legend that is like half of our legend" [50]. Further, as noted by the late expert on Kraków, Prof. Michał Rożek: "The myth is not discussed, the myth is told" [55].

And finally, one more common, contemporary theme referring to both legends, which proves that memory and rituals follow unexplored trails, but the described historical memory refers to the entire population of Uzbekistan. In the city of Khiva – the former capital of the khanate of the same name, in the old town we unexpectedly met an Uzbek *lajkonik*¹⁶ (Fig. 27).



Fig. 27. An Uzbek *lajkonik* on the streets of Khiva in 2023. By the authors

2.4. Between the truth and the myth

Nevertheless, to be sure, let us consider the authenticity of this story in the light of the most convincing evidence to the contrary [56]. It seems that there are basically two types of arguments that question the legend: the already mentioned lack of confirmation of events in historical sources, and the presence of premises of an alternative origin of the tradition. The most tangible example of the latter is probably the book *The Trumpeter of Krakow* ('*Trębacz z Krakowa*'), written in 1928 by the American Eric P. Kelly [57] (Figs. 28–30).

¹⁶ The language barrier (the *lajkonik* spoke only Uzbek) did not allow for any deeper probing of the phenomenon. Our Uzbek colleagues were unable to offer any explanation either.



Fig. 28. Eric Philbrook Kelly reading the Światowid newspaper, 1926, Kraków (left); the cover of his book *The Trumpeter of Krakow*, originally published in 1928 by The Macmillan Company (right) [58, 59]

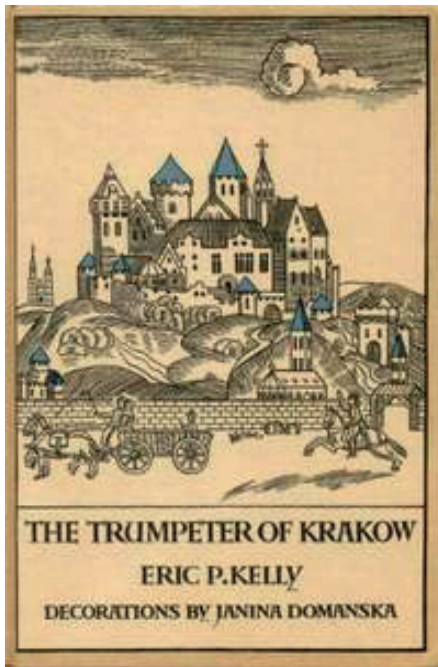


Fig. 29. *The Trumpeter of Krakow*. Decorations by Janina Domańska [60]

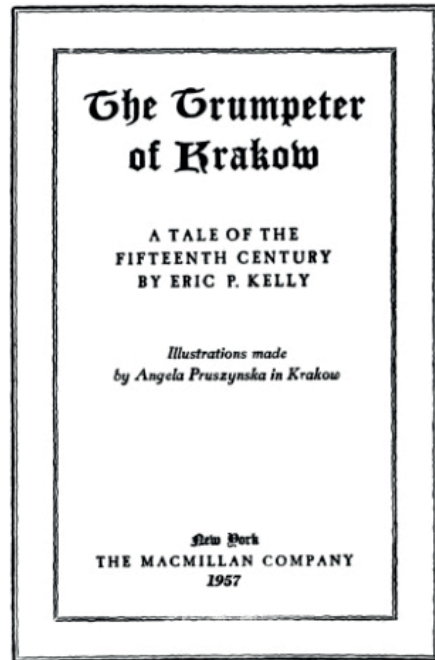


Fig. 30. *The Trumpeter of Krakow*. Illustrations by Angela Pruszyńska in Kraków [61]

It is a fictional children’s story set in 15th-century Kraków, preceded by a flashback to the first Mongol invasion of Poland in 1241. The preface, eloquently titled “The broken note”, is basically a precedent-setting record of the legend in Pruszyński’s

book, with literary embellishments. Interestingly, this motif also appears in Kelly's work when the trumpeter alerts his friend by cleverly reproducing the call without the customary interruption. Paradoxically, it is this undisturbed version that attracts attention, showing that people were already used to the abrupt version and regularly expected this unconventionality in the course of the bugle call. Such a variation on the theme only underscores the conundrum of where an American might have heard of the original version with the note cut off.

If only as an aside, it is worth mentioning here Tomasz Jasiński's monograph *Przerwany hejnał* ('The interrupted bugle call') [62]. It is a serious, source-based and sumptuously illustrated study of the 13th-century Mongol raids on Poland. On none of its 80 pages is there a single mention of the trumpeter story, but the title was obviously chosen for its condensed, symbolic impact, in confidence that it would be readily recognised by the Polish reader as a reference to that particular period of our national history.

Returning to Eric Kelly, he began his stay in Europe in 1918 as a volunteer in France, helping General Haller's Polish army. Then, together with the soldiers, he got to Poland, and in 1920 he took part in the campaign against the Soviet invasion of our country. Five years later, he returned here as the first American exchange scholarship holder and lectured for a year at the Faculty of English at the Jagiellonian University. It was then that he began his book *The Trumpeter of Krakow*, apparently "the first known mention in any language" [57] about the legend of the interrupted bugle call.

This language turned out to be English, which was quite fortuitous for the potential popularisation of the book and the city in general. A Polish version appeared in a 1935 tourist guide to the city, and Pruszyński's canonical literary equivalent, supplemented by a continuation about Samarkand, needed only half a dozen years to do so. Recently, there have been arguments against the antiquity of the legend, including [63], and in particular Jerzy S. Wasilewski's *tour-de-force* [44], in which he attributes the invention of the story of the Tatar arrow to "a certain Kraków lady" named Aniela Pruszyńska and dates this event to 1929 (a little late for her causative role, considering that Kelly's book was published in 1928). Another source identifies her as both a co-author and the original illustrator of the work:

Research has shown that the "legend" was created by the author of the book, Eric Kelly, and the illustrator; Aniela (Angela) Pruszyńska when trying to imagine an explanation for the foreshortened trumpet playing. The [story] they created passed into legend and is now accepted as 'history' [64].

No reference is given there to the research mentioned: the above quote is merely part of the book's anonymous description submitted on the site. Wasilewski goes on to take Aniela's name and residence, shared with Ksawery, as clues to the suspicion of their kinship, and her alleged ingenuity behind the story to speculate whether she might have been *that unknown 'Shakespeare's sister'*, distinguished but disempowered.

If, on the basis of researcher presumptions, we are prepared to entertain the imagination of the “sister”, how much more should we acknowledge that of the “brother”, who – when confronted about it directly – admitted to his role in the continuation of the legend:

These are all facts, Pruszyński told me about Thirteen Tales. (...) and ‘The Trumpeter of Samarkand?’ I asked. He nodded. Yes, the Trumpeter is an exception. It’s a composition. But it was about the Trumpeter that everyone thought it was a real event, so much so that Anders ordered an investigation – it was about the Sunday meeting in the market square – who gave the order, where did the self-will come from ... [65] [translation by JW].

A few years later, this was confirmed and commented on by another researcher:

“Let there be no doubts: this novel, as the only one, was described by Pruszyński himself as fictitious from beginning to end. It owes its significance to the skilful handling of the legend. It is hard to find a more convincing apologist for Polishness than discovering the echoes of the Polish legend in the core of the culture of an exotic country. And it is difficult to find a stronger proof of its durability than the centuries-old memory of Poland as almost the only European country!” [51] [translation by JW]

Thus, although both the Kraków and Samarkand halves of the legend may be historically unfounded, they have been well received, which is probably as good a testimony to the power of literature as one can get.

In the same year that Pruszyński’s confession was published, the Kraków half of the legend passed into sung poetry, originally in Russian, but also translated and performed in Polish. Now – perhaps for the first time – it appears below in English. When the late bard Bulat Okudzhava wrote these memorable lines in 1966 for his Polish colleague, he may well have had in mind the fate of his Georgian and Armenian ancestors under Subatai Khan.

Прощание с Польшей

Мы связаны, Агнешка, давно одной судьбою
В прощанье и в прощенье, и в смехе и в слезах:
Когда трубач над Краковом возносится с трубою
Хватаюсь я за саблю с надеждою в глазах.
(...)
Над Краковом убитый трубач трубит бессменно,
Любовь его безмерна, сигнал тревоги чист.
(...)

Bulat Okudzhava [66]

A farewell to Poland

A common fate, Agnieszka, has long been destined for us
In parting and in pardon, in teasing and in tears:
When the trumpet over Cracow plays out its lofty chorus
My hand feels for the sabre and hope again appears.

(...)

Though silenced over Cracow, the trumpeter keeps blowing,
His passion only growing, his warning call sounds clear.

(...)

(translation by JW)

In another stanza the song refers to a character from *The Tale of Igor's Campaign*, that touchstone of early Rus' literature, lamenting a defeat by the Cumans, who – half a century later – themselves fled west from the Mongol invaders of Kievan Rus', subsequently forming the foundations of Crimean Tatars.

3. Automatic and literary translations into Uzbek and Tajik

3.1. Automatic translation of literary texts

Historically, the origins of computational translation go back to the time of al-Kindi (801–873), a scholar contemporary of al-Khwarizmi (780–850) in what is now Uzbekistan, with whom he introduced Indian (later renamed Arabic) numerals to Western civilisation. Al-Kindi took the first steps towards statistical inference and frequency analysis in language [67].

In the 1970s, the so-called early or classical years of machine translation, the process was based on language rules, i.e. models of the multi-level structure of both the source and target languages. Machine knowledge structured in this way was constantly incomplete and a challenge to be constantly expanded.

The 1980s brought a departure from relying on deep linguistic structure and a turn towards superficial alternation of words and phrases. The method based on examples was used. It made use of large linguistic corpora, i.e. collections of texts, which began to be compiled at that time.

One of the first practical translations using machine translation (MT) of literary texts was the PALIMPSEST package introduced at the end of the 20th century, which, in addition to translating from English into French and German, also allowed for a limited search of texts divided into words and phrases [68]. In the early stages of machine infiltration in the field of translation, the target texts were mainly technical texts such as patents, manuals, etc. [69].

Literary translation is a culturally significant task, but is constrained by the small number of skilled literary translators compared to the many untranslated works published around the world [70], hence the need to build better tools to implement automatic translations was increasingly felt. Despite the introduction of automatic translation techniques, the need to assess the quality of a human-machine-translated text continues to be emphasised, as human translations are considered the “gold standard” and reference translations for MT [71].

The problems of using MT in relation to the metaphors used in the natural language text, on the example of the classical Arabic language and its various dialects, are described in [72]. It is widely believed that the translation of metaphors is a major bottleneck in the automatic understanding of a text.

Among the papers devoted to the use of automatic translation, it is worth noting paper [70] examining the available translations of novels from different languages into English by MT and by people. Experts have concluded that MT versions contain not only translation errors, but also discourse-distorting errors and stylistic inconsistencies.

Paper [73] describes the COPA-TRAD v. 2.0 software developed at the Universidade Federal de Santa Catarina (UFSC), southern Brazil, for research, teaching and translation practice. The system also allows one to compare human

translation with automatic translation provided by three well-known machine translation systems available in the Internet (Google Translate, Microsoft Translator and Yandex).

Many works present the results of the comparison of texts resulting from MT and translation with proofreading by the translator on the example of different languages [69, 71, 74–79]. In [74], a certain method of correcting translations made by MT for related varieties of languages was described on the example of preserved texts in the Middle Bulgarian Church Slavonic language. In [75], the results of the measurement of differences in the versions of translated English-Dutch literary texts created in the environment of professional translators working with the support of the MT method were presented. Versions of texts after machine translation, post-editing and linguistic verification were compared. The results indicate greater interference with the current version of the text at the editing rather than post-editing level. The authors of [76] studied the ways of using MT methods to prepare quick translations of Chinese literature classics using deep learning methods. In addition, the applied method uses the collected information based on intertextuality to improve the quality of the text. In [71], the effectiveness of the use of machine translation on the Croatian-German language pair was examined, on the example of a data set consisting of poems by a contemporary Croatian poet. The evaluation of the quality of machine translation was carried out with the use of a human taking into account 2 criteria: adequacy and fluency of the text. An inter-rater agreement analysis was also conducted. Position [69] presents attempts to describe the methodology of actions in the form of guidelines for post-editing MT of literary texts in order to improve the style of the text on the example of languages with divergent syntax and semantics, such as English and Korean. The authors of [77] present an assessment of the proposed 10 different syntactic measures of texts on the example of Russian fiction texts from the last 30 years, which are considered fundamental texts. The conducted experiment based on human-corrected texts shows different effectiveness of the adopted measures. Paper [78] describes a comparative study of MT using two popular translators: Google Translate and Q Translate into Arabic, and translations with literary proofreading based on two texts of popular short stories in English literature. The obtained results show that there are lexical, structural, and pragmatic errors that negatively affect the credibility of these translations. In [79], the quality of translation obtained in the case of related languages, Spanish and Catalan, was examined. Thanks to the built-in dedicated MT tools, the quality of translations has improved, which has been confirmed by professional native speakers.

In [80], the authors studied the stylistics of texts using MT. The study involved translating a text into one of 62 different languages and then performing a reverse translation. The texts obtained in this way were compared with each other. The obtained results showed that the similarity index varied significantly between languages – from 90% to 33%, but despite this, many stylistic features were preserved.

In [81], the author analysed, among others, the issue of the influence of the literary genre and type of text of the translated text on the obtained automatic translation. The study was conducted on both scientific and literary texts as well as network texts that constitute communication patterns. In the present work, Google Translate was used to machine translate the text of “The Trumpeter of Samarkand” story. Over the years 2006–2016, in the versions provided to the user, the MT mechanism is based on predictability. The machine translation Google Translate service used statistical models based on algorithms designed to recognise patterns.

Google has since switched to neural machine translation, an artificial neural network approach modelled on biological networks discovered in animal brains. It enables automatic learning and feature detection. In particular, deep or multi-layered networks are used, a process known as deep learning. Google Translate uses an artificial neural network with long-term memory, capable of processing not just individual data points, but entire data sequences. In this way, it translates entire sentences at a time. As of August 2023, Google Translate supports 133 languages, including Tajik and Uzbek as of December 2014, with another 103 languages in development (Fig. 31).

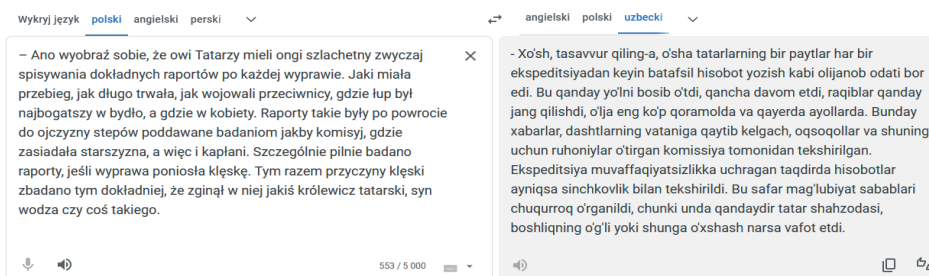


Fig. 31. An example of an automatic translation of a fragment of the story “The Trumpeter of Samarkand” into Uzbek

3.2. A few words about the story

It seems suitable that Pruszyński’s story should be available to readers from Samarkand, also in their native languages. The Uzbek and Tajik versions of the text were obtained through the Russian version, which was relatively faithful to the Polish original. The challenges of obtaining such translations are discussed below.

The reasons for choosing the text for the Uzbek reader can be clearly seen in the title. The story was written in 1942 and published in January 1943 in *Wiadomości Polskie* published in London. It appeared in book form in 1944 in the anthology *Polskim szlakiem* published in Palestine. After the war, the story was included in the volume *Thirteen Tales*, along with other stories by K. Pruszyński (Fig. 32). This book of stories went through 5 editions in Poland in 1946–1995 [49].

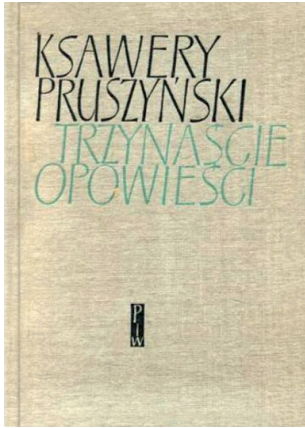


Fig. 32. *Thirteen Tales* – 1957 edition [82]



Fig. 33. *Tales* – the last edition from 1987 with a characteristic cover depicting an Anders soldier riding the Kraków lajkonik hobby-horse [83]

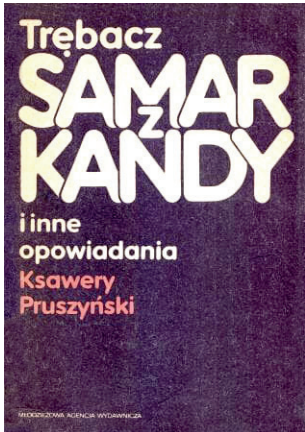


Fig. 34. *The Trumpeter of Samarkand and other stories*, 1983 [84]



Fig. 35. *Trzynaście opowieści* [“Thirteen tales”]. With an introduction by Józef Hen [50]

“The Trumpeter of Samarkand” was also included in 9 editions of *Tales* in 1955–1987 (Fig. 33). Due to the fact that the story became supplementary reading for the 7th grade of primary school, in 1983 four stories were published under the common title *The Trumpeter of Samarkand and other stories* (Fig. 34). It can be estimated that the story was published in over half a million copies, which implies that it was widely known in Poland at the time. It should be added that there were 2 different audio adaptations, broadcast on Polish Radio in 1968 and 1971.

In the story, the narrator recalls his colleague and their time together, first as researchers of the history of law in pre-war Kraków, and then as soldiers of General

Anders' army, withdrawing from the then Soviet Union to the Middle East. Both of these stages of their lives find an unexpected connection in the city of Samarkand.

In 1939, the narrator's friend, drafted into the reserve, found himself in the East. He reported visiting Pruszyński's home area, and later "admiring the Orthodox Baroque" of the monastery in Kozelsk, which had already been turned into a rest home for the elderly. And an arrest home it did prove to be for the 4,594 of the Polish soldiers who found themselves in the then Soviet Union as captives following the Soviet invasion of Poland on 17 September 1939. Eternal rest be their share. How the narrator managed to survive and move on is a mystery, but he mentions two other prominent place names on this trail. He may or may not have known that in Kozelsk he was also on the Mongol (Tatar) route, seven centuries after Batu Khan had dealt with the brave defenders of the city. Then we hear of him already as a quartermaster in Central Asia, dropping the name of Samarkand. There follows a cut in the story, showing both the author (if we identify him with the narrator) and his friend already in Tehran. The friend recalls his episode in Samarkand, and Pruszyński gains a second-hand account of the legend. That is the one internal textual clue that the two characters at least were not there together.

The use of abbreviations is one of the characteristic features of Pruszyński's writing style. In one paragraph, a line or even a few strokes of the pen, he can sketch the background. A single anthroponym or toponym is able to evoke a memory, the atmosphere of past places and times. This technique seems to go beyond mere aesthetics: the reader begins to see allusions where, under the circumstances, more could not be said.

The story told in the first person suggests that the narrator is the author. On the one hand, literary theorists warn against credulity in such moves (e.g. Butor, 1968 [85]), and on the other they point out that this technique makes the story more credible (e.g. Kościukiewicz, 1970 [86]). However, the author does not stop there: from the very beginning he presents a colleague-researcher from their years together in Kraków, in fact the hero of the story, although he is not identified by name in it. Pruszyński also mentions one of his own studies, which he actually wrote and for which he received an award (as confirmed by, among others, Gautier and Urbanowski, 2019 [36]). For him, the background of the story is Kraków – the place where his family settled after escaping from their home area east of the Zbrucz, an area lost by Poland to Tsarist Russia in 1772, and then again in 1921 to the Soviet Union.

The complete plot of the story is best appreciated from its actual text, included in the present study in several language versions, the original Polish also available e.g. at [87]. Here, let us take a look at some problems with translation, including its automatic variety, and using the text of the story as an example.

3.3. Methodology of activities

The digital version of the text of the story was obtained from the Internet [87] and accepted as a working copy after minor corrections and additions according to one printed edition [23]. It is a text of 2359 words in the Polish original.

Project procedure

An outline of the action plan for Polish-Uzbek cooperation under the project was developed. This study is the result of the following steps [88]:

1. Selection of the communication language – Russian.
2. Translation of the story into Russian (Polish side).
3. Automatic translation of the story into Uzbek and Tajik (Polish side).
4. Getting acquainted with the content of the story in the Russian version (Uzbek side).
5. Correction of the automatic translation into Uzbek and Tajik (Uzbek site).
6. Analysis of differences between automatic versions and corrections (Polish side).

Russian was chosen as the medium of communication because of its status as a post-imperial language, still familiar to middle-aged Poles and even younger Uzbeks. It is therefore a common medium in personal contacts, as well as the default version of the text to be developed.

Automatic translation was adopted both as a practical aid in the preparation of the literary version of the story, and due to the theoretical interest of the Department of Computer Science at the Lublin University of Technology in the operation of tools that provide such a service.

To our knowledge, the method of using an intermediate language for mutual communication by preparing the translation of the literary text in advance has not been proposed and used in the practice of automatic translation into oriental languages, which are culturally distant from European societies.

3.4. Translation into Uzbek

The group of (Uralo-)Altaic languages stretches in two broad belts: one through central Asia, the other through north-eastern Asia. This group has traditionally been considered a family (thus bringing together members of common origin), but more recently as a linguistic league, and thus not so much related, but similar to each other through long-term interaction. (Fig. 36).

The three main cores of the Turkic linguistic league are Turkic, Mongolian and Tungusic-Manchu. They are spoken by over 150 million people in total.

Due to their structure, i.e. morphology, the Altaic languages are agglutinative, i.e. they form words by means of essentially indeclinable morphemes glued to each other. Most of the languages of this group also share vocal harmony, so front vowels occur with front vowels, and back vowels with back.

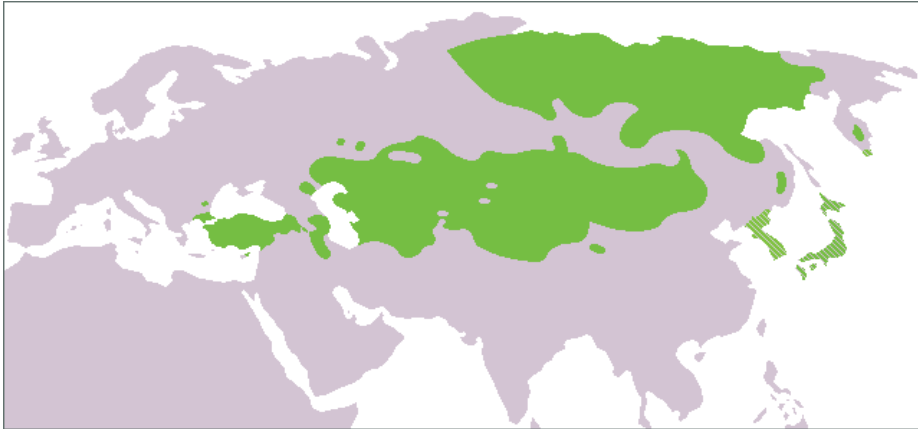


Fig. 36. Geographical location of the Turkic language family [89]

The Uzbek language belongs to the group of Turkic languages (formerly also called Turkic, from probably the most well-known European representative, the Turkish language). Within the Turkic group, Uzbek is included in the eastern subgroup, and then in the western Uyghur group, of which it is the only representative. Uyghur languages are also represented by Uyghur, which is the main member (over 10 million speakers) of the Eastern Uyghur subgroup (Fig. 37).

The Uzbek language itself, spoken by about 25 million people, can be found primarily in Uzbekistan (about 21 million) and in Afghanistan, Tajikistan, Kyrgyzstan, Kazakhstan and Turkmenistan (from one and a half to over half a million people).

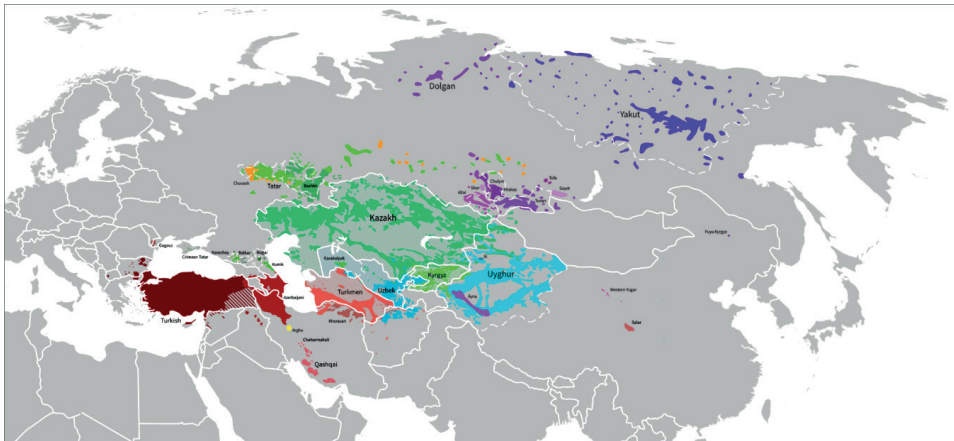


Fig. 37. Distribution of individual Turkic languages [90]

Among other Altaic languages, Uzbek is distinguished by a lack of vowel harmony, which – along with other influences – is attributed to the influence of its

neighbouring Persian language. A comparison of this phenomenon in harmonic Turkish and inharmonic Uzbek is shown in Table 1.

Table 1. List of names in 4 languages

Language	Examples
Polish	Uzbekcy, Tadžycy, Kirgizi
Turkish	Özbekler, Tacikler, Kirgizlar
Uzbek	o'zbeklar, tojiklar, qirg'izlar
English	Uzbeks, Tajiks, Kyrgyz

The vowels **e** and **i** are front, so the Turkish plural morpheme **-ler** takes the front vowel **e**; the vowel **ı** is, if not strictly back, at least backward, so the same morpheme alternates to a form with near-central (and therefore not front) **a**: **-lar**.

In Uzbek, although the vowels **e** and **i** are front, the plural morpheme following them regularly takes the back vowel **a** in Uzbek: **-lar**.

Until 1927, Uzbek used the Arabic alphabet, then the Latin alphabet, and from 1940 (under the pressure of Soviet Russia) it switched to the Cyrillic alphabet for half a century. Only for 30 years have Latin letters been used again, in parallel with the Cyrillic alphabet, in the convention of English digraphs to write fricative and affricate sounds (e.g. sh, ch), absent in Latin. Outside of Uzbekistan, the Arabic alphabet is still in use.

Analysis of the differences between automatic and proofread versions

To analyse the differences between the text created with the use of machine translation and the literary text proofread by specialists, an automatic comparison program was used. Among several available options for comparing the content of two versions of the same text, it was decided to choose the free DiffNow program [91]. Such a choice was also dictated by the fact that partners from Uzbekistan could use it in their future activities. The following parameter values have been introduced for text comparison:












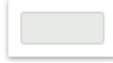
- ignoring the way of breaking lines of text,
- omitting the so-called whitespaces in text lines,
- omitting the so-called blank lines appearing in the text.

In the aspect of presenting the results of text comparison, the following settings have been introduced:

- allowing to show differences concerning all lines of compared text versions (identical lines are also displayed),
- showing differences between words and lines.

The DiffNow program generates 5 different differences between the compared texts (Table 2).

Table 2. Visualisation of defined differences generated by the DiffNow program

№	Difference type	Text colour		Background colour	
1.	Identical items		black		white
2.	Added items		brown		dark grey
3.	Deleted items		blue		grey
4.	Changed items		dark green		light yellow
5.	Change text in change lines		purple		light blue
6.	Ignored text		green		light grey

3.4.1. Automatic and literary translation into Uzbek

The translation was made using the Google Translate program, and the analysis of the differences between the text of automatic and literary translation was carried out in the free DiffNow program [91]. The colouring of the texts in Table 3 shows the differences found by the program in the compared texts. Details will be described in the section analysing the translation into Uzbek.

Table 3. Comparison of automatic translation (left column) with literary translation (right column)

Samarqandlik karnaychi	Samarqandlik surnaychi
<p>U bir paytlar, men kabi, huquq tarixi kafedrasida kichik yordamchi bo'lgan va u xuddi volumina va pandektaga, shahar nizomlari va rescriptaga bo'lgan ehtirosiga ega edi. Quyidagi qish Vavel galereyasining qayta tiklanishiga oq qorli erminlarni yubordi; Keyingi bahorlarda Sikornik Green Parkning maysazoridan ham yoshroq yashil rangga ega bo'ldi. Ammo Gołębia ko'chasi 20-uyning qorong'i xonalari, u erda eski Sigismund davridan beri universitet binolari joylashgan, har doim bir xil qorong'i edi, balki bahorda namroq bo'lishi mumkin edi.</p>	<p>U ham bir paytlar mendek, huquq tarixi kafedrasida kichik yordamchi bo'lgan va u xuddi men kabi volumina va pandektaga, shahar nizomlari va rescriptaga bo'lgan ehtirosiga ega edi. Keyingi qish Vavel galereyasini qayta tiklanishiga oq qorli erminlarni yubordi; keyingi bahorlarda Green Parkning Sikornik maysazoridan ham yoshroq yashil rangga ega bo'ldi. Ammo Gołębia ko'chasi 20-uyning qorong'i xonalari, u erda Eski Zygmunt davridan beri universitet binolari joylashgan, har doim bir xil qorong'i edi, balki bahorda namroq bo'lishi ham mumkin edi.</p>

Biz esa dissertatsiya va ishlarni birin ketin yozdik. U Kulmen qonuni ustida ishlayotganda, men qirollik Mulklarini tartibga solishni Charlemagne 'Capitulare de villis'dan boshladim. U Qirol Prussiya munitsipal qonunchiligiga nazar tashlar ekan, men Monteskyoning uchinchi may Konstitutsiyasiga ta'siri haqidagi tadqiqotni tugatayotgan edim. Biz bir xil ilmiy ehtirolarga ega bo'lganimiz uchun katta kelishuvga erishdik. Ammo meni tobora ko'proq yaqin qo'shnilarimizning sharqi, Velikiy Novgorod va Pskov savdogar respublikalari sharqi, Vitold bilan do'st bo'lgan Oltin O'rda va yagelloniyaliklar yozishgan Qrim gigantlari ko'proq jalb qila boshladi. Faqat Krakov va G'arbdagi men uchun bu sirli dunyoning kalitlari yo'q edi. Lekin u hammasini o'z ixtiyoriga oldi. Meni Osiyo va Mo'g'uliston Sharqiga jalb qilgani kabi, men mo'tadillik, tinchlik, sovuqonlik va O'rta asrlar Evropasining shahar tartibiga qiziqib qoldim. Krakovda, Pod Baranami Saroy'li, Bracka va Tarnovski yo'li aristokratik klani yonida, professorlar dunyosi yonida, ilmiy bo'limlar odatda eski Polsha kastellanlari kabi meros bo'lib qolgan va ko'pincha Angliyadagi siyosiy lavozimlar sifatida, Bundan tashqari, tinchroq, kamtarroq, lekin o'z-o'zidan kuchli burjua dunyosi bor edi. U Vavel soboridan ko'ra Bokira Maryamni, Grodzka burjua uylarini saroylardan ko'ra ko'proq yoqtirardi. Do'stim endigina bu dunyodan chiqdi.

Yosh tarixchilar, odatda, biz afsona, marosim, xalq ertaklari deb ta'riflagan va aniq hujjatlar dalillari bilan isbotlab bo'lmaydigan hamma narsaga nafkrat bilan qaraydilar. Mening do'stim boshqacha. Aksincha, u xalq an'analariiga ishonganga o'xshardi. Uning fikricha, oddiy aqlli odamlar saqlasa, u bilimli deb ta'riflangan odamlarga qaraganda kamroq ifloslangan. Uning fikricha, agar versiya faqat bitta odamda yoki bir nechta odamda yoki bir nechta hujjatlarda saqlansa, u ma'lum bir qishloq, tuman yoki shahar aholisi saqlagan va ko'pchilik tomonidan tarqatilgan versiyaga qaraganda ancha ishonchli bo'ladi. odamlar kelajak avlodlarga.

Bizlar esa dissertatsiyalarni birin ketin yozardik, ishdan keyin yana ishlar edik. U Kulmen qonuni ustida ishlayotganda, men o'zinning qirollik Mulklarini tartibga solishni asarimni Buyuk Karlning 'Capitulare de villis'dan boshladim. U Prussiya Qirolligining shahar qonunchiligida o'rganishni boshlaganda, men Monteskening Uchinchi May Konstitutsiyasiga ta'siri haqidagi tadqiqotni tugatgan edim. Biz bir xil ilmiy ehtirolarga ega bo'lganimiz uchun, bir birimizni yaxshi tushunar edik. Ammo meni ko'proq Sharqdagi yaqin qo'shnilarimiz, Vytautas bilan do'st bo'lgan savdogar respublikalari Buyuk Novgorod va Pskov sharqi, Oltin O'rda va Yagiellonlar yozishgan Qrim Gireylari ko'proq jalb qila boshladi. Faqat Krakov va G'arbdagi sirli dunyoning men uchun kalitlari yo'q edi. Boshqa tomondan uning uchun hamma narsa uchun hammasi bor edi. Meni Sharqiy Osiyo va Mo'g'uliston qiziqтира, uni o'rta asrlar Evropa shaharlardagi tinchlik, sovuqonlik, mo'tadil tartiblar qiziqtirar edi. Krakovda, Pod Baranami Saroyi, Bracka, Tarnovski Yo'llari zodagonlar sulolasi bilan professorlar dunyosi, bu erda ilmiy kafedralar merosiy bo'lib sobiq Polshada cherkovliklar va Angliyada siyosiy pozitsiya bo'lganliklari kabi, kuchli burjuaziya dunyosi haligacha mavjud edi. Uni Vavel tserkovi, yoki katta shaharlardagi burjuaziya ko'ra ko'proq Bokira Maryam qiziqtirar edi, va saroylardan ko'ra Grodzkaning burjua uylari. Meni do'stim aynan mana shunday dunyoda voyaga etdi.

Yosh tarixchilar, odatda, biz afsona, marosim, xalq ertaklari deb ta'riflagan va aniq hujjatlar dalillari bilan isbotlab bo'lmaydigan hamma narsaga nafkrat bilan qaraydilar. Mening do'stim boshqacha. Aksincha, u xalq an'analariiga ishonadi. Uning fikricha, oddiy odamlar esida saqlaydigan m'lumotlar, o'zlarini bilimli deb hisoblaydigan va o'z xayolotiga tayanib yozadigan odamlarga qaraganda ishonchliroq. Uning fikricha, agar ma'lumotlar faqat bitta odamda yoki bir nechta odamda yoki bir nechta hujjatlarda saqlansa, u ma'lum bir qishloq, tuman yoki shahar aholisi saqlagan va ko'pchilik tomonidan tarqatilgan ma'lumotga qaraganda ancha ishonchli bo'ladi.

Shunday qilib, qachondir deb atalmish bahs "lajkonik", do'stim uning yonida qat'iy turdi. Biz hammamiz laykonikning hikoyasini bilamiz, uni takrorlashga arzimaydi. Krakovning g'ururiga sazovor bo'lgan va har yili Korpus-Kristi davrida shon-sharaf bilan nishonlanadigan bu an'ana juda kech paydo bo'lgan ixtiro! Axir, hech qanday manbada hech qanday iz yo'q edi, chunki Krakov an'ana aytganidek tatarlarning bosqinini boshdan kechiradi. Tatarlar hech qachon shaharga beg'araz va shunchalik yaqin kelmaganki, ular uni aldash bilan engishga harakat qilishlari mumkin edi va bundan ham muhimi, u avliyo Maryam minorasida qo'riqchini ta'zim qila olardi. Xuddi shunday, bu tatarlar keyinchalik mag'lubiyatga uchraganligi, boshliq yoki shahzoda o'ldirilgani haqida hech narsa aytilmagan. Ma'lumki, professorlarga afsonalar yoqmaydi, lekin ular aniqlikni yaxshi ko'radilar.

Krakovitlar bu professorlik kashfiyotlariga unchalik ahamiyat bermadilar. Birinchidan, ular Krakovdan graflik tojlari bilan o'ralgan, xuddi professorlik liboslari bilan o'ralgan holda yashaganlari uchun, Florian darvozasidan ancha eskiroq himoya devori. Ikkinchidan, ular bir vaqtlar Aziz Meri kaptarlari uchun shiddatli, ammo g'alabali kurash olib borishgan. Ammo mening do'stim har yili Novi kollegiyasining kursilarida o'tiradigan va Aziz Anna cherkovidan binafsha, binafsha, yashil va to'q ko'k rangli ko'ylaklardagi zich bug'larda parad bo'lgan dono odamlarning yaxshi polki bilan nusxalarni ezib tashlashni boshladi. xuddi shu kollegiyaga. Krakovitlar dengiz shoxi bir paytlar shahar devorlaridagi tayanchlardan chalinganini va bu trubachini shu minoralardan birida otib tashlash mumkinligini esladi; yilnomalarda bo'shliqlar va noaniqliklar borligini ta'kidlagan; Agar biror narsa yilnomada bo'lmasa, hayotda sodir bo'lishi mumkin edi. Munozara davom etdi: do'stim, boshqa asarlar chetida, o'z afsonasini himoya qiladi.

Shuning uchun bir vaqtlar "lajkonik", atrofida bahs bo'lganda, mening do'stim chetga chiqib turdi. Biz hammamiz lajkonikning hikoyasini yaxshi bilamiz, uni takrorlashga hojat yo'q. Krakovning g'ururiga sazovor bo'lgan va har yili Corpus-Christi davrida shon-sharaf bilan nishonlanadigan bu an'ana juda kech paydo bo'lgan! Axir, bu voq'a hech qanday man'bada hech qanday izi yo'q edi, chunki Kraków an'ana aytganidek tatarlarning bosqinini boshdan kechirgani yo'q. Tatarlar hech qachon shaharga beg'araz va shunchalik yaqin kelmagan, ular uni aldash bilan engishga harakat qilishlari mumkin edi va bundan ham muhimi, ular avliyo Maryam minorasidagi qo'riqchini kamon bilan otib o'ldirmaganlar. Xuddi shunday, bu tatarlar keyinchalik mag'lubiyatga uchraganlar, boshliq yoki shahzodalari ham o'ldirilmagan. Ma'lumki, professorlar afsonalarni yoqtirmaydilar, lekin ular aniqlikni yoqdiradilar.

Kraków aholisi bu professorning kashfiyotlariga unchalik g'fxorlik qilmas edilar. Chunki ular, birinchidan, Krakovni tojkor graflari va Florian darvozasidan katta bo'lgan Kraków professurasini himoya devorlaridan ancha katta bo'lgan xalatidan ham alohida yashar edilar. Ikkinchidan, ular bir marta Muqaddas Maryam cherkovining kabutarlari uchun qattiq va g'alabali kurash olib borgan. Ammo mening do'stim har yili Novi kollejining Kollegiyasida o'tirgan va Muqaddas Anna tserkovidan binafsha, yashil va to'q ko'k rangli naftalin hidli ko'ylaklarning kiyib manashu Kollegiyada o'tirgan donishmandlarning yaxshi ma'lumotlar nusxasini lishga muvofiq bo'ldi. Krakov aholisi bir paytlar shahar devorlaridagi minoralardan birida mariat sadolari yangraganini va bu surnaylardan birida surnayni o'qqa tutish mumkinligini esladlar; lekin u yilnomalarda bo'shliqlar va noaniqliklar borligini, agar biror narsa yilnomada bo'lmasa ham, bu hayotda sodir bo'lishi mumkinligini ta'kidlard. Munozara davom etardi, mening do'stim boshqa ishlar chegarasida o'z afsonasini himoya qilardi.

1939 yilda u **zaxiradagi mashqlar** uchun armiyaga **chaqirildi**. U menga **Ostrohning bir joyida**: "Men **sizning vataningizga tashrif buyuraman**", deb yozgan. Tez orada u **ularni biroz batafsilroq o'rganmoqchi edi**. U Starobelskda, keyin **Griazovetsda** va nihoyat Toshkentda **tugadi**. Ikki yillik baxtsizlikdan so'ng, Polsha armiyasining **yarmining formasi eskirgan, eskirgan**, qirqilgan edi, lekin u ko'plab **bannerlardan ko'ra shon-sharafga ega edi, u paradlardan tashqari, u hech qachon frontni ko'rmagan edi**. Erkak **kul rangga aylandi, u o'zini tortdi**, lekin u **fantaziyasini yo'qotmadi**. U ko'p o'qidi, oz **yozdi**.

- **Siz hammasidan omon qolmaganingiz uchun aqldan afsusdasiz. Kozielsk, bu qanday monastir! Pravoslav barokko! Men kvartal ofitseri** sifatida butun **M'arkaziy Osiyo** bo'ylab sayohat qildim. Bu qanday buyuklik! Buxoro! Samarqand!

U haqiqatan ham **olim** edi, chunki eng **yomon bitlar** bu ehtirosni o'ldira olmadilar, xuddi **Yozef Chapskiyda** bo'lgani kabi, ular go'zallikka, rangga, nurga va chiziq'larga nisbatan sezgirlikni susaytirmaganlar, xuddi Broniewskiyda ham ular o'z jozibasini sezmaganlar. **Jesienin va Blok she'rlari**. Biz allaqachon Tehronda o'tirgan edik, **afsonalar shahri, Sharq shahri va Rossiyani tark etganidan keyin** odamlarni quvontirgan **Evropa axlati orqali** Sharq bizga egilib, derazalarimizga **qaradi. Va bo'g'iq suhbat Krakov** haqida, professorlar haqida, u erda bo'lmagan **Stanislav Estreyxer, Kutrzeba, Taubenschlag, Adam Vetulani, bir joyda adashib ketgan, yo'qolib ketgan yoki tarqab ketgan butun dunyo haqida gapirdi**. Biz xayrlashdik. Kechqurun men **unga tashrif buyurishim** kerak edi. U menga shunday dedi: - Sen kelganda, men senga bir narsani aytaman ... senga go'zal narsani aytaman.

Do'stim shaharning oxirida, **armanlarda yashadi. Uning** hovlisida, daraxtlar tagida, yolg'iz bo'lib o'tirdik. **Bir** paytlar Gołębia **kadagi seminarida** qilgan kashfiyotlari yoki kuzatuvlari haqida aytganidek, u menga biror narsa aytishini bilardim. U Samarqand haqida gapira boshladi.

1939 yilda u **zaxiradagilar mashqlari** uchun armiyaga **tayinlangan edi**. U menga **Ostroganing qaysi joyidan**: "Men **sening uying tomonlarga yurubman**", deb yozgan **edi. Keyinchalik u bu joylarda aniq tashrif buyurdi. Shunday qilib u** Starobelskda, keyin **Griazovetsda** va nihoyat Toshkentda **bo'ldi**. Ikki yillik baxtsizlikdan so'ng, Polsha armiyasining **uniformasi o'zgargan, qirqilgan, yaltiragan** edi, lekin **unda ko'plab bayroqlar kabi shon-sharaf ko'proq edi, chunki u hech qachon frontni ko'rmagan bayroqlardan farq qilardi**. Erkak **qaridi, sochlari oqargan, ozg'in bo'lasa ham, lekin u o'z fantaziyasini yo'qotmadi**. U ko'p o'qib, oz-oz yozardi.

- **Afsus siz bularni hammasini o'z boshingizdan o'tkazmadingiz. Kozelsk, bu erda qanday cherkovlar! Pravoslav barokkosi! Men ofitser** sifatida butun **Markaziy Osiyo** bo'ylab sayohat qildim. Bu qanday buyuklik! Buxoro! Samarqand!

Bu haqiqatan ham **mashq** edi, chunki eng **xaroblar o'zlaridagi** bu ehtirosni o'ldira olmadilar, xuddi **Yozef Chapskida** bo'lgani kabi, ular go'zallikka, rangga, nurga va chiziq'larga nisbatan sezgirlikni susaytirmaganlar, xuddi Broniewskiyda ham ular **Yesenin va Blok she'rlariga maxliyo bo'lib** o'z jozibasini sezmaganlar. Biz allaqachon **Sharqning Shahrizoda afsonalar shahri bo'lgan** Tehronda o'tirgan edik. **Bu Evropa axlati orqali** Rossiyani tark etganidan keyin odamlarni quvontirgan, Sharq bizga egilib, derazalarimizga **qaraganday tuyuldi. Bizlar Krakov** haqida, professorlar haqida, u erda bo'lmagan **Stanislav Estreicher, Kutrzeba, Taubenschlag, Adam Vetulani, butun dunyo haqida past ovozda gapirardi, xuddi bir joyda adashib ketgan, yo'qolib ketgan yoki tarqab ketgandek. Biz xayrlashdik. Kechqurun men uning oldiga borishim** kerak edi. U menga shunday dedi: - Sen kelganda, men senga bir narsani aytaman ... senga go'zal narsani aytaman.

Mening do'stim shaharning oxirida, **armanlarnikida yashardi. Bizlar u**ning hovlisida, daraxtlar tagida, yolg'iz bo'lib o'tirardik. **U bir** paytlar Gołębia **20da seminar paytida** qilgan kashfiyotlari yoki kuzatuvlari haqida aytganidek, menga biror narsa aytishini bilardim. U Samarqand haqida gapira boshladi.

Bilasizmi, u: "Biz Volga-dan bu hududlarga borganimizda, men nafas olaman", dedi. Masalan, bunday Janga-Juraning manzara vaqti-vaqti bilan Podkarpacki landshaftidir. Bieczni eslay olasizmi, tog'larda o'ralgan, mossiyimi? Biz shaharlarni bilmas edik! Bundan tashqari, u erda odamlar bor edi. Ehtimol, boshqa joylarda boshqalar ham bor edi, ehtimol, agar biz mahbus bo'lsak, ular boshqacha yo'l tutishadi, lekin endi hech bo'lmasa men nafas olayotganimni aytishim mumkin. Qadimgi irq, madaniy va taraqqiy etgan holda. Marokash aholisi va Falastin arablarining o'z qadr-qimmatini bor. Biz ular uchun ham Leksiyaning o'g'illari edik. Latviyadan hech kinga Chexoslovakiya yo'q. Ular Gollandiya, Shveysariya yoki Ispaniya haqida eshitmaganlar. Biroq ular Lechiston haqida eshitdilar. Biz kabi, Turkiya haqida. Bu asrlardan keyin faqat yaxshi xotiralar saqlanib qoldi. Ehtimol, bu bir marta va hozirgi urushlardan keyin bo'ladi. Har bir qadam, har bir shahar, masjid, qabri, tarixning xotirasiga keldi. Komi yashilligida tarix izlari yo'q, Ural uchun emas, kam va yosh Volgada. Biroq, Kaspiy dengizi orqasida va Fors chegarasiga to'g'ri kelib, tarix mingyillikning qatlamlarida o'rnatildi. Butun mamlakat vayronaga aylanib qolgan vulqonga o'xshaydi, bular asrlar davomida lava bayramiga to'kilgan. Mahalliy xalqlar faqat lava kabi. U keng va uzoq joylarga to'kilgan, urush, olov va kuya olib keldi. U o'zini yo'qotmaguncha va sovib qoldi. U halokatli uylarning ostonasida hali ham o'tiribdi va nimani bilishni kurtmoqda. Hatto inqilob hali bu ruhiy tushkunlikka tushmadi. Sharqiy. Biz, Polonyalilar, armiya kutib olindi, men sizlarga juda iliq aytgan edim: o'zbeklar, tojiklar, qirg'izlar, hamma. Lekin faqat Samarqandda u mehmondo'stlik tipik sharqiy, sharqona, namlangan tajonym ba'zi qiziqish bilan eriydi. Ish juda yaxshi yashirin edi. Biz faqat yurish, yarim nima, bilmayman bilan bundan berildi qachon, hatto kelmadi "To'g'ri, siz o'g'illari Lechistan bo'ladi?" "Biz". "Va siz o'ng, askarlar bor?" "Biz". Oqsoqol, bir ajin, jigarrang yuzlarga sarg'ayib ketgan edi, men yana bir marta o'zlari bilgan narsalarni topib olishni juda hayratda qoldim.

Bilasanmi, dedi u: "Bizlarni Volgadan bu hududlarga yuborganlarida, men engillik bilan nafas ola boshladim", dedi. Masalan, Yangiyo'lni bunday landshafti menga Karpatoldi peyzashlarni eslatar eslatardi. Sen Beychni eslay olasizmi, o'shanda tog'larda dikichak o'tirib uzoqqa boqardik? Biz shaharlarni bilmas edik! Bundan tashqari, u erda odamlar bor edi. Ehtimol, boshqa joylarda boshqalar ham bor edi, agar biz mahbus bo'lsak, ular boshqacha yo'l tutisharmidi, lekin endi hech bo'lmasa men nafas olayotganimni aytishim mumkin. Bu qadimgi irq o'zicha madaniy va ma'rifatli. Ular Marokash aholisi va Falastin arablari kabi o'z qadr-qiyimmatlari bor. Biz ular uchun ham Leksiyaning o'g'illari edik. Ular uchun hech qanday Latviya va Chexoslovakiya yo'q. Ular Niderlandiya, Shveysariya yoki Ispaniya haqida eshitmaganlar. Lekin ular Lexiston haqida eshitganlar. Xuddi biz kabi, Turkiya haqida. Bu o'tgan asrlardan keyin faqat yaxshi xotiralar saqlanib qolgan. Ehtimol, hozirgi urushlardan keyin qachnlaridir shunday bo'ladi. Har bir qadam, har bir shahar, masjid, qabr, tarix bilan bog'liq. Komi yashilliklarida tarix izlari yo'q, Ural ortida ham yo'q, Volgada kam va yosh tarix mavjud. Biroq, Kaspiy dengizi ortida va Fors chegarasiga to'g'ri kelib, tarix mingyillikning qatlamlarida o'ralgan. Butun mamlakat vayronaga aylanib, qotib qolgan vulqonga o'xshaydi, xuddiy bular asrlar davomida dunyoda lava to'kilgan. Mahalliy xalqlar faqat lava kabi. U keng va uzoq joylarga to'kilgan, urush, olov va vabo olib keldi. Hozircha u yuqotilmagan va sovib qolmagan. U endi harakatsiz xarob uylar ostonasida o'zini yo'qotmaguncha va sovib o'tirib qolgan. Hatto inqilob hali bu ruhiy tushkunlikdan olib chiqmadi. Sharq biz, Polyaklar, armiyasini samimiy kutib olindi, men sizlarga juda iliq aytgan edim: o'zbeklar, tojiklar, qirg'izlar, hammasi. Lekin faqat Samarqandda u mehmondorchlik tipik sharqiy, sharqona sirli biznes bilan qurishib ketgan. Biznes ishi juda yaxshi yashiringan edi. Ular bizlarni so'roq paytida va boshqa holatlarda bildirmadilar. Bizlar o'zimizni nodonlikga olib turganda, ular "Siz Lexiston o'g'lunlari, shunday emasmi?" "Ha". "Sizlar askarlar, to'g'rimi?" "Ha". Bir nechta oqsoqol, yuzlarida ajin tushgan, jigarrang, yuzlarga sarg'ayib ketgan edi, men yana bir marta o'zlari bilgan narsalarni topib olishni juda hayratda qoldim.

Keyin ular tasodifan so'rashdi: "Allohga iymon keltiringlarmi? Sening eski xudotingda, ha?" "Biz ishonamizki, onalar, oh, ko'raylik, biz xochlarni olib yuramiz" - dedik. Keksa odamlar ko'krakdan olingan xochlarga qaradilar. Ular qalampir qutilaridan kesilishi mumkin. Ularning g'alati baxtiyorligi ularga tuyuldi. "A karnaylarni siz bor?" "Biz!" Onamga Ma'lumki, musiqa asboblari juda tez edi: bu yerda yangi, ancha kutilmagan savol keldi, men, dona-dona qilib uzoq-yetib jasur kabi nihoyat, polshalik zobitlar bayrami qanday ko'rinishini yoki orkestrsiz paradni tushunasiz. Men qanday qilib u erda sizlar bilan Shotlandiyada bilmayman, lekin biz bilan tanaffusdan so'ng... Bir shartnoma soluvchi emas, albatta, o'zbeklar shunday dedi: Biz sizga Lechistan va askarlar bilan bo'lsa... sizga katta ne'mat topish kerak va Chunki iymon... va karnaylarni uning Xudoga sen bor... Agar bizning eski bozorga bilan pufladi sizning ertaga kechqurun karnaychilaringiz aytib olmasi? Masjid oldida, unda Temur Buyuk? "qoldiqlari yolg'on" Alright. "eski qisqacha, Sharq sifatida, g'alati, minnatdorlik, jo'nab ketishdi. Agar siz Lechistondan bo'lsangiz va siz askar bo'lsangiz ... va siz Xudoyingizga ishonasiz... va sizda karnaylar bor... bu kecha biz eski bozorda pishirlashingiz uchun karnayni aytmaysizmi? Buyuk Timurning buyuk kullari yotadigan masjid oldida?" "Qabul qildi". Qadimgi g'aroyib, Sharq uchun qisqacha va tashakkur bildirdi. Ofitserlar oshxonasi kimdir bo'lishi mumkin, deb, hatto, bu chiqdi, deb, biz bu Payshanba, musulmon muqaddas kuni arafasida ekanini anglab Ertasi kuni "Biz o'yin olaman", "Siz o'ynash ishonchingiz komilmi?", va men eslayman. Biroq, kuzatib, ular eshik oldida so'radi bu munosabatlar. Lekin biz buni faqat kechqurun his qildik. Bunday narsalarni yoqtiradigan polkovnik, munosib kelishga qaror qildi. Karnaylar, har qanday va qanday qilib, karnaylar bo'lishi kerak edi. Samarqandda masjid oldida kechki, Temurning kuli, shuning zich shunday qalin va shuning uchun hali ham kutmoqda olomonni qoraygan mashhur masjid, bilanoq Sharqiy Osiyo sifatida qarashadi. U butunlay muzlandi. U shunchaki chuvrindi. Hatto qo'shni ko'chalar va bozorlarda ham hamma narsa to'ldirilgan.

Keyin ular tasodifan so'rashlarni davom ettirardi: "Yana xudoga ham ishonasizlar? O'zlaringning eski xudoyingizga, ha?" "Biz ishonamiz, bizlar ruhoniyarlarmiz biz xochlarni olib yuramiz" - dedik. Qariyalar ko'krakdan olingan xochlarga qaradilar. Ular konserva qutilaridan yasalgan edi. Bu ular uchun g'alati baxtiyorlik kayfiyatni uyg'otdi. Keyin ular to'satdan savol berib qo'yishdi "Sizlarda surnaychi bormi?" "Bor!" Bilasanmi, bizlarda musiqa asboblari bor edi, chunki hech bir polyak kabi polk bayram tadbirlari yoki namoishlar orkestrsiz o'tmas edi. Men sizlarda Shotlandiyada qanday ekanligini bilmayman, lekin biz imkoni boricha vaziyatdan foydalanar edik. Tanaffusdan so'ng o'zbeklar bizlardan iltimos qilib shunday dedi: "Biz sizlarni Lexistondan va askarlar ekanligingizni, xudoga ishonishlaringizni, sizlarda surnaychi borligini ham bilamiz. Shuning uchun agar bizning eski bozorga kechqurun sizlarni surnaychingiz surnayini chalib tursa yaxshi bo'lar edi. Bozor yaqinida eski masjid yonidagi Amir Temur qo'nim topgan maskanda surnay chalishga rozilik berdik. Qariyalar minnatdorlik izhor etib sharona lutf bilan qisqa xayrlashib ketdilar. Shunga qaramasdan ular ketturib ostonadan yana so'rashdi "Ishinch hosil qilish uchun, sizlar o'ynayizlarmi?", "Ha biz o'ynaymiz." deb javob berdik. Ertasiga biz bu kun payshanba, musulmonlarni muqaddas kun arafasi ekanligini tushundik, va men hatto ofitserlar qahfaxonasida ham kimdir buni aloqador ekanligini bilganini tushundim. Lekin biz buni faqat kechqurun his qildik. Bunday narsalarni yoqtiradigan polkovnik, munosib chiqish qilishga qaror qildi. Surnaychilar surnaylarni tozalab, ularni chiqishga shay qilib qo'yishdi. Kechqurun Samarqanddagi masjid oldida, Temurning maqbarasi yonida, shuncha zich xaloyiq to'plandiki, buni faqat Sharqiy Osiyoda kutish mumkin edi. Hatto yaqin ko'chlar va bozorlar ham odam bilan to'la edi. U butunlay muzlandi. U shunchaki chuvrindi.

Faqat masjid oldida **kellik** bo'sh qoplamaga pashshalar bilan o'ralgan, bir kichik edi. **Trubachilar** unga yaqinlashdi. Bu ular uchun joy edi. Ular bir marta, ikki marta va uch marta o'ynashdi. Ular harbiy maqsadda o'ynashdi, ular shikoyat qilishdi, chavandoz qo'shiqlari ijro etildi. Bizning Muqaddas Maryam. Eslatib o'tamiz, dekabr oyida Tatyashchevda qanday o'ynashgan? Samarqandda yoki boshqa Buxoroda ko'chani qanday ekanligini bilasiz. Xo'sh, keyin bizning anisni va Kazimierz tinch ko'kalamzor bo'ldi rejwachu qarshi baqirib hech narsa bor edi. Ular chindan ham tashvishlanardilar. Musiqa ustida ishlaganmi yoki ular nima? Ular sukut bilan tinglab, sukut saqlab qolishdi. Lekin keyin allaqachon tushunib etdikki, u erda biror narsa bor. Xo'sh, ovni boshladik, havo qildik, qovog'ini soldi. Bizning mahalliy Bilgilendircileri hech - va biz so'nggi paytlarda bu sanoat g'alati ko'paytirib, deb tan! - u juda ko'p havo qilmaydi, so'zlar uchun so'zlarni ushlab turmaydi, biz o'sha paytdayoq boshqa birovning hayotiga kirmaydi. Ammo Sharqning xalqi beqaror edi. Ular hech narsa demoqchi emasdilar.

Bir do'st jilmaydi:

- Ayol birinchi bo'lib gaplashardi...

- u chiroyli, yosh tishlari bilan jilmayib qo'ydi. - Guvohlarning hisoblari bilan, bu arxivlarda bo'lgani kabi. Siz Jagiellonkada biror narsa topishingiz mumkin, uni Raperswilkska bilan solishtirishingiz mumkin; Raperswilkskada biror narsa topib, uni Kórnikke bilan solishtirib ko'rasiz. U qochib ketgan edi. Qizning menga aytgan so'zlari edi. Keyin qariyalar keksayib qoldi, buni yaxshi bilganlar. Eslayman, allaqachon qorong'ulashib ketgan va arman uyining devorida ko'k oydan soyalar bor edi, u davom etdi:

- Mana, Samarqandda afsona bor. Yoki bashorat. Bir paytlar ular tatarlar bilan Polshaga hujum qilganlar. Ular olib ketayotgani tushunarli edi, chunki bunday ommaviy qirg'inlar bizning reydlar davomida mamlakatlarimizga qanday tushishi mumkin edi? Bu yerda ular bir marta shaharga etib kelishdi: "Sizning so'zingiz - o'zbek tilida aytganidek, Samarqand biz bilan (xuddi tatarlar ham bor) o'xshaydi..."

Faqat masjid oldida surnayshi uchun maxsus tayyorlangan joy bo'sh edi xolos. Bu joyda surnaychi yaqinlashi bilan hamma jim bo'lib qoldi. Surnaychilar unga yaqinlashdi. Bu ular uchun joy edi. Ular bir marta, ikki marta va uch marta o'ynashdi. Ular harbiy musiqalarni, chaqriqlarni va nihoyat, chavandoz qo'shiqlari ijro etilishdi. Bizning Muqaddas Maryam cherkovidagi qo'shiqimizni ijro etishdi. Uni dekabr oyida Tatishchevda ijro etganlarini eslaysanmi. Bunday ko'chalar faqat Samarqandda yoki Buxoroda bo'lishi mumkinligini sen yaxshi bilasan. Xo'sh, ular oldida bizning Nalevki va Kazimierzlar sukunat vodiysi edi. Ular chindan ham sukunat saqlashdi. Musiqa ularda qanday ta'sir qildi bilmayman, lekin ular sukut bilan tinglab, sukut saqlab tarqalishdi. Lekin keyinchalik bizlar shuni tushunib etdikki, bu erda biror narsa bor. Keyin bizlar ularni o'rgandik, kuzatdik. Lekin birorta xonaki josuslar, keyingi paytda bular rosa ko'payib ketmoqda, bizchalik ularni ishlariga aralashmasdan so'zlarini ilg'ab ololmagan. Ammo Sharqning xalqi ehtiyotkor edi. Ular hech narsa deyishi xohlamas edi.

Do'stim kulimsiradi:

- Ayollar birinchilardan edi... - u

chiroyli, yosh tishlari bilan jilmayib qo'ydi. - Guvohlarning ko'rsatmalariga muvofiq arxivlardagi hisoblarda bo'lgani kabi. Siz Yagellonkada biror narsa topishingiz, uni Rapersvilkska bilan solishtirishingiz mumkin; Rapersvilkskada biror narsa topib, uni Kórnike bilan solishtirib ko'rasiz. Bu hali qarmoq edi. Qiz menga qarmoq haqida aytib bergan edi. Keyin qariyalar aytib berishdi, chunki ular buni yaxshi bilganlar. U davom ettirayotganda allaqachon qorong'ulashib ketgan va arman uyining devorida ko'k oydan soyalar kurina boshlaganligini yaxshi eslayman:

- Samarqandda bir afsona bor ekan. Yoki bashorat. Bir paytlar ular tatarlar bilan Polshaga hujum qilgan ekanlar. Ular qatnashganliklari aniq edi, chunki bunday ommaviy yurishlar davomida mamlakatlarimizga qanday shunch odamni tushishi mumkin edi? Bu yerda ular bir marta bir shaharga etib kelishdi: "Sizlarda ham bir shahar bor ekan, xuddi bizga Samarqand shahri qanday bo'lsa xuddiy shunday" - dedi menga bir o'zbek.

- Krakov? Men to'satdan so'radim.
- Bilmadim: u menga aytmadi va afsonaga aytmaydi: u faqat juda qadimiy va juda boy shahar ekanligini aytadi ...

- Agar boy bo'lsa, Krakov emas.
- Kechirasiz, Samarqand ham aql-idrokida boy shahar.
- Xo'sh, agar Samarqand... - Men e'tirof etdim.

-... juda eski va juda boy shahar, mamlakat poytaxti. Va muqaddas shahar. Minoralardan biri - bu shaharda ibodat tilovat qilingan deb aytilgan. Tatarlar devorlarga o'zlarini kuzatib qo'yishdi. Ular shaharni ajablantirmoqchi bo'lishdi. Va keyin...

- Bu lajkonik!
- Ehtiyot bo'li! Va faqat trubalar shaharni ogohlantirishi mumkin edi, chunki tatar kamarning o'qi tomog'ini teshdi. U vafot etdi, ammo shahar qo'rqib ketdi. Tatarlar mag'lub bo'ldi.

(Bugun, men bu Eron haqidagi hikoyani o'zim yozganimda, menimcha, hech bo'lmaganda, tarixiy manbalarda xuddi o'sha voqeani xuddi shu tarzda tasvirlab beradigan bo'lsa, keyin Tehronda afsonani o'ylashim mumkin.)

- Demak, bu bizning afsonamizmi?

- Kuting. Lekin masjid eshigi oldidagi buyuk maydonda nima uchun ular o'z shaharlarimizda karnaychilarimizni o'ynashni xohlashlarini bilasizmi?

- Nima uchun?

- Xo'sh, bu tatarlarning har bir ekspeditsiyadan keyin aniq xabarlar yozishning odobli odati borligini tasavvur qiling. Qanday davom etgani, qancha vaqt davom etgani, raqiblar qanday jang qilayotgani, o'lja mollarda eng boy va qaerda bo'lganlari. Bunday xabarlar dasht vataniga qaytib kelgandan so'ng, ular oqsoqollar va ruhoniylar o'tirgan bir qo'mita kabi tadqiqot o'tkazdilar. Ekspeditsiya bajarilmasa, hisobotlar, ayniqsa, zudlik bilan tekshirildi.

- Krakóvni? Men to'satdan so'radim.
- Bilmadim: u menga shahar nomini aytmadi va afsonada ham aytilmagan: u faqat juda qadimiy va juda boy shahar ekanligini aytgan ...

- Agar boy bo'lsa, unda bu Kraków emas.
- Kechirasiz, ular Samarqandni ham boy shahar deb hisoblashadilar.
- Agar Samarqand bo'lsa ... - Men e'tirof etdim.

-... juda eski va juda boy shahar, mamlakat poytaxti bo'lgan. Va muqaddas shahar. Aytishlaricha minoralardan biridan - bu shaharda ibodatga chaqirish uchun azon aytilgan. Tatarlar fursatdan foydalanib devorlarga yaqnilashgan va shaharni bosib o'lmoqchi bo'lishgan. Va keyin...

- Bu lajkonik-ku!
- Ehtiyot bo'li! Va faqat surnaychi shaharni ogohlantira oldi, keyin tatar kamonni o'qi surnaychi tomog'ini teshdi. U vafot etdi, ammo surnay ovozidan uyg'ongan shahar aholisi shaharni himoya qila oldi va urushda tatarlar mag'lub bo'lishdi.

(Bugun, men o'sha Eron haqidagi hikoyani yozganimda, mening xayolimda, hech bo'lmaganda, har ikkala davlatlar tarixiy manbalarda xuddi o'sha voqeani xuddi shu tarzda tasvirlab beradigan bo'lsa. Shunda men Tehronda afsona haqida o'ylashim mumkin edi.)

- Demak, bu haqiqatdan ham bizning afsonamizmi?

- To'xta. Lekin sen bilasanmi, nega ular masjid eshigi oldidagi katta maydonda bizning surnaychilarimizni o'ynashni xohlashlarini?

- Nima uchun?

- Xo'sh, bu tatarlarning har bir yurishlaridan keyin aniq hisobot ma'lumotlar yozishning odobli odati borligini tasavvur qiling. Ular yurish qanday davom etgani, qancha vaqt davom etgani, raqiblar qanday jang qilayotgani, o'lja mollarda eng boy va qaerda bo'lganlari haqida batafsil yozishgan. Bunday hisobitlar dashtda vataniga qaytib kelgandan so'ng, ular oqsoqollar va ruhoniylar o'tirgan bir qo'mita kabi tekshiruv o'tkazdilar. Yurishlar muvafaqiyatsiz bajarilmasa, hisobotlar, ayniqsa, zudlik bilan tekshirilardi.

Bu safar mag'lubiyat sabablari aniqrog'i tekshirildi, ba'zi tatar shahzoda, qo'mondonning o'g'li yoki unga o'xshash bir narsa halok bo'ldi. Krakow afsonasidagi kabi butunlay. Ko'rib turganingizdek, ba'zan afsonalar to'g'ri. Ruhoniylar o'zlarining orkestrlarini uzoqlashtirmadilar. Yaqinda ular mag'lubiyatni shaharning ibodat qilish vaqtida, uning ibodatlari to'satdan to'xtatilganligi uchun osmonning jazosi bilan izohlaganlar. Nima uchun bunday deyishganini bilmayman. Ehtimol, barcha ruhoniylar hamjihatlik tuyg'usi bor, ehtimol, chunki boshqa sabablarni topmasdan, ular bizni vis maior deb nomlagan narsamizni shu tarzda ifoda etishni xohlashgan. Ular shunday deyishdi. Ular barcha xalqlar uchun juda vahshiy bir bashoratni qo'shib qo'yishdi: "Sening ishlaring, senga osmon azobini yuborsin". Har bir bahorda boshqa odamlarning yerlarini ag'darib tashlamaysiz, chet el shaharlarini qamrab olmaysiz, qirolligingiz yiqilib qoladi, masjidlar xarobalarida begona o'tlar o'sib chiqadi va cho'l shuhrati unutiladi. Biroq, farovonlik quyoshi ham siz uchun porlaydi. Biroq, Lechistandan trubkasi Samarqand bozorida qo'shiqni yutib yubormasdan oldin sodir bo'lmaydi, u endi tugamadi". Samarqand afsonasi shunday deydi. Shunday qilib, barcha mo'g'ul qabilalari Tian Shan tomonidan Kaspiy dengizining qirg'oqlariga ishonadilar. Chingizxonning ruhi Osiyo dashtlari bo'ylab yuribdi.

- Demak, bu haqiqiy afsonadir?

- Bu nimani anglatadi: haqiqiy afsona?

Haqiqiy yoki soxta hujjatlar mavjud; haqiqiy yoki soxta afsonalar yo'q. Afsonalarda rekord yo'q. Yangi mamlakatlarda afsonalar yo'q; Qadimgi davlatlar bunga ega. Bir necha avloddagi mo'ylovlarda vino kabi sharobga o'xshash fermentlar kuchli kuchga ega. Bu erda hech kim Krakow haqida, lajkonik haqida shoshilinch qo'ng'iroq haqida eshitmagan. Lekin ularning afsonasiga o'xshash, afsonaning yarmi kabi edi.

Bu safar mag'lubiyat sabablari aniqrog'i tekshirildi, ba'zi tatar shahzoda, qo'mondonning o'g'li yoki unga o'xshash bir zodagon halok bo'lgan edi. Bu ham Krakow afsonasiga o'xshab ketar ekan. Ko'rib turganingizdek, ba'zan afsonalar to'g'ri chiqadi. Ruhoniylar bu voq'alarni o'rganib quyidagi qarorga keldilar. Yaqinda ular mag'lubiyatni sabablarini shaharning ibodat qilish vaqtida, uning ibodatlari to'satdan to'xtatilganligi uchun osmonning jazosi bilan izohlaganlar. Nima uchun bunday deyishganini bilmayman. Ehtimol, barcha ruhoniylarda hamjihatlik tuyg'usi bor, chunki boshqa sabablarni topmasdan, ular bizni vis maior deb nomlagan narsamizni shu tarzda ifoda etishni xohlashgandir. Bo'ldi, ular shunday deyishdi. Ular barcha xalqlar uchun juda mudhish bir bashoratni qo'shib qo'yishdi: "Sizlarning ishlaring, aytishdi ular, - senlarga osmon azobini yuborsin. Har bir bahorda boshqa odamlarning yerlarini ag'darib tashlamaysiz, chet el shaharlarini bosib olmaysiz, qirolligingiz emirilib qoladi, masjidlar xarobalarida aylanib, begona o'tlar o'sib chiqadi va cho'l shuhrati unutiladi. Biroq, farovonlik quyoshi ham siz uchun porlashi uchun Lexistanlik surnaychini Samarqand bozorida surnay sadosida boshlagan qo'shg'i oxiriga etishi kerak, chunki o'sha paytda uni oxirigach etkazila olmagan edi". Samarqand afsonasi shunday hikoya qiladi. Shunday qilib, barcha mo'g'ul qabilalari Tiyan-Shandan tortib Kaspiy dengizining qirg'oqlarigacha yashaydiganlar bu afsonaga ishonadilar. Chingizxonning ruhi Osiyo dashtlari bo'ylab izg'ib yuribdi.

- Demak, bu haqiqiy afsonami?

- Bu haqiqiy afsona nimani anglatadi?

Haqiqiy yoki soxta hujjatlar mavjud; haqiqiy yoki soxta afsonalar yo'q. Afsonalarda hudud yo'q. Yangi mamlakatlarda afsonalar yo'q; Bunga faqat qadimgi davlatlar ega. Afsonalar bir necha avlodlar miyyasida vino kabi chanlarda achib turgandek katta kuch to'plamoqda. Bu erda hech kim Krakow haqida, lakoynik haqida shoshilinch qo'ng'iroq haqida eshitmagan. Lekin ularning afsonalari, bizning afsonaning yarmiga o'xshab ketadi.

<p>Bizning iqlimimizda bo'lgani kabi, biz ularning dashti modellarini topamiz, shuning uchun bu afsonaning chizilgan rasmusini biz izlaymiz.</p> <p>Ko'k rangli oqshomda oq, siyanchilik devori ostida Kraków to'satdan Samarqandning qiyofasiga tushdi. Mariacka minorasi, Rynek, Gołębia, Planty. Kosmik va vaqt parda tushib ketdi. Millar va yoshlar bir joyga tushib qolgan. Uzoq Krakov va deyarli afsonaviy Samarqand orasida, ular bilan va biz uchun umumiy afsona kabi naqshinkor naqshlar paydo bo'ldi.</p>	<p>Bizning iqlimimizda bo'lgani kabi, biz ularning dashti naqshlarini topamiz, shuning uchun bu afsonalarda o'zimizning izlarimizni izlaymiz.</p> <p>Ko'k rangli oqshomda oq, siyanchilik devori ostida Kraków to'satdan Samarqandning qiyofasiga kiradi. Mariatska minorasi, Bozor maydoni, Gołębia, Planty. Kosmik va vaqtda parda tushib ketdi. Millar va asrlar bir joyga tushib qolgan. Uzoq Kraków va deyarli afsonaviy Samarqand o'rtasida, ular bilan va biz uchun umumiy afsona kabi naqshinkor naqshlar paydo bo'ldi.</p>
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3.4.2. Linguistic analysis and proofreading

In subsection 3.2.1. a comparison of two versions of the text treated as a whole was presented. An important issue is that the presented text of the story is not uniform, because 4 different stylistic types of it can be distinguished: narrative, descriptive, argumentative and communicative [88]. The narrative style is primarily an account of events, although it includes states of affairs. Typical parts of speech here will be past-tense verbs. Indeed, in the original there are 23 verbs, 20 of which are in the past tense (Table 4).

Table 4. Comparison of exemplary narrative samples

Uzbek by Google Tranlate	Literary version of the Uzbek translation
<p>Ammo meni tobora ko'proq yaqin qo'shnilarimizning sharqi, Velikiy Novgorod va Pskov savdogar respublikalari sharqi, Vitold bilan do'st bo'lgan Oltin O'rda va yagelloniyaliklar yozishgan Qrim gigantlari ko'proq jalb qila boshladi. Faqat Krakov va G'arbda men uchun bu sirli dunyoning kalitlari yo'q edi. Lekin u hammasini o'z ixtiyoriga oldi.</p> <p>Faqat Krakov va G'arbda men uchun bu sirli dunyoning kalitlari yo'q edi. Lekin u hammasini o'z ixtiyoriga oldi.</p> <p>Biz bir xil ilmiy ehtirosarga ega bo'lganimiz uchun katta kelishuvga erishdik. Krakovitlar bu professorlik kashfiyotlariga unchalik ahamiyat bermadilar.</p> <p>1939 yilda u zaxiradagi mashqlar uchun armiyaga chaqirildi. U menga Ostrohning bir joyida: "Men sizning vataningizga tashrif buyuraman", deb yozgan. Tez orada u ularni biroz batafsilroq o'rganmoqchi edi. U Starobelskda, keyin Griazovetsda va nihoyat Toshkentda tugadi.</p> <p>Ammo mening do'stim har yili Novi kollegiyasining kursilarida o'tiradigan va Aziz Anna cherkovidan binafsha, binafsha,</p>	<p>Ammo meni ko'proq sharqdagi yaqin qo'shnilarimiz, Vytautas bilan do'st bo'lgan savdogar respublikalari Buyuk Novgorod va Pskov sharqi, Oltin O'rda va Yagellonliklar yozishgan qrimlik Gireylari ko'proq jalb qila boshladi. Faqat Kraków va G'arbdagi sirli dunyoning men uchun kalitlari yo'q edi. Boshqa tomondan uning uchun hamma narsa uchun hammasi bor edi. Faqat Kraków va g'arbdagi sirli dunyoning men uchun kalitlari yo'q edi.</p> <p>Biz bir xil ilmiy ehtirosarga ega bo'lganimiz uchun, bir birimizni yaxshi tushunar edik. Kraków aholisi bu professorning kashfiyotlariga unchalik g'fxorlik qilmas edilar.</p> <p>1939 yilda u zaxiradagilar mashqlari uchun armiyaga tayinlangan edi. U menga Ostroganing qaysi joyidan: "Men sening uying tomonlarda yurubman", deb yozgan edi. Keyinchalik u bu joylarda aniq tashrif buyurdi. Shunday qilib u Starobelskda, keyin Griazovetsda va nihoyat Toshkentda bo'ldi.</p> <p>Ammo mening do'stim har yili Novi kollejining Kollegiyasida o'tirgan va Muqaddas Anna tserkovidan binafsha,</p>

The descriptive style depicts people, objects or places. Typical words here are adjectives and adverbs. The original passage contains 17 of them (Table 5).

Table 5. Comparison of exemplary descriptive samples

Uzbek by Google Tranlate	Literary version of the Uzbek translation
<p>Ma'lumki, professorlarga afsonalar yoqmaydi, lekin ular aniqlikni yaxshi ko'radilar.</p> <p>U haqiqatan ham olim edi, chunki eng yomon bitlar bu ehtirosni o'ldira olmadilar, xuddi Yozeif Chapskiyda bo'lgani kabi, ular go'zallikka, rangga, nurga va chiziqlarga nisbatan sezgirlikni susaytirmaganlar, xuddi Broniewskiyda ham ular o'z jozibasini sezmagalar. Jesienin va Blok she'rlari.</p> <p>Janga-Juraning manzara vaqti-vaqti bilan Podkarpacki landshaftidir. Bieczni eslay olasizmi, tog'larda o'ralgan, mossiyimi?</p> <p>Ko'k rangli oqshomda oq, siyanchilik devori ostida Krakow ... to'satdan Samarqandning qiyofasiga tushdi. Mariacka minorasi, Rynek, Gozëbia, Planty. Kosmik va vaqt parda tushib ketdi. Millar va yoshlar bir joyga tushib qolgan. Uzoq Krakov va deyarli afsonaviy Samarqand orasida, ular bilan va biz uchun umumiy afsona kabi naqshinkor naqshlar paydo bo'ldi.</p>	<p>Ma'lumki, professorlar afsonalarni yoqtirmaydilar, lekin ular aniqlikni yoqdiradilar.</p> <p>Bu haqiqatan ham mashq edi, chunki eng xaroblar o'zlaridagi bu ehtirosni o'ldira olmadilar, xuddi Jözef Czapskiya bo'lgani kabi, ular go'zallikka, rangga, nurga va chiziqlarga nisbatan sezgirlikni susaytirmaganlar, xuddi Broniewskiyda ham ular Yesenin va Blok she'rlariga maxliyo bo'lib o'z jozibasini sezmagalar.</p> <p>Yangiyo'lni bunday landshafti menga Karpatoldi peyzashlarni eslatar eslatardi. Sen Beychni eslay olasizmi, o'shanda tog'larda dikichak o'tirib uzoqqa boqardik?</p> <p>Ko'k rangli oqshomda oq, siyanchilik devori ostida Krakow to'satdan Samarqandning qiyofasiga kiradi. Mariatska minorasi, Bozor maydoni, Gozëbia, Planty. Kosmik va vaqtda parda tushib ketdi. Millar va asrlar bir joyga tushib qolgan. Uzoq Krakow va deyarli afsonaviy Samarqand o'rtasida, ular bilan va biz uchun umumiy afsona kabi naqshinkor naqshlar paydo bo'ldi.</p>

Table 6. Comparison of exemplary argumentative sample

Uzbek by Google Tranlate	Uzbek by Rahim Kayumov
<p>Uning fikricha, oddiy aqlli odamlar saqlasa, u bilimli deb ta'riflangan odamlarga qaraganda kamroq ifloslangan.</p> <p>Xuddi shunday, bu tatarlar keyinchalik mag'lubiyatga uchraganligi, boshliq yoki shahzoda o'ldirilgani haqida hech narsa aytilmagan.</p> <p>Krakovitlar dengiz shoxi bir paytlar shahar devorlaridagi tayanchlardan chalinganini va bu trubachini shu minoralardan birida otib tashlash mumkinligini esladi; yilnomalarda bo'shliqlar va noaniqliklar borligini ta'kidlagan; Agar biror narsa yilnomada bo'lmasa, hayotda sodir bo'lishi mumkin edi. Munozara davom etdi: do'stim, boshqa asarlar chetida, o'z afsonasini himoya qildi.</p>	<p>Uning fikricha, oddiy odamlar esida saqlaydigan m'lumotlar, o'zlarini bilimli deb hisoblaydigan va o'z xayolotiga tayanib yozadigan odamlarga qaraganda ishonchliroq.</p> <p>Xuddi shunday, bu tatarlar keyinchalik mag'lubiyatga uchramaganlar, boshliq yoki shahzodalari ham o'ldirilmagan.</p> <p>Krakov aholisi bir paytlar shahar devorlaridagi minoralardan birida mariat sadolari yangraganini va bu surnaylardan birida surnayni o'qqa tutish mumkinligini esladilar; lekin u yilnomalarda bo'shliqlar va noaniqliklar borligini, agar biror narsa yilnomada bo'lmaganida ham, bu hayotda sodir bo'lishi mumkinligini ta'kidlardi.</p> <p>Munozara davom etardi, mening do'stim boshqa ishlar chegarasida o'z afsonasini himoya qilardi.</p>

The argumentative style may not differ much formally from narration, other than the verbs are in the present tense. Sentences will normally be statements of opinion. As it happens, in the passages selected here for argumentation there are 23 relevant verbs, i.e. as many as in the narrative fragments (Table 6).

Finally, the communicative style differs visually the most from the other three: it has the form of dialogue, though it may be either separate or incorporated into the text. It is often characterised by colloquial language, including questions (here 4), exclamations (here 8) and a degree of idiomaticity. Verbs often occur in the first two persons (here 17), rather than just the third, or can take the imperative form (here 3; Table 7).

Table 7. Comparison of exemplarv the communicative samples

Uzbek by Google Tranlate	Uzbek by Rahim Kayumov
<p>- Siz hammasidan omon qolmaganingiz uchun aqldan afsusdasiz. Kozielsk, bu qanday monastir! Bu qanday buyuklik!</p> <p>- Sen kelganda, men senga bir narsani aytaman ... senga go'zal narsani aytaman. Bilasizmi, u: "men nafas olaman", dedi.</p> <p>"To'g'ri, siz o'g'illari Lechistan bo'ladi?" "Biz". "Va siz o'ng, askarlar bor?" "Biz". "Allohga iymon keltiringlarmi? Sening eski xudoingda, ha?" "Biz ishonamizki, onalar, oh, ko'raylik, biz xochlarni olib yuramiz" - dedik.</p> <p>"A karnaylarni siz bor?" "Biz!" Onamga Ma'lumki, musiqa asboblari juda tez edi: bu yerda yangi, ancha kutilmagan savol keldi, men, dona-dona qilib uzoq-yetib jasur kabi nihoyat, polshalik zobitlar bayrami qanday ko'rinishini yoki orkestrsiz paradni tushunasiz.</p> <p>- Krakov? - Bilmadim. - Agar boy bo'lsa, Krakow emas. - Kechirasiz, Samarqand ham aql-idrokida boy shahar. - Xo'sh, agar Samarqand... - Bu lajkonik! - Ehtiyot bo'li! - Demak, bu bizning afsonamizmi?</p> <p>- Kuting. Lekin nima uchun ular karnaychilarimizni o'ynashni xohlashlarini bilasizmi? - Demak, bu haqiqiy afsonadir? - Bu nimani anglatadi: haqiqiy afson?</p>	<p>- Afsus siz bularni hammasini o'z boshingizdan o'tkazmadingiz. Kozyolsk, bu erda qanday cherkovlar! Bu qanday buyuklik!</p> <p>- Sen kelganda, men senga bir narsani aytaman ... senga go'zal narsani aytaman. Bilasanmi, dedi u: "men nafas ola boshladim", dedi.</p> <p>"Siz Lexiston o'g'lunlari, shunday emasmi?" "Ha". "Sizlar askarlar, to'g'rimi?" "Ha". "Yana xudoga ham ishonasizlar? O'zlaringning eski xudoyinggzga, ha?" "Biz ishonamiz, bizlar ruhoniylarmiz biz xochlarni olib yuramiz" - dedik.</p> <p>Keyin ular to'satdan savol berib qo'yishdi "Sizlarda surnaychi bormi?" "Bor!" Bilasanmi, bizlarda musiqa asboblari bor edi, chunki hech bir polyak polk bayram tadbirlari yoki namoishlar orkestirsiz o'tmas edi.</p> <p>- Krakovmi? - Bilmadim. - Agar boy bo'lsa, unda bu Krakow emas. - Kechirasiz, ular Samarqandni ham boy shahar deb hisoblashadilar. - Agar Samarqand bo'lsa ... - Bu laykonik-ku! - Ehtiyot bo'li! - Demak, bu haqiqatdan ham bizning afsonamizmi? - To'xta. Lekin sen bilasanmi, nega ular surnaychilarimizni o'ynashni xohlashlarini? - Demak, bu haqiqiy afsonami? - Bu haqiqiy afsona nimani anglatadi?</p>

Results and conclusions

Table 8 shows the percentage of each type of text in the story “The Trumpeter of Samarkand”. The Uzbek text obtained from automatic translation was used for the calculations. The percentages of individual types of text in the entire story were rounded to the nearest 1 percent.

Table 8. The number of words and characters belonging to the extracted text types

№	Number of words	Text type	Number of characters	Share in the text [%]
1.	1191	Narrative	7910	55
2.	590	Argumentative	3967	27
3.	273	Communicative	2147	13
4.	113	Descriptive	780	5

It should be noted that the original text is obtained from automatic translation (left columns in Tables 3–7), therefore when comparing it with the text after literary proofreading (right columns in Tables 3–7), the program identifies words that must be removed from the original text (e.g. *haqiqiy afson*, Table 7 – the last line in the left column) to match the literary text. Words that have been added are marked in the text after correction (e.g. *haqiqiy afsona*, Table 7 – the last line in the right column) so that the text is linguistically correct and properly translated. Lines understood more as paragraphs in which any differences were identified were highlighted in light yellow (Table 7), and texts displayed in dark green (e.g. – *Demak, bu haqiqiy afsonadir?*, Table 7, the penultimate line in the left column and – *Demak, bu haqiqiy afsonami?*, the penultimate line in the right column). So the program counts the lines in which any changes have occurred. Text changes in individual lines are coloured purple, and the text is highlighted in light blue (e.g. – *Siz hammasidan omon qolmaganingiz uchun aqldan afsusdasiz.*, Table 7, upper line in the left column). It should be clarified that in this text we are dealing with two different situations. In the first case, the identified change consists of only one word followed by a highlighted space (in light yellow), while in the second – it consists of five words, spaces are highlighted in light blue. The cumulative results generated by the DiffNow program after comparing the texts are presented in Table 9.

Table 9. Quantitative identification of detected differences for different text types

Text type	Difference type					Inline differences
	Added	Deleted	Changed	Changed in changed	Ignored	
Narrative	0.550	0.29	71	195	0	279
Argumentative	0.290	0.12	29	91	0	132
Communicative	0.220	0.11	49	53	0	86
Descriptive	0.700	0.50	26	19	0	31

In the compared versions of the text, no fragment of the text was omitted, hence the value for ‘Ignored’ was always zero. The calculated values of ‘Change’, ‘Changed in changed’ and ‘Inline differences’ are absolute values, so to compare the results obtained for different types of text that had different lengths – a different number of words (Table 8) they should be related to their actual length. Table 10 shows normalised values.

Table 10. Standardised identification of detected differences

Difference type \ Text type	Changed	Changed in changed	Inline differences
Narrative	0.060	0.164	0.234
Argumentative	0.049	0.154	0.224
Communicative	0.180	0.194	0.315
Descriptive	0.230	0.168	0.274

The results presented in Table 10 show that there are differences in the number of changes between the compared versions of the texts in relation to the separated types of texts. The fewest changes occur in texts belonging to the Argumentative type. The most differences occur in texts classified as Communicative. This applies to both the ‘Changed in changed’ and ‘Inline differences’ categories, while in the ‘Changed’ category the most changes occur for the Descriptive text type. The latter result corresponds well with the values representing the indicators for the ‘Added’ and ‘Deleted’ categories (Table 9). The analysis of the data from this table shows that the values for all types of texts relating to the ‘Deleted’ category are significantly lower (from about 28% to about 58%) from the value of the ‘Added’ category. This situation indicates that the terminology produced by automatic translation uses fewer words. Language correction performed by a specialist creates a translation that is made in a more descriptive version using more words to properly translate the content, meaning or phrases, e.g. compare ...Bronievskiyda ham ular o‘z jozibasini sezmaganlar. Jesienin va Blok she‘rlari (Table 5, end of the 2nd paragraph in the left column) with the text ...Bronievskiyda ham ular Yesenin va Blok she‘rlariga maxliyo bo‘lib o‘z jozibasini sezmaganlar. (Table 5, end of the 2nd paragraph in the right column). Of course, there are situations in which words are added in literary translation, even though no words have been deleted in the text of the automatic translation, e.g. compare – Siz hammasidan omon qolmaganingiz uchun aqldan afsusdasiz. Kozielsk, bu qanday monastir! Bu qanday buyuklik! (Table 7, 1st paragraph in the left column), with the text – Afsus siz bularni hammasini o‘z boshingizdan o‘tkazmadingiz. Kozelsk, bu erda qanday cherkovlar! Bu qanday buyuklik! (Table 7, 1st paragraph in the right column). Reverse examples can also be found in the translation versions, but there are significantly fewer of them, e.g. the 2nd paragraph in Table 6.

3.5. Automatic translation into Tajik

Indo-European languages were originally used in the area described by their name and in Western Asia, but with the conquest of the so-called The New World spread to all inhabited continents. Virtually all of Europe, and in Asia the long wedge between the mentioned areas of Turkic languages (Section 3.3), and the belt from eastern Anatolia (now in Turkey) to the northern part of the Indian peninsula today uses languages from this family (Fig. 38). The Indo-European languages make up thirteen subfamilies, one of which is the Iranian languages.

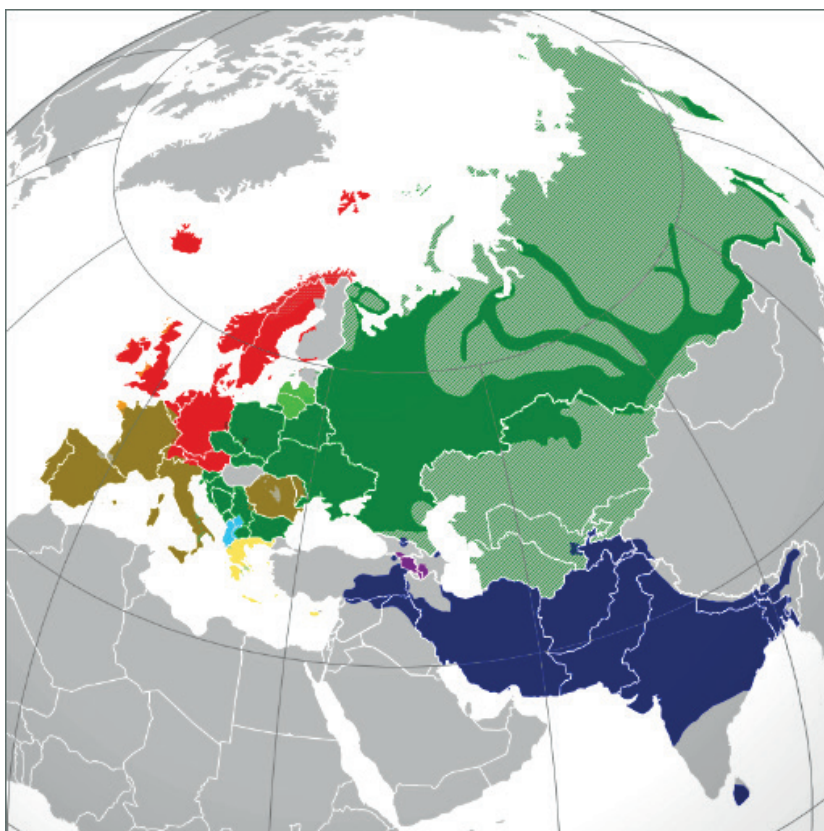


Fig. 38. Distribution of Indo-European languages in Europe and Asia [92]

Unlike the Turkic languages, the morphology of the Indo-European languages is based not on agglutination, but on inflection, i.e. the inflection of words using single but multifunctional endings. Despite this (based on the forms of personal pronouns), it is postulated that Indo-European languages are related to Uralic languages (such as Finnish or Hungarian), and thus also to Altaic languages.

An interesting phenomenon illustrating the structure of language is the repetition of word endings in the text of Pruszyński's story, in particular, e.g. verb conjugations. It may be a challenge to try to recognise the categories of person or time in them: *kard* 's/he did', *kardam* 'I did', *kardand* 'they did'...

Iranian languages alone are spoken by about 200 million people, which is the same number as all speakers of Turkic languages. The most numerous language in this subfamily is Persian – in Iran alone, about 40 million, and twice as many as the second lingua franca of the Middle East after Arabic. One of the varieties of Persian is the Tajik language, apart from Tajikistan, the most widely spoken language in (southern) Uzbekistan – over one million people (Fig. 39).

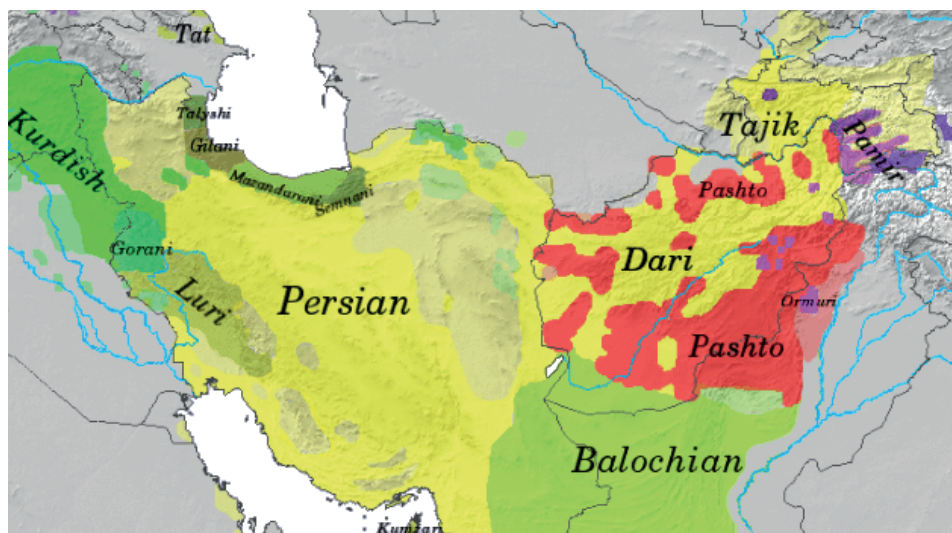


Fig. 39. Distribution of Iranian languages [93]

Like Persian, Tajik was originally written in Arabic script. In 1929 they were replaced by the Latin alphabet, and since 1940 a slightly modified Cyrillic alphabet has been used. Arabic script is still spoken by speakers in Afghanistan, while it has almost disappeared in Tajikistan.

3.5.1. Automatic and literary translation into Tajik

The translations, as before, were carried out using the Google Translate program, and the analysis of differences between the text of automatic and literary translation was carried out in the DiffNow program [91]. The details of the colour identification of the differences between the versions of the compared texts (Table 11) are discussed in subsection 3.3. while translating into Uzbek.

Table 11. Comparison of automatic translation (left column) with literary translation (right column)

Карнайчи аз Самарқанд	Сурнайчи аз Самарқанд
<p>Вай низ мисли ман ассистенти хурди кафедраи таърихи ҳуқуқ буд ва ҳамон ҳаваси volumina ва pandecta, ба қонунҳои худкома ва rescripta буд. Зимистонҳои минбаъда ба бозеозии монастырҳои Вавел куракҳои сафеди барф фиристоданд; Дар баҳорҳои баъдӣ, Сикорник бо сабзаҳои ҳатто чавонтар аз сабзаҳои боғи Грин сабз шуд. Аммо ӯтоқҳои торикии бино дар кӯчаи Голембия 20, ки муассисаҳои донишгоҳӣ аз замони Сигизмунди Қадим дар он чо чойгир буданд, ҳамеша ҳамон торик буданд, танҳо шояд дар фасли баҳор намноктар бошанд. Ва рисоларо баъди мурофия навиштем, кор пас аз кор. Вақте ки ӯ дар қонуни Кулмен кор мекард, ман ба Тартиби амволи шоҳона аз Карл аз 'Capitulare de villis' оғоз кардам. Вақте ки вай дар бораи қонунгузори муниципалитети Пруссияи подшоҳи машғул буд, ман тадқиқотро дар бораи таъсири Монтескье ба Конститутсияи сеюми май ба охир мерасондам. Мо бо ҳам мувофиқ будем, зеро мо ҳавасҳои илмии яхела доштем. Вале маро Шарқи ҳамсояҳои наздиктарини мо – Шарқи республикаҳои тичорати Великий Новгород ва Псков, Ордаи Тилло, ки Витаутас бо онҳо дӯст буд, ва аз бузургони Крим, ки Ягеллонҳо бо онҳо муқотиба мекарданд, маро бештар ба худ мекашиданд. Танҳо дар Краков ва дар Гарб барои ман калиди ин олами пурасор набуд. Аммо ӯ ҳамаи онҳоро дар ихтиёри худ дошт. Тавре ки ман ба Осиёи Шарқ ва Муғулистон чалб шудам, маро ба мӯътадилӣ, сулҳ, сардӣ ва тартиботи шаҳрдории Аврупои асримиёнагӣ хеле чалб карданд. Дар Краков, дар паҳлуи қабилаи аристократии Қаср Зери Гусфандон, Братса ва Сзлак Тарновских, дар паҳлуи ҷаҳони профессорҳо, ки дар он чо шӯъбаҳои илмӣ ба мисли кастелланҳо дар Полшаи кӯҳна ва аксар вақт ҳамчун мансабҳои сиёсӣ дар Англияи навтарин меросӣ буданд. Ҳам оромтар, хоксор, вале дунёи буржуазӣ дар худ мустақкам буд.</p>	<p>Вай пештар мисли ман ассистенти хурди кафедраи таърихи ҳуқуқ буд ва ҳамон ҳавасро ба volumina ва pandecta, дар фармонҳои шахр ва rescripta гузошт. Зимистонҳои минбаъда ба давраи эҳёи монастаҳои Вавел куракҳои сафеди барф фиристоданд; чашмаҳои минбаъда сабз Сикорник бо кабудизоркунӣ ҳатто чавонтар аз газонҳои Парки Грин. Аммо утоқҳои торикии бино дар кӯчаи Голембия 20, ки муассисаҳои донишгоҳӣ аз замони Зигмунти Қадим дар он чо чойгир буданд, ҳамеша торик буданд, шояд дар фасли баҳор намноктар бошанд. Ва мо пас аз рисола, кор ба кор рисола навиштем. Ҳангоме ки ӯ дар қонуни Кулмен кор мекард, ман ба Тартиб додани мулкҳои монархалӣ дар асоси асари 'Capitulare de villis' Шарльман оғоз мекардам. Ҳангоме ки вай қонунгузори муниципалитети Пруссияро варақ мезад, ман таҳқиқотро дар бораи таъсири Монтескье ба Конститутсияи 3 май ба итмом мерасондам. Мо бо ҳам мувофиқ будем, зеро мо ҳавасҳои илмии яхела доштем. Вале маро беш аз пеш ба Шарқи ҳамсояҳои наздиктарини мо, он шарқи республикаҳои тичорати Великий Новгород ва Псков, Ордаи Тилло, ки Витаутас бо онҳо дустӣ кард, Гирейҳои Крим, ки Ягеллонҳо бо онҳо муқотиба мекарданд, бештар ба худ чалб мекардам. Танҳо дар Краков, мисли Гарб, ман калидҳои ин ҷаҳони пурасор надоштам. Ҳама чизро барои худ дошт. Тавре ки ман Шарқи Осиё ва Муғулистонро чалб мекардам, ӯ низ ба мӯътадилӣ, оромӣ, сардӣ ва тартиботи шаҳрҳои Аврупои асримиёнагӣ чалб карда шуд. Дар Краков, дар паҳлуи қабилаи аристократии Қаср Под Баранами, Братска ва Шлак Тарновских, дар паҳлуи ҷаҳони профессорҳо, ки дар он чо кафедраҳои академӣ ба мисли кастелланҳо дар Полшаи кӯҳна ва мавқеҳои сиёсӣ дар Англияи охирин меросӣ буданд, инчунин оромтар буд, дунёи хоксор, вале пурзури буржуазӣ.</p>

Ба вай Маряи бокира назар ба калисои Вавел ва хонаҳои буржуазии Гродзка назар ба қасрҳо бештар маъкул буд. Дӯсти ман нав аз ин дунё ба воя расидааст.

Муаррихони чавон одатан ба ҳама чизе, ки мо онро афсона, расму оин, афсонаи мардумӣ муайян мекунем, безътиной мекунанд ва инро бо шаҳодати ҳуҷҷатҳои равшан исбот кардан мумкин нест. Дӯсти ман дигар аст. Баръакс, ӯ бештар ба аънаҳои мардумӣ бовар мекард. Вай боварӣ дошт, ки аз ҷониби одамони дорои ақли оддӣ нигоҳ дошта мешавад, он нисбат ба он вақте ки одамоне, ки онро босавод тавсиф мекунанд, камтар олуда аст. Ба эътиқоди ӯ, агар версияро танҳо як нафар ё чанд нафар ё якчанд ҳуҷҷат нигоҳ дошта бошанд, он назар ба нусхае, ки аз ҷониби аҳолии як деҳа, ноҳия ё шаҳр нигоҳ дошта мешавад ва аз ҷониби оммаи мардум интиқол дода шудааст, хеле камтар эътимод дорад ба наслҳои оянда. Пас, вақте ки дар баъзе мавридҳо баҳс дар бораи ба ном «Лайконию», дӯстам саҳт дар пахлуяш истод. Саргузашти Лайкониюро ҳама медонем, тақрор кардан намеарзад. Кофӣ аст, ки ҳама чиз якбора кофта шуд, ки ин аъна, ки Краков аз он фаҳр мекард ва ҳар сол дар давраи Корпус Кристи бо садои баланҷ чашн мегирифт, ихтирои пайдоиши хеле дер аст! Охир, дар ягон манбаъ осоре аз заррае пайдо нашуд, ки Краков чунин ҳуҷҷуми тоторхоро аз сар мегузаронад, чунон ки аъна дар бораи он накл мекунанд. Ҳеч гоҳ тоторҳо ба шаҳр беҳабар ва наздик наомада буданд, ки шояд бо фиреб онро забт кардан мехоҳанд ва муҳимтар аз ҳама, дар ҳоле ки ӯ занги буглебозӣ мекард, посбонро дар назди Бурчи Марям таъзим карда тавонанд. Ҳамин тавр, дар бораи он ки ин тоторҳо баъдан шикаст хӯрда, пешво ё шохзода кушта шудаанд, чизе гуфта нашудааст. Тавре ки шумо медонед, профессорҳо афсонаҳоро дӯст намедоранд, аммо онҳо дақиқиро дӯст медоранд.

Панна-Марияро назар ба со-борн Вавел, хонаҳои буржуазии Гродзка назар ба қасрҳо дида бештар маъкул буданд. Дӯсти ман нав аз ин дунё ба воя расидааст.

Муаррихони чавон одатан ба ҳар чизе, ки мо афсона, расму оин, афсонаи мардумӣ таъриф мекунем ва бо шаҳодати асноди рӯшан муайян карда намешавад, безътиной мекунанд. Дӯстам дигар. Баръакс, ӯ бештар ба аънаҳои мардумӣ бовар мекард. Ба эътиқоди ӯ, вақте ки аз ҷониби одамони дорои ақли оддӣ нигоҳ дошта мешавад, он нисбат ба он вақте, ки одамоне, ки онро босавод тавсиф мекунанд, ба оғӯши хаёлотӣ онҳо гирифта мешавад, хеле камтар олуда аст. Ба эътиқоди ӯ, агар нусхае танҳо аз ҷониби як нафар ё чанд нафар ё чанд ҳуҷҷат нигоҳ дошта шавад, он назар ба нусхае, ки тамоми аҳолии як деҳа, ноҳия ё шаҳрро нигоҳ медорад ва аз ҷониби оммаи мардум интиқол дода мешавад, хеле камтар эътимод дорад. ба насли оянда. Бинобар ин, вақте ки дар бораи ба ном баҳс ба миён омад «лажконика», дӯстам саҳт дар пахлуяш истод. Саргузашти Лайкониюро ҳама медонем, тақрор кардан намеарзад. Кофист, ки ногаҳон аз ҷое баргузида шуд, ки ин аъна, ки Краков аз он ифтихор дошт ва ҳар сол дар давоми Корпус Кристи хеле боҳашамат чашн мегирифт, бешубҳа ихтирои хеле дер пайдошуда аст! Зеро заррае дар ягон маъхазе ёфт нашудааст, ки Краков то ин дам ба чунин ҳуҷҷуми татарҳо дучор шуда бошад, чунон ки аъна дар бораи он суҳан меравад. Тоторҳо ҳеч гоҳ ба шаҳр ба таври чашмас ва он қадар наздик наомадаанд, ки бо найранг онро зери назорат гирифта тавонанд ва муҳимтар аз ҳама, посбонро дар бурчи Мариакка ҳангоми занг задани тир бо тир кушта тавонанд. Ба ҳамин тарик, дар бораи баъдан мағлуб шудани ин татарҳо ва кушта шудани сардор ё шохзода маълумоте нест. Профессорҳо, чунон ки медонед, афсонаҳоро дӯст намедоранд, аммо онҳо дақиқиро дӯст медоранд.

Мардуми Краков ба ин бозьёфтҳои профессор чандон аҳамият надоданд. Аввалан, аз он сабаб, ки вай аз графҳои «точҳои Краков ва либосҳои профессорон» аз Краков бо девори мудофиавӣ аз дарвозаи Флориан хеле калонтар зиндагӣ мекард. Сониян, ки вай аллакай барои кабӯтарони калисои Марии муқаддас муборизаи шадид ва зафаровар кардааст.

Аммо дӯсти ман бо як полки хуби одамони хирадманд, ки ҳар сол дар курсиҳои Коллегии Нови нишаста буданд ва дар бухорҳои зиччи гулобӣ дар либосҳои арғувонӣ, бунафшӣ, сабз ва кабудӣ кабуд аз калисои Муқаддас Анна парад мезаданд, нусхабардорӣ карданро сар кард ба хамин Коллегия. Вай ёдовар шуд, ки боре садои бугл аз манораҳои деворҳои шаҳр садо меод ва карнайнавоз метавонист дар яке аз ин манораҳо парронда шавад; вай далел овард, ки дар хроника камбудихо ва носаҳеҳихо чой доранд; ки агар чизе дар хроника набошад ҳам, дар ҳаёт руй дода метавонист. Мубоҳиса давом кард ва солҳо ҳам давом кард: дӯстам дар дами асарҳои дигар афсонаи худро ҳимоя кард.

Соли 1939 ўро барои машҳои запис ба сафи армия даъват карданд. У дар ягон ҷо дар Острог ба ман навишта буд: «Ман ба Ватани шумо сафар мекунам». Ба наздикӣ ў мехост онҳоро каме муфассалтар омӯзад. Вай дар Старобельск, баъд дар Гризозевец ва ниҳоят дар Тошканд тамои шуд. Пас аз ду соли бадмуомилаги киемҳои сахроии армияи поляк фарсуда, канда, тарошида шуда буд, вале он аз бисёр транспарантҳои, ки ба ғайр аз парадҳои ягон фронтро надида буд, шухрат дошт. Мард хокистар шуд, худро ба ҳам кашид, аммо фантазияшро гум накард. Вай бисёр мехонд, кам менавишт.

– Девонавор афсӯс меҳӯред, ки аз ҳамаш наҷот наёфтаед. Козельск, ҷи гуна дайр! Барокко православӣ! Ман ҳамчун афсари чоряк ба тамоми Осиёи Миёнаи Совети сафар кардам. Ҷи лаззат аст! Бухоро! Самарқанд!

Мардуми Краковия ба ин кашфиёти профессорон чандон таваҷҷуҳ надовшанд. Аввалан, аз он сабаб, ки вай аз Краков бо точҳои граф ва аз Краков бо ҷомаҳои профессорон бо девори мудофиавӣ аз дарвозаи муқаддаси Флориан хеле калонтар зиндагӣ мекард. Сониян, ки вай боре барои кабӯтарони калисои Мариаи ҷанги шадид ва зафаровар кардааст.

Аммо дӯсти ман бо нимҷазираи хуби одамони хирадманд, ки ҳамасола дар дӯкониҳои Collegii Novi нишаста буданд ва аз дуди ғафси гулобӣ, дар либосҳои арғувонӣ, бунафшӣ, сабз ва кабудӣ Муқаддас Анна парадиданд, нусхабардорӣ кардан ба хамин Коллегия.

Ў ёдовар шуд, ки боре аз манораҳои деворҳои шаҳр садои бугли Мариаи садо меод ва сурнайнавоз метавонист дар яке аз ин манораҳо парронда шавад; вай далел овард, ки дар хроника камбудихо ва носаҳеҳохо чой доранд; ки агар чизе дар хроника набошад ҳам, дар ҳаёти реалӣ руй дода метавонад. Мубоҳиса давом кард ва солҳо ҳам давом кард: дӯстам дар дами асарҳои дигар афсонаи худро ҳимоя мекард.

Соли 1939 барои машҳои запис ба сафи армия даъват карда шуд. У аз Острог ба ман дар кучо навишта буд: «Ман ба ватани шумо меравам». Ба қарибӣ ў онҳоро ба таври муфассалтар омӯхтааст. Вай худро дар Старобельск, баъд дар Гризозевец ва ниҳоят дар Тошкент дид. Пас аз ду соли безътиной, киемҳои сахроии артиши Полша ришадор, кандашуда, таъмиршуда буд, аммо дар он аз бисёр баннерҳои, ки ғайр аз парадҳои ҳеҷ гоҳ фронтро надида буданд, шукӯҳи бештаре дошт. Мард хокистарранг шуд, худро ба ҳам кашид, вале ҳаёлашро гум накард. Бисёр мехонд, кам менавишт.

– Ман хеле афсӯс меҳӯрам, ки шумо ҳам чизро аз сар гузаронидаед. Козельск, ҷи гуна дайр! Православӣ барокко! Ман ҳамчун офицери чоряк ба тамоми Осиёи Миёнаи Совети сафар кардам. Ҷи бузургӣ! Бухоро! Самарқанд!

Вай воқеан олим буд, зеро бадтарин шапушҳо натавонистанд ин ҳавасро дар **ӯ** бидушанд, чунон ки дар Юзеф Чапски **ҳассосияташро нисбат** ба зебой, ранг, рӯшноӣ ва хатҳо сусти накардаанд, чунон ки дар Броневский **ҷаззобиятро эҳсос намекарданд**. аз шеърҳои **Есенин** ва Блок. Мо аллақай дар Техрон, шаҳри афсонаҳои **Шаҳризода**, шаҳри Шарқ **нишаста** будем ва **аз байни** партовҳои аврупоӣ, ки пас аз тарки Русия **мардумро** шод мегардонд, Шарқ ба болои мо ҳам шуда, ба тирезаҳои мо **менигарист**. Ва **сӯҳбати** пурмаҳсул дар бораи Краков, дар бораи **профессорҳо**, дар бораи Станислав Эстрихер, ки **дар он ҷо** нест, дар бораи **Кутрзеб**, Таубеншлаг, дар бораи Адам Ветулани, дар бораи тамоми ҷаҳоне, ки дар ягон ҷо гум шуда буд, нобуд **шуд** ё пароканда шуд. хайрухуш кардем. Ман бояд **имшаб** ба аёдати **ӯ** меоям. Ба ман **ҳам** гуфт: – **Вақте** ки **меод**, ман ба ту чизе **мегуям**... **Як** чизи **зебоеро** мегуям.

Дӯстам дар охири шаҳр, бо арманиҳо зиндагӣ мекард. Мо дар ҳавлии хона **танҳо** зери дарахтон нишаста будем. Ман медонистам, ки **вай** ба ман чизе **мегуяд**, **вақте** ки **ӯ** ба ман дар бораи бозёфтҳо ё **мушоҳидаҳое**, ки навақад дар семинария дар **кӯчаи Голубия 20** карда буд, нақл мекард. **Бо вучуди ин**, **ӯ** дар бораи Самарқанд **ҳарф зад**.

– Медонед – гуфт у – **бояд** иқро **шавам**, ки **вақте** ки моро аз Волга ба он район равона карданд, **нафас гирифтам**. Манзараи **ин гуна** Янги-йӯл, масалан, баъзан манзараи **назди Карпат аст**. Оё шумо Биецро, ки дар кӯҳҳо шинонда буд, дар хотир доред? Мо шаҳрҳои худро намедонистем! Гайр аз ин дар он ҷо одамон буданд. Шояд дар дигар **маҳаллаҳо** дигарон **ҳам** буданд, шояд агар мо маҳбус мебудем, онҳо дигар хел рафтор мекарданд, аммо ҳоло **ақаллан** **гуфта** метавонам, ки **нафас кашидам**. Ин як **начоди кӯҳанест**, ки ба таври худ фарҳангӣ ва мутамаддин аст. Вай **ҳамон** шаъну **шарафро** дорад, ки **ҳалқи** Марокаш ва **арабҳои** Фаластин доранд.

Вай воқеан олим буд, зеро бадтарин шапушҳо натавонистанд ин ҳавасро дар **ӯ** бидушанд, чунон ки дар Юзеф Чапски **ҳассосияти ӯро** ба зебой, ранг, рӯшноӣ ва хатҳо сусти накардаанд, чунон ки дар Броневский **ҷаззобияти Есенинро хомӯш накардаанд**. ва **шеърҳои** Блок. Мо аллақай дар Техрон, шаҳри афсонаҳои **Шеързода**, шаҳри Шарқ будем ва **тавассути** партовҳои аврупоӣ, ки **мардумро** пас аз тарки Русия **он қадар** шод мегардонд, Шарқ ба болои мо ҳам шуда, ба тирезаҳои мо **нигарист**. Ва дар бораи Краков, дар бораи **профессорон**, дар бораи Станислав Эстрихер, ки **дигар** нест, дар бораи **Кутрзеба**, Таубеншлаг, дар бораи Адам Ветулани, дар бораи тамоми ҷаҳоне, ки дар ягон ҷо гум шуда буд, нобуд **шуд** ё пароканда шуд. хайрухуш кардем. Ман бояд **беғох** ба аёдати **у меарфтам**. **Вай инчунин** ба ман гуфт: – **Вақте** ки **меой**, ман ба ту чизе **мегуям** ... **ман** ба ту чизи **зебо** **мегуям**.

Дӯсти ман дар охири шаҳр бо арманиҳо зиндагӣ мекард. Мо дар ҳавлии хона, зери дарахтон **танҳо** нишаста будем. Ман медонистам, ки **ӯ** ба ман чизе **хоҳад гуфт**, зеро **ӯ** боре дар семинар дар **Голембия 20** дар бораи бозёфтҳо ё **мушоҳидаҳои** ба тозагӣ анҷомдодаш ба ман нақл карда буд. **Вале у** дар бораи Самарқанд **сӯхан роқд**.

– Медонед – гуфт у – **этироф кардан** **лозим аст**, ки **вақте** ки моро аз Волга ба он район равона карданд, **нафаси осуда кашидам**. Манзараи **чунин** Янги-йӯл, масалан, баъзан манзараи **райони Подкарпатчье мебошад**. Оё шумо Биецро, ки дар кӯҳҳо шинонда, **мос пӯшида** буд, дар хотир доред? Мо шаҳрҳои худро намедонистем! Гайр аз ин дар он ҷо одамон буданд. Шояд дар дигар **минтақаҳо** дигарон **низ** буданд, шояд агар мо маҳбус мебудем, онҳо дигар хел рафтор мекарданд, аммо ҳоло метавонам **ақаллан** **бигуям**, ки **ман ором шудам**. Ин як **наҷоди кӯҳанест**, ки ба таври худ фарҳангӣ ва мутамаддин аст. Вай **чунин** шаъну **шараф** дорад, ки **ҳалқи** Марокаш ва **арабҳои** Фаластин доранд.

Барои онҳо мо ҳам писарони Лехистон будем. Барои инҳо на Латвия, на Чехословакия. Онҳо дар бораи Ҳолланд, Швейтсария ва Испания нахундаанд. Аммо дар бораи Лехистон шундаанд. Мисли мо дар гузашта дар бораи Туркия. Бо гузашти садсолаҳо танҳо хотираҳои нек боқӣ мондаанд. Шояд як рӯз ва баъд аз чангҳои ҳозира ҳамин тавр шавад. Ҳар қадам, ҳар шаҳр, масҷиду қабр, хотираҳои таърих рӯй меод. Дар бешаи сабзи Коми осори таърих нест, вай аз Урал берун нест, дар Волга хасис ва чавон аст. Аммо дар он ҷо, фаротар аз баҳри Каспий ва то сарҳади Форс, таърих дар тӯли ҳазорсолаҳо печидааст. Тамоми кишвар мисли вулқони хомӯшшудаест, ки садсолаҳо пеш ба рӯи олам лава рехта буд. Халқҳои он ҷо маҳз ҳамин гуна лаваҳо ҳастанд. Васеъу дур рехт, чанг, оташ ва вабо овард. То он даме, ки вай дар худ гум шуда, сард шуд. Ҳоло дар остонаи хонаҳои бадбахт нишаста, мунтазири он аст, ки онҳо чӣ медонанд. Ҳатто революция ин рукунҳои Шархро то ба охир нарасондааст. Хуб, мо, полякҳо, армияро пешвоз гирифтанд, хеле самимона гуфтам: Ўзбеку тоҷик, қирғиз, ҳамма. Аммо танҳо дар Самарқанд меҳмоннавозӣ маъмулан шарқӣ, шарқӣ буд, ки бо ягон кори пинҳонӣ пур буд. Тичорат дар ҳақиқат хеле хуб пинҳон буд. Вай ҳатто вақте ки аз мо на фронти беақл пурсиданд, на берун наомад ва на худаш чиро медонист: – Шумо писарони Лехистон ҳастед-ми? – Ҳа. – Ва шумо солдат ҳастед, ҳамин тавр не? – Ҳа. Чанде аз пиронсолон, ки чехраашон аҷ, ин шуда, зард шуда то қаҳваранг шуда будаанд, бори дигар дар бораи он чизе, ки кайҳо боз медонистанд, ҳайрон шуданд. Он гоҳ онҳо беэҳтиётона мепурсиданд: «Оё ба Худо имон меоваред? Дар Худои пешинаи худ, дуруст? «Ҷо бовар дорем, мо коҳинон дорем, оҳ, салиб мебардорем» – ҷавоб додем. Пирон ба салибҳои гирифташон нигоҳ карданд.

Мо низ барои онҳо писарони Лехистон будем. Барои онҳо на Латвия, на Чехословакия. Онҳо дар бораи Ҳолланд, Швейтсария ва Испания нахундаанд. Аммо онҳо дар бораи Лехистон шунда буданд. Чунон ки як вақто дар бораи Туркия карда будем. Бо гузашти садсолаҳо танҳо хотираҳои нек боқӣ мондаанд. Шояд рӯзе ва баъди чангҳои ҳозира ҳамин тавр шавад. Дар ҳар қадам, ҳар шаҳр, масҷид, қабр ба хотираҳои таърих дучор меомад. Дар бешазори сабзи Коми осори таърих нест, он берун аз Урал нест, дар Волга хасис ва чавон аст. Аммо дар он ҷо, фаротар аз баҳри Каспий ва то сарҳади Форс, таърих дар тӯли ҳазорсолаҳо печидааст. Тамоми кишвар мисли вулқони хомӯшшудаест, ки садсолаҳо пеш лава ба рӯи ҷаҳон рехта буд. Халқҳои он ҷо чунин лава доранд. Он ба дуру фарох мерехт, чанг, оташ ва вабо мебуд. То он даме, ки вай дар худ гум шуд ва хунук шуд. Ҳоло дар остонаи хонаҳои харобазор нишаста, мунтазири он аст, ки кӣ медонад. Ҳатто революция ин рукудро то ба охир нарасондааст. Шарқ. Хуб, мо полякҳо, армияро пешвоз гирифтанд, ман ба шумо хеле гарму чушон гуфтам: узбеку, тоҷикон, қирғизҳо, ҳамма. Аммо танҳо дар Самарқанд одамон дар меҳмоннавозии маъмулии шарқӣ ва шарқӣ об мешуданд ва ба ягон кори пинҳонӣ фарқ шуда буданд. Дар ҳақиқат, таваҷҷӯҳ хеле хуб пинҳон карда шуд. Вай ҳатто вақте ки аз мо пурсиданд, ё аз як масхарабозии беақлона ё худ надониста, нафафт: – Шумо писарони Лехистон ҳастед-ку? "Мо." – Ва шумо солдат ҳастед, дуруст? "Мо." Чанде аз пиронсолон, ки чехраи чинӣ, қаҳваранг-зард доранд, андеша мекарданд ва он чизеро, ки дер боз медонистанд, тасдиқ мекарданд. Сипас онҳо бепарвоёна пурсиданд: «Оё ба Худо имон меоваред? Дар Худои пешинаи худ, дуруст? «Ҷо бовар дорем, мо коҳинон дорем, бинед, салиб мебардорем» – ҷавоб додем. Муйсафедон ба салибхое, ки аз синашон бароварда буданд, нигоҳ карданд.

Инҳо аз банкаҳо туника бурида мешаванд. Чунин менамуд, ки онҳо аз ин ба таври ачиб шод буданд. Дар ин чо як саволи нав, хеле ғайричашмдошт, каме далертар ва рост омад: "Оё шумо карнайчиён доред?" "Мо дорем!" Чунон ки маълум аст, мо хеле зуд асбобҳои мусикӣ доштем; шумо мефаҳмед, ки иди поляки поляк ё паради оркестр чӣ гуна буд. Намедонам, ки шумо дар Шотландия чӣ хел ҳастед, аммо мо кам набудем... Баъди танаффус ўзбакҳо гуфтанд: «Зеро мо аз шумо дар ин чо як хоҳиши калон дорем... Агар шумо аз Лехистон бошеду солдат бошед... дар Худои ту... ва ту карнайчиён дорӣ... оё фардо шаб ба карнайчиён фармон дода наметавонӣ, ки дар майдони кўҳнаи мо садо диҳанд? Дар назди масҷиде, ки Ч,асади Темури Аъзам дар он ҷост? «Созишнома». Муйсафедон аз Шарқ гариб мухтасар ташаккур гуфта, рафтанд. Бо вучуди ин, онҳоро гусел карда, дар остона пурсиданд: "Оё боварӣ доред, ки бозӣ мекунед?" "Мо бозӣ мекунем." Рўзи дигар мо фаҳмидем, ки ин рўзи панҷшанбе, арафаи рўзи муқаддаси Муҳаммад аст ва дар ёд дарам, ки касе дар ошхонаи афсарон ҳатто ишора карда буд, ки шояд ба он рабте дошта бошад. Вале мо то бегоҳ инро ҳис накардем. Полковник, ки чунин чизҳоро дўст медошт, тасмим гирифт, ки бо шараф баромад кунад. Карнайчиён чун бояд сайқал дода шуданд, карнайҳо, ҳама чиз ва чӣ гуна. Бегоҳӣ дар назди масҷиди Самарқанд, масҷиди маъруфе, ки Ч,асади Темур дар он ҷой гирифтааст, издиҳоми он қадар зич, чунон зич ва мунтазири бечуръат, ки метавонад дар Осиёи Шарқ интизор шавад, сиёҳ шуд. Вай комилан ях кард. Ў танҳо бо гиря чунбонд. Ҳатто кўчаву бозорҳои ҳамшафат ҳама пур буд. Танҳо дар назди масҷид сари хурди бемӯй рӯи сангҳои ҳоли буд, ки гирди онро тўда ихота кардааст.

Аз банкаҳои туника буред. Онҳо ба таври ачиб аз ин хурсанд менамуданд. Дар ин чо як саволи нав, тамоман ғайричашмдошт, ки аллакай то андозае ҷасуртар буд, пайдо шуд: "Оё шумо сурнайчиён доред?" "Мо дорем!" Чунон ки маълум аст, мо ба зудӣ асбобҳои мусикӣ доштем; шумо мефаҳмед, ки фестивалъ ё паради поляки Польша бе оркестр чӣ гуна мешавад. Намедонам бо шумо дар Шотландия чӣ гуна аст, аммо мо онро аз даст надодаем... Баъди танаффус ўзбакҳо гуфтанд: «Зеро мо аз шумо дар ин чо як дархости калон дорем... Агар шумо аз Лехистон бошеду шумо сарбоз ҳастанд... ва шумо ба Худои худ имон доред... ва сурнайчиён доред... оё фардо бегоҳ дар майдони кўҳнаи мо сурнайनावозонатон навохта натавонистед? Дар назди масҷиде, ки хокистари Темури Аъзам дар он ҷост?" «Созишнома». Қухансолон ачиб ба Шарқ мухтасар ташаккур гуфта, рафтанд. Бо вучуди ин, бурданд ва дар остона пурсиданд: "Шумо боварӣ доред, ки шумо бозӣ мекунед?" — Мо бозӣ мекунем. Рўзи дигар мо фаҳмидем, ки рўзи панҷшанбе, арафаи рўзи муқаддаси Муҳаммад аст ва ман дар ёд дарам, ки касе дар ошхонаи афсарон ҳатто ишора карда буд, ки шояд ин кор ба он рабте дошта бошад. Вале мо инро дар хақиқат танҳо бегоҳ ҳис кардем. Полковник, ки ин гуна чизҳоро дўст медорад, тасмим гирифт, ки бо шараф баромад кунад. Сурнайчиён чунон ки бояд бошад, сайқал дода шуданд, сурнайҳо, ҳама чиз, албатта. Бегоҳӣ дар рӯ ба рӯи масҷиди Самарқанд, масҷиди машъур, ки хокистари Темур дар он ҷой гирифтааст, издиҳоме намчун зич, намчун зич ва бешаракате пайдо шуд, ки мунтазири он танҳо дар Шарқи Осиё метавонад интизор шавад. Вай комилан ях кард. Ў танҳо гиря мекард. Ҳатто кўчаву бозорҳои ҳамсоя пур аз одам буданд. Танҳо дар ру ба руи масҷид як хирмани хурдакак аз сангҳои ҳоли буд, ки гирду атрофи онро селаро ихота кардаанд.

Карнайчиён ба вай наздик шуданд. Ин чо барои онҳо буд. Онҳо як маротиба, ду маротиба ва сеюм бозӣ карданд. Онҳо занги бедории ҳарбӣ бозӣ карданд, даъват бозӣ карданд, ниҳоят занги бугдро бозӣ карданд. Маряма мо. Оё шумо дар хотир доред, ки он дар моҳи декабр дар Татишево чӣ гуна буд? Шумо хуб медонед, ки куча дар Самарқанд ё дигар Бухоро чӣ гуна аст. Хуб, пас аз доду фиғон, ошӯб, ки бар зидди он Налевки ва Казимирз мо воҳаи хомӯшӣ буданд, набуд. Онҳо дар ҳақиқат нигарон буданд. Мусиқӣ ба онҳо таъсир расонд ё чӣ?

Хомуш гӯш мекарданд, хомуш чудо шуданд. Аммо то он вақт мо фаҳмидем, ки дар он чизе ҳаст.

Ва мо ба пайгирӣ, вентилятсия, бӯй кардан шуруъ кардем. Ҳеч яке аз ҷосусони ватанинӣ мо нест

– ва шумо бояд эътироф кунед, ки дар замонҳои охир ин соҳа ба таври аҷиб афзоиш ёфтааст!

– ҳамин тавр ҳаво намедиҳад, суханро намегирад, ба зиндагии дигарон даҳлат намекунад, мисли он вақт мо. Аммо мардуми Шарк касногузар буданд. Онҳо чизе гуфтан намехостанд.

Дӯст табассум кард:

– Аввалинҳо занҳо буданд... – У бо дандонҳои зебою чавоне, ки дандонҳои сигор газида нашуда буданд, табассум кард. – Ҳисоботи шоҳидон мисли ҳисобҳои бойгонӣ ҳастанд. Шумо дар Ягеллонка чизе хоҳед ёфт, онро бо чизе дар Раперсвилска муқоиса кунед; шумо дар Раперсвилска чизе хоҳед ёфт, шумо метавонед онро бо чизе дар Корник муқоиса кунед. То он даме, ки қалмоқе буд. Ин қалмоқ он чизе буд, ки духтар ба ман гуфт. Баъд пиронсолон, онҳое, ки инро хубтар медонистанд, сухан ронданд.

Ёд дорам, аллакай ҳаво тамоман торик шуда буд ва дар девори хонаи арманиҳо сояҳои моҳии кабуд намоён буданд, суханашро идома дод:

Суарнайчиён ба вай наздик шуданд. Ин чой барои онҳо буд. Онҳо як маротиба, ду маротиба ва се маротиба бозӣ карданд. Онҳо занги бедории ҳарбӣ бозиданд, мувоҷиат карданд ва дар ниҳоят занги бугле бозӣ карданд. Маряма мо. Дар хотир доред, ки он дар моҳи декабрь дар Татицев кай бози карда шуда буд?

Шумо хуб медонед, ки дар Самарқанд ё Бухоро куча чӣ гуна аст. Хуб, он гоҳ ҳеч гуна садое набуд, ки бар зидди он Налевки ё Казимирз воҳаи хомӯшӣ буданд. Онҳо дар ҳақиқат ба ташвиш афтанд. Оё мусиқӣ ба онҳо ҷунин таъсир расонд ё чӣ?

Хомуш гуш мекарданд, хомуш рафтанд. Аммо баъд мо аллакай фаҳмидем, ки дар он чизе ҳаст.

Ва ҳамин тавр, мо пайгирӣ, пахш ва spooring oғоз кардем. Ҳеч яке аз снаперҳои ватанинӣ мо нест

– ва шумо эътироф мекунед, ки дар вақтҳои охир ин соҳа аҷиб афзоиш ёфтааст!

– ин хел ҳаво намедиҳад, ин хел суханҳоро намегирад, мисли он замон ба зиндагии касе даҳлат намекунад. Аммо мардуми Шарк касногузар буданд. Онҳо чизе гуфтан намехостанд.

Дӯст табассум кард:

– Аввалин шуда занҳо гап мезаданд... – У бо дандонҳои зебою чавон, ки дандонҳои снгор нагазида буданд, табассум кард. – Ҳисоботи шоҳидон ба ҳисобҳои бойгонӣ монанданд. Шумо дар Ягеллонка чизе хоҳед ёфт, онро бо чизе дар Раперсвилска муқоиса кунед; шумо дар Raperswilska чизе хоҳед ёфт, онро бо чизе дар Корник муқоиса кунед. Агар калмка мебуд. Он чизе буд, ки ин духтар ба ман гуфт. Баъд пиронсолон ба сухан баромаданд, онҳое, ки инро хубтар медонистанд.

Дар ёд дорам, ки ҳаво аллакай тамоман торик буд ва дар девори хонаи арманиҳо сояҳои моҳии кабуд намоён буданд, вақте ки ӯ идома дод:

– Маълум мешавад, ки дар Самарқанд афсонае вучуд дорад. Дурусттараш, пешгӯй. Хуб, онҳо як вақтҳо ҳамроҳи тоторҳо дар хучуми Польша иштирок карда буданд. Гирифтани онҳо фаҳмо буд, зеро дар вақти истилогарон ин гуна оммаҳо ба муқобили мамлакатҳои мо аз кучо меомаданд? Ва як бор ба шаҳр расиданд, "ки бо шумо – ҳамин тавр ўзбек ба ман гуфт – бо мо (яъне тоторҳои маҳаллӣ) Самарқанд як хел аст..."

– Краков? – пурсидам ногаҳон.

– Намедонам: ў иро ба ман нагуфтааст ва ривоят номи худро намениҳад: он танҳо мегӯяд, ки як шаҳри хеле қадим ва хеле бой ...

– Агар бой бошад, ин Краков нест.

– Бубахшед: онҳо ҳам Самарқандро шаҳри бой мешуморанд.

– Хайр, агар Самарқанд... – иқроп шудам.

– ...шаҳри хеле кўҳна ва хеле бой, пойтахти мамлакат. Ва шаҳри муқаддас. Аз яке аз манораҳо – чунон ки мегуянд, карнайҳои шаҳр ба гўш мерасид. Тоторҳо рост ба сўи деворҳо равон шуданд. Онҳо мехостанд, ки шаҳро ба ҳайрат оранд. Ва баъдан...

– Ин дўстдоштаи мухлисон аст!

– Эҳтиёт шав! Ва танҳо карнайнавоз метавонист шаҳро огоҳ кунад, ки тири камони тотор гулуяшро сўроҳ кард. Ў мурд, аммо шаҳр, ки ҳушдор дод, тавонист худро дифоъ кунад. Тоторҳо ноком шуданд.

(Имрўз ҳангоми навиштани он саргузашти Техрон ба ёдам меояд, ки ҳадди ақал як бор дар маъҳазҳои таърихии ду миллат як ҳодиса як хел тасвир шудааст. Боз дар Техрон танҳо як ривояте ба фикрам омада буд.)

– Пас ин воқеан афсонаи мост?

– Истед. Аммо медонӣ, чаро онҳо хостанд, ки карнайнавозони мо дар шаҳри худ дар майдони бузурги остонаи масҷид бозӣ кунанд?

– Маълум мешавад, ки дар Самарқанд ривояте ҳаст. Дурусттараш, пешгӯй. Хайр, онҳо ҳамроҳи тоторҳо дар хучуми Польша иштирок мекарданд. Гирифтани онҳо фаҳмо, зеро чаро ин гуна оммаҳо ҳангоми хучум ба мамлакатҳои мо фишор меоварданд? Ва як бор ба шаҳр расиданд, «кадомаш барои шумо – ҳамин тавр ўзбек ба ман гуфт – ҳамон барои мо (яъне тоторҳои маҳаллӣ) Самарқанд аст...».

– Краков? – пурсидам ногаҳон.

– Намедонам: вай ба ман нагуфтааст ва ривоят номашро наме-диҳад: фақат дар он гуфта мешавад, ки шаҳри хеле кўҳна ва хеле бой...

– Агар сарватманд бошад, ин Краков нест.

– Мебахшед, аз назари онҳо Самарқанд ҳам шаҳри бой аст.

– Хайр, агар Самарқанд... – иқроп шудам.

– ...шаҳри хеле кўҳна ва хеле бой, пойтахти мамлакат. Ва шаҳри муқаддас. Маҳз аз яке аз манораҳо – чунон ки мегуянд, аз ин шаҳр намоз ҳама мешуд. Тоторҳо пинҳонӣ ба худӣ деворҳо баромаданд. Онҳо мехостанд, ки шаҳро ба ҳайрат оранд. Ва он гоҳ...

– Ин гек аст!

– Эҳтиёт шав! Ва танҳо сурнайнавоз метавонист шаҳро ба ташвиш андозад, вақте ки тир аз камони тартар гулуяшро сўроҳ кард. Ў мурд, аммо шаҳри ба ташвиш афтада худро муҳофизат кард. Татарҳо мағлуб шуданд.

(Имрўз, вақте ки он саргузашти Техронро менависам, ба сарам меояд, ки ҳадди ақал як бор дар маъҳазҳои таърихии ду миллат як ҳодиса як хел тасвир шудааст. Дар он замон дар Техрон танҳо як ривояте фикр мекардам).

– Пас, ин воқеан афсонаи мост?

– Истед. Аммо медонӣ, ки чаро онҳо мехостанд, ки сурнайнавозони мо дар шаҳри худ дар майдони бузурги остонаи масҷид бозӣ кунанд?

- Чаро?
 - Хуб, тасаввур кунед, ки он **тоторҳо** одати **ачоиб** доштанд, ки баъди **ҳар сафар ҳисоботи** муфассал **менавиштанд**. **Чӣ** тавр мегузашт, **чи** қадар давом кард, **ҳарифон** **чи** тавр мечангиданд, **ғанимат** дар кучо аз чорво ва дар кучо занҳо бой буд. Чунин **гузоришҳо** пас аз **бозгашт** ба ватани **сахроҳо** **ҳамчун** комиссияе **мавриди** санҷиш **қарор** мегирифтанд, ки дар он пирон, аз **ҷумла рӯҳониён** нишастаанд. **Хусусан** **гузоришҳо** дар сурати барбод **рафтани** **юришҳо** бодикқат тафтиш карда мешуданд. Ин даъва сабабҳои мағлубият аз он **чиҳат** **мавриди** таҳқиқ **қарор** гирифт, ки дар он **нафаре** аз шоҳзодаи тотор, писари **пешво** ва ё монанди инҳо мурданд. Ҳамин тавр, ҳамон тавре ки дар афсонаи Кракови мо. Чунон ки мебинед, баъзан **ривоятҳо** дурустанд. Коҳинон **бо** **оракули** худ **дер** **кор** намекарданд. Даре нагузашта **онҳо** **қарор** доданд, ки мағлубият ба **чазои** осмон **барои** қатъи ногаҳонии **ӯ** дар **вақти** **намоз** **хондани** **шаҳр** **аст**. Намедонам чаро ин хел гуфтанд. Шояд аз он сабаб **бошад**, ки ҳама рӯҳониён ҳисси ҳамбастагӣ доранд, шояд аз он сабаб, ки дигар **сабабҳо** **наёфта**, мехостанд он чизеро, ки *mo vis maior* меномем, баён кунанд. **Гуфтанд** **бас** **аст**. Ва онҳо **пешгӯие** **илова** карданд, ки барои ҳамаи ин халқҳо хеле **даҳшатнок** **аст**: «Амали шумо, гуфтанд онҳо, азоби осмонро **бар** шумо хоҳад **овард**. Ҳар баҳор замини **дигаронро** поймол нахоҳӣ кард, шаҳрҳои бегонаро **фатҳ** нахоҳӣ кард, подшоҳии ту **фурӯ** меафтад, дар харобаҳои масҷидҳо алафҳои бегона мерӯяд ва **шухрати** **дашт** фаромӯш мешавад. Бо вучуди ин, офтоби саодат бароятон **ҳам** нурпошӣ мекунад. Аммо то он даме, ки **карнайनावоз** аз Лехистон дар **майдони** бозори Самарқанд **сурудеро** **нашунавад**, ки он вақт онро тамои накардааст». Афсонаи Самарқанд чунин мегуяд. Ва ҳамин тавр, ҳамаи қабилаҳои муғулро аз Тянь-Шаню то соҳили баҳри Хазар бовар кунед. **Рухи** Чингизхон дар **даштҳои** Осиё овра мешавад.

- Чаро?
 - Хуб, тасаввур кунед, ки он **тарторҳо** як **вақтҳо** одати **начиб** доштанд, ки баъди **ҳар** як экспедиция **гузориши** муфассал **менависанд**. Он **чи** тавр **гузашт**, **чи** қадар давом кард, **харифон** **чи** тавр мечангиданд, дар кучо **ғанимат** аз **ҳама** **бой** чорво **буд** ва дар кучо занон. Чунин **хабарҳо** баъди ба ватани **даштҳо** **баргаштан**, **гуё** аз **тарафи** комиссияе, ки дар он **чо** пирон **ва** аз **ин ру** **руҳониён** **нишаста** **буданд**, **тафтиш** **карда** **мешуданд**. Агар экспедиция барбод **рафт**, **гузоришҳо** **махсусан** бодикқат тафтиш карда мешуданд. Ин даъва сабабҳои мағлубият **ба** **таври** **амиқтар** таҳқиқ **карда** **шуданд**, **зеро** дар он **ягон** шоҳзодаи тотор, писари **сардор** ё монанди инҳо мурданд. Ҳамин тавр, ҳамон тавре ки дар афсонаи Кракови мо. Чунон ки мебинед, баъзан **ривоятҳо** дурустанд. Коҳинон **дар** **кори** худ **муддати** **тӯлонӣ** **меҳнат** намекарданд. Даре нагузашта **эълон** карданд, ки **ин** **мусибат** аз азоби осмон **аст** **ва** дар **ҳоле** ки **шаҳр** **намоз** **хондани** **буд**, **ногаҳон** **намозаш** **қатъ** **шуд**. Намедонам чаро ин хел гуфтанд. Шояд аз он сабаб, ки ҳама рӯҳониён ҳисси ҳамбастагӣ доранд, шояд аз он сабаб, ки **онҳо** **ягон** **сабабҳои** дигар **наёфтанд** **ва** мехостанд он чизеро, ки *mo vis maior* меномем, баён кунанд. **Кифоя**, **ки** **ин** **тавр** **гуфтаанд**. Ва онҳо барои ҳамаи ин халқҳо **пешгӯии** хеле **ғамангезро** **илова** карданд: «Амали шумо – гуфтанд онҳо – азоби осмонро **ба** шумо хоҳад **фиристод**. Ҳар баҳор замини **бегонаро** поймол нахоҳӣ кард, шаҳрҳои бегонаро **фатҳ** нахоҳӣ кард, подшоҳии ту **фурӯ** меафтад, дар харобаҳои масҷидҳо алафҳои бегона мерӯяд ва **шаъну** **шарафи** **даштҳо** фаромӯш мешавад. Бо вучуди ин, офтоби саодат бароятон **ҳам** нурпошӣ мекунад. Аммо то он даме, ки **сурнайनावози** Лехистон дар бозори Самарқанд **сурнай** **назад**, ки он вақт онро тамои накардааст». Афсонаи Самарқанд чунин мегуяд. Ва ҳамин тавр, ҳамаи қабилаҳои муғулро аз Тянь-Шаню то соҳили баҳри Хазар бовар кунед. **Рухи** Чингизхон дар **даштҳои** Осиё овра мешавад.

<p>- Пас, ин афсонаи асли аст?</p> <p>- Ин чӣ маъно дорад: афсонаи ҳақиқӣ? Хуччатҳои асли ё қалбаки вучуд доранд; афсонаҳои воқеӣ ё қалбаки нест. Афсонаҳо метрика надоранд. Кишварҳои нав афсона надоранд; мамлакатҳои кӯҳна онҳоро доранд. Афсона дар майна барои чандин насл мисли май дар зарфҳо мепазад, қувват мегирад. Албатта, дар ин чо касе дар бораи Краков, дар бораи занги бугле, дар бораи Лайконики мо нашунидааст. Аммо афсонае доштанд, ки нисфи афсонаи мост.</p> <p>Чунон ки дар иқлими худамон нақшу нигори даштии онҳоро пайдо мекунем, дар кашидани ин ривоят осори худро пайдо мекунем.</p> <p>Дар торикии шаби кабуд, зери девори кабудӣ сафед Краков якбора ба симои Самарқанд афтод. Бурчи Мариатска, Майдони бозор, Кабӯтар, Планти. Пардаи фазо ва замон меафтид. Онҳо дар тӯли милҳо ва синну солҳо поин рафтаанд. Дар байни Кракови дурдаст ва Самарқанди қариб афсонавӣ намунаи як афсонаи умумие оғоз ёфт, ки барои онҳо ва барои мо як хел аст.</p>	<p>- Пас, ин афсонаи ҳақиқӣ аст?</p> <p>- Ин чӣ маъно дорад: афсонаи ҳақиқӣ? Хуччатҳои асли ё қалбаки вучуд доранд; афсонаҳои ҳақиқӣ ё қалбаки вучуд надорад. Афсонаҳо сабт надоранд. Кишварҳои нав афсона надоранд; мамлакатҳои кӯҳна доранд. Афсона дар майнаи чандин насл мисли шароб дар зарфҳо мерӯяд, қувват мегирад. Албатта, дар ин чо касе дар бораи Краков, дар бораи занги бугле, дар бораи Лайконики мо нашунидааст. Аммо афсонае доштанд, ки ба нисфи афсонаи мо монанд аст.</p> <p>Чи тавре ки дар иқлими мо нақшу нигори дашти онҳоро пайдо мекунем, дар нақшаи ин ривоят осори худро пайдо мекунем.</p> <p>Краков дар бегоҳи кабудӣ шаб дар зери девори сафеду кабуд ногаҳон ба суи симои Самарқанд фурумад. Бурчи Марям, Майдони бозор, Голембия, Планти. Пардаи фазо ва замон меафтид. Аз байн милю асрҳо гузаштанд. Дар байни Кракови дурдаст ва Самарқанди қариб афсонавӣ нақшу нигори як афсонаи маъмул, ки барои онҳо ва барои мо якхела буд, ба мор даромад.</p>
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3.5.2. Linguistic analysis and proofreading

Table 12 summarises the results of differences generated by the DiffNow program when comparing texts resulting from automatic translation and translation after literary proofreading, when the text of the story was not divided into different types of texts. For the purpose of comparing the values of generated differences for texts representing other languages, differently than in the previous analysis (Section 3.2.2), the notion of a line was defined, which more closely corresponded to the notion of a paragraph or paragraph.

Table 12. Quantitative identification of detected differences for translation into Uzbek and Tajik

Language	Difference type					
	Added	Deleted	Changed	Changed in changed	Ignored	Inline differences
Uzbek	0.117	0.52	30	416	0	585
Tajik	0.920	0.83	38	520	0	695

The results obtained show that all the ratios generated are significantly higher for translation into Tajik than into Uzbek (from more than 18% to almost 700%). In this case, for the purpose of the comparison, we do not need to normalise the obtained values, because the translation concerns the same text, i.e. the text with the same number of words. These results show that in the process of literary proofreading performed by the expert, there were more changes in the text provided by the automatic translation. The global differences between the two text versions are best reflected by two indicators: 'Changed in changed' and 'Inline differences'. When we relate these values to the number of words in the text, the obtained values will be equal respectively for the Uzbek language – about 19% and 25%, and for the Tajik language – about 24% and 32%.

Interviews with language proofreading experts for automatic translations into Uzbek and Tajik yielded two important pieces of information. Firstly, they estimate the unintelligibility of automated text or poor intelligibility at around 15–25%. Second, that the Tajik text was of lower quality than the Uzbek text. These values correspond fairly well to the global indices of difference between the compared texts listed above.

4. Meeting between the trumpeter and the people of Samarkand

The meeting of soldiers, or rather trumpeters, from distant Lechistan with the inhabitants of Samarkand, concerns two aspects: its location and the identification of the instruments used. The oldest structures of present Samarkand that have survived to our times were built during the reign of Timur, i.e. at the turn of the 14th and 15th centuries (Fig. 40) [94]. The former city of Afriasyb was completely destroyed by Genghis Khan in 1220.



Fig. 40. Plan of Samarkand from the 19th century [94] Timur's Mausoleum (7), Registan Esamble (1, 2 and 3), Bibi Chanum Mosque (5), Shah-i-Zinda Mausoleum (6)

Although Pruszyński gives a fairly precise description of the place where the trumpeters were supposed to play:

Because we have one big request for you here... If you are from Lechistan and you are soldiers... and you believe in your God... and have trumpeters... could you not have them sound their trumpets tomorrow evening in our old square? In front of the mosque where Great Timur's ashes lie? 'Agreed.'

there is an excuse to consider this matter a little more closely. Namely, this location is challenged by Wasilewski [44]:

... we are in Samarkand and we are looking for a square in front of Tamerlane's mausoleum there. Unfortunately, juxtaposing this place with reading the Trumpeter, one can get the impression that Pruszyński was not in Samarkand, or at least that he remembered little from it. In front of this mausoleum, he locates the "central square of the city" – this is where the corps trumpeters were to play the bugle call.

And yet, in fact, there could have been no square there, only a labyrinth of dense buildings – clay mud huts, only recently removed. (...) It would be much more likely to place the plot in one of the really important squares – on the market near the Bibi Khanum mausoleum or in front of the famous Registan; both are located in a completely different part of the city.

The place indicated by Pruszyński is a monumental edifice where Timur was buried. However, this building is not a mosque, but a mausoleum, which has not been fully reconstructed until modern Times: the main hall under the huge dome where Timur and his family members are buried is beautifully renovated (Fig. 41).

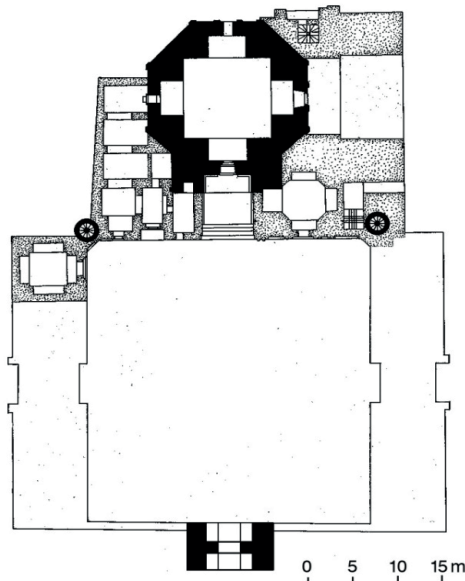


Fig. 41 Timur's Mausoleum in Samarkand: fragments in black are completely reconstructed, those in grey are only partially so [94]

The contrast between the state of the object from the time of the action of the story and modern times can be seen in Fig. 42¹⁷ and Fig. 43. In the story, Pruszyński mentions adjacent streets and a bazaar, but there was no bazaar there.



Fig. 42. Timur's Mausoleum in Samarkand [94]



Fig. 43. Timur's Mausoleum in Samarkand, 2018. By the authors

¹⁷ Although the album was not released until 1948, there are many indications that the photos come from before the war – from the late 1930s. The turmoil of war was not conducive to the publishing of such works.

The second potential location that could fit the meeting place is around the Bibi Chanum mosque from the turn of the 14th and 15th centuries. Numerous earthquakes over the centuries have not spared this building and the mosque has been preserved to the present day in a very bad condition (Fig. 44). In the second half of the 20th century, the outer dome of the mosque was reconstructed, but currently the entrance to the building is closed due to the risk of falling (Fig. 45). The living quarters completely collapsed, and the minarets in most cases have their upper parts missing (Fig. 45). An argument in favour of this location is the fact that there is a very large bazaar there by the current name of Siyob, which is thriving to this day, and there is a large square in front of it and the mosque (Fig. 46).

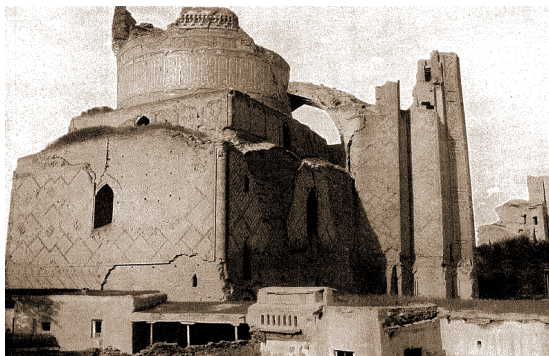


Fig. 44. At the Bibi Chanum mosque [94]



Fig. 45. At the Bibi Chanum mosque, the shape of the mosque and its cracked interior, 2022.
By the authors



Fig. 46. The square in front of the Bibi Chanum mosque, the Siyob bazaar in the background, 2023.
By the authors

Does the quote from the story fit into this space?

...a crowd could be seen so dense, so packed and so motionless in their expectation as could only be found in the Asian East. It completely froze. It was merely waving with a murmur. Even the adjoining streets and bazaars were all full. Only in front of the mosque was a small bald patch of empty cobblestones, surrounded by a swarm.

It remains to be considered what instruments the soldiers from Lechistan played. From the historical point of view the answer is fairly obvious. In the story, Pruszyński writes: *'The trumpeters were polished as they should, trumpets, everything, no question.'* In the educational materials of the Institute of National Remembrance, there is a photo from the Middle East (probably from the stay of the army in Palestine) of a young cadet playing a signalling bugle (Fig. 47).

Thus, it is incontrovertible that it was not classic stage trumpets, but the so-called signalling ones. Such an instrument was used by the soldiers of the 2nd Corps of the Polish Army commanded by General Władysław Anders when the Poles captured the Monte Cassino monastery. Another version of it can be found in the photograph of a Polish soldier in front of the ruins of the Monte Cassino monastery (Fig. 48).



Fig. 47. A Polish cadet from the Anders Army blowing a signalling trumpet, 1943, coloured photo [95]



Fig. 48. Monte Cassino Monastery, May 18, 1944: at noon, platoon leader Emil Czech played the St Mary's Basilica bugle call, announcing the Polish victory [96]

To commemorate a Polish team's visit in Samarkand in September 2022, Jerzy Warakomski presented Rahim Kayumov (two co-authors of this monograph) with a signalling trumpet, similar to the one used by the young Polish cadet (Fig. 48).



Fig. 49. Handing over and testing the trumpet, Samarkand, September 2022. By the authors

So much the historical practicality of the military trumpet. Why, then, should that be an issue? It does turn out to be one for the translator. In the tradition of Uzbek musical instruments, there is no equivalent of a trumpet in the Western sense or of a military signalling one, because the pipe that makes up the instrument is not coiled, but straight (Fig. 50). A brass instrument that performs a similar function to the trumpet is the *karnay*. It is a brass wind musical instrument known for over 3000 years in many countries of Central Asia. It is a copper pipe with a length of up to 3 meters with a conical outlet at the end. The *karnay* sound is low and powerful. In the past, the *karnay* was used as a military signalling instrument for long distance communication [97]. Currently, it accompanies various celebrations (Fig. 51).

Our Uzbek partners overcame this size incompatibility of *karnay* by using the term *surnay*, e.g. *surnaychi* – trumpeter, *surnaylardan* – from the trumpets (Table 3). We find out that the Persian term *surnāy* is composed of *sūr*, meaning ‘banquet, feast’, and *nāy* meaning ‘reed, pipe’. Thus the context of a reception presumably implies a smaller-scale instrument. However, it should be clarified that the *surnay* is a wooden tube about 40–45 cm long and is classified as a woodwind instrument, and as such belongs to a different group (Fig. 52) [99].



Fig. 50. A traditional Uzbek *karnaychi* (trumpeter), between 1865 and 1872 [98]



Fig. 51. Tashkent, 4 *karnaychilar* (trumpeters) showing off at a wedding party, 2021. By the authors



Fig. 52. Surnay [99]

5. Five language versions of the story

The basis for all translations was the version of the story that appeared in the collection of Ksawery Pruszyński's *Opowieści, Wybór* ['*Tales. A selection*'], published by Państwowy Instytut Wydawniczy, Warszawa, 1968: 7–14 [100].

So far, the authors have encountered two translations of the story, one into Russian (by V. Horev, published in Moscow in 1974 [101]) and one into English (by M. J. Mikoś, published in Bloomington, Indiana in 2008 [102]). Nevertheless, it was deemed appropriate to produce our own versions in these two languages, prepared without consulting the published variants and with only some miniscule post-adjustments of the English version.

We are of the opinion that due to the historical sensitivity of the story's action for both the Polish and Uzbek reader, as well as the world-famous settings of both Cracow and Samarkand, this story is worth making available to the widest possible circle of readers. Placing the translated texts in a digital version on Internet portals will allow for the dissemination of the story. The following languages were chosen as the target media: English (global), Russian (post-imperial), and Uzbek and Tajik (local). The versions have all been translated and/or proofread by the authors of the present monograph: English (JW), Russian (JW, RK and JM), Uzbek and Tajik (RK). Additional proofreading of the Russian and Uzbek versions was done by Dilbar Mukhamedova from the National University of Uzbekistan. Last but not least, the original Polish text of the story has been included for reference.

For a better understanding of the text and its various historical contexts, below is a list of historical figures and historical concepts used in the story (in chronological order).

- ***volumina, pandecta, rescripta*** – Latin names of types of historic legal documents.
- **Wawel** – a colloquial name for the royal castle of Polish kings (14th–17th century) standing on a limestone hill of the same name in the centre of Cracow on the Vistula River.
- **Sikornik** – a hill in the west of Cracow.
- **Green Park** – one of the royal parks in London.
- **Golebia** – a street in Cracow's old town.
- **Sigismund the Old** – Sigismund I the Old, King of Poland, Grand Duke of Lithuania, reigned over 40 years in the first half of the 16th century [103].
- **Culmen law** – (Culman – historic name for Chełmno) a city in northern Poland; in the 13th century it received a location privilege called the Culmen law.
- **Charlemagne** – Charlemagne I, King of the Franks and Lombards, Roman Emperor from the end of 800, grandson of Charles Martel, son of Pepin the Short from the Carolingian dynasty [104].
- **Royal Prussia** – (Latin: Prussia Regalis) – the territorial name of the territory annexed to Poland by the provisions of the Peace of Toruń of 1466 [105].

- **Montesquieu [Charles Louis]** – a French philosopher, lawyer, freemason and writer of the Enlightenment [106].
- **Constitution of the Third of May** – The Government Act of May 3, adopted in 1791 by King Stanisław August Poniatowski, regulating the legal system of the hereditary monarchy of the Polish-Lithuanian Commonwealth. The Constitution of May 3 was the first in Europe and the second in the world [a] (after the American constitution of 1787) [107].
- **Great Novgorod** – from the 12th century, the capital of the Novgorod Republic, existing until 1478, occupying the area between the Baltic Sea and the Urals, as well as western Siberia [108].
- **Pskov** – one of the oldest cities in mediaeval Russia (9th-10th century), the capital of the Republic of Pskov, from 1510 in the Grand Duchy of Moscow [109].
- **the Golden Horde** – also the Kipchak Khanate, a historical Mongolian state, founded around 1240 in the western part of Genghis Khan's empire by his grandson Batu Khan, with the capital city of Sarai Batu [110].
- **Vytautas** – son of Kęstutis, a Lithuanian prince, grandson of the Grand Duke Gediminas, from 1401 the Grand Duke of Lithuania, cousin of King Władysław II Jagiełło of Poland [111].
- **Crimean Gireys** – Crimean khans from the Tatar Girey dynasty, ruling from the 15th to the 18th century in the Crimean Khanate [112].
- **Jagiellons** – a royal dynasty that ruled in Poland and the Grand Duchy of Lithuania for nearly 200 years (from the end of the 14th century to the end of the 16th century), as well as in the Czech Republic, Hungary and Croatia (the turn of the 15th and 16th centuries) [113].
- **Palace under the Rams** – actually the Potocki Palace, located at the Main Market Square; at the turn of the 19th and 20th centuries, the centre of Cracow's social and cultural life [114].
- **Bracka Street** – a street in Kraków's old town.
- **Tarnowski Route** – the Palace in the Szlak Street in Cracow. A Kraków street under the name of *Szlak* ('Route') which, together with the palace standing in it, was acquired in 1874 by the Tarnowski family.
- **castellanship** – the office of a castellan, governing an administrative unit of a mid-level territorial division in mediaeval Poland.
- **Virgin Mary** – a gothic, three-nave catholic temple of the Assumption of the Blessed Virgin Mary located at the Main Market Square in Cracow, from one of the towers the "Marian trumpet call" is played hourly.
- **Grodzka Street** – a street in Cracow's old town.
- **Corpus Christi** – the common name of a Catholic holiday celebrated since the beginning of the 14th century (Latin: Sollemnitatis Sanctissimi Corporis et Sanguinis Christi); the external form of the holiday is a solemn procession to 4 altars [115].

- **Tatars** – a group of Turkic peoples from eastern Europe and northern Asia. They were part of Genghis Khan’s empire and as part of the multi-ethnic Mongol army, they took part in expeditions to Europe, which made the word “Tatars” synonymous with the Mongols in the West [116].
- **St. Mary’s Spire** – one of the towers of St. Mary’s Church in Cracow, from which the “Marian trumpet call” is played.
- **Florian’s Gate** – the common name of St. Florian’s Gate. Florian, a city gate with a tower from the turn of the 13th and 14th centuries in Cracow, which is a remnant of the old city walls.
- **Collegii Novi** – dependent form of Collegium Novum, the historic, main building of the Jagiellonian University located in Cracow.
- **Ostrog** – the family seat town of the Ostrogski princes belonging to Poland, currently in Ukraine [117].
- **Starobelsk** – a city in Ukraine; the monastery there housed a POW camp for Polish officers and soldiers taken prisoner by the Soviet Union after the occupation of eastern Poland on September 17, 1939. The prisoners, on Stalin’s orders, were shot in April and May 1940 after being transported to Kharkiv [118].
- **Gryazovets** – prisoner of war camp of the NKVD (People’s Commissariat of Internal Affairs of the USSR) for Polish prisoners of war, organised in the buildings of the former monastery [119].
- **Tashkent, Bukhara, Samarkand** – the most important cities of modern Uzbekistan.
- **Kozelsk** – the seat of the Ogiński and Puzyna families. In the former 18th-century monastery, in the years 1939–1940, there was a Soviet POW camp for Poles, later murdered on Stalin’s order in the Katyn forest [118].
- **Józef Czapski** – painter, writer, one of the survivors of the Starobielsk camp, who escaped death in Katyn [120].
- **Broniewski [Władysław]** – a Polish poet and literary translator who lived at the turn of the 19th and 20th centuries [121].
- **Yesenin [Sergei Aleksandrovich]** – a Russian poet of the first half of the 20th century, a representative of imagism [122].
- **Blok [Aleksandr Aleksandrovich]** – a Russian symbolist poet and playwright from the turn of the 19th and 20th centuries [123].
- **Stanisław Estreicher** – Polish legal historian, bibliographer, professor of the Jagiellonian University, murdered by the Germans in the Sachsenhausen camp in 1939 [124].
- **Kutrzeba [Stanisław]** – professor of the history of law at the Jagiellonian University in the first half of the 20th c. [125].
- **Taubenschlag [Rafal]** – Polish legal historian, professor and dean of the Faculty of Law at the Jagiellonian University in the first half of the 20th century, specialist in the field of Roman law and papyrology [126].

- **Adam Vetulani** – Polish historian of law, canon law, professor at the Jagiellonian University, living in the 20th century [127].
- **Yangi-Yul** – a city in Uzbekistan (Uzb. Yangiyo‘l, ‘new road’). In February 1942, after the transfer of Polish soldiers from the recruitment centers in Buzuluk, Totkskoye and Tatishchev to Central Asia, the headquarters of General Anders, the Command and Staff of the Polish Army in the USSR were located there [128].
- **Biecz** – a mediaeval royal town, often called “little Cracow”.
- **Morocco** – a country in North-West Africa.
- **Arabs of Palestine** – Arab inhabitants (Palestinians) of the former British Mandate Territory (1922–48).
- **Lechistan** – the oriental name of the Polish lands used by the Turks in the 17th and 19th centuries. A country inhabited by Lachs/Lechs, descendants of Lech – the mythical founder of the Polish state.
- **Latvia** – a Baltic state that existed in the years 1918–1940, and then regained independence in 1991, after the collapse of the USSR.
- **Czechoslovakia** – a country in Central Europe that existed in the years 1918–1992 (with minor exceptions). On January 1, 1993, it peacefully split into two states, the Czech Republic and Slovakia.
- **The Netherlands, Switzerland, Spain** – countries in Western Europe.
- **Komi** – one of the republics of the Russian Federation, situated north-west of the Urals, mostly covered in forests. Its original population is Finno-Ugric.
- **Persia** – a state in Central Asia existing since the 6th century BC, now Iran.
- **the Great Tamerlane** – Timur the Lame, Tamerlane, leader of the Mongol tribe of Barlas, founder of the Timurid dynasty, reigning in the years 1370–1405, conqueror of most of Central Asia, Iran, Iraq and Transcaucasia.
- **Scotland** – a country in northwestern Europe, one of the places where Polish army units were stationed during World War II.
- **Nalewki** – before World War II a busy, primarily Jewish, market street in Warsaw;
- **Kazimierz** – before World War II a primarily Jewish district of Cracow. Both Warsaw’s Nalewki and Cracow’s Kazimierz were symbols of the noisy hustle and bustle of city trade.
- **Jagiellonian, Rapperswil, Kórnik** – respective names of the libraries of the Jagiellonian University in Cracow, the Polish Museum in Rapperswil in Switzerland and Kórnik near Poznań.
- **Tian Shan** – (also Tienshan, Tien-shan), a mountain range in Central Asia, on the border of Kazakhstan, Uzbekistan, Kyrgyzstan and China, about 2500 km long and over 7000 m high.
- **Genghis Khan** – a Mongol ruler who at the beginning of the 13th century created the largest ancient empire covering both the Chinese lands and the Ruthenian princes.
- **Rynek, Planty** – names of the central old town square and a park in Cracow.

5.1. English version

Throughout the translations, the typographical conventions of the original have been largely preserved. In the English version, dialogues are introduced in single inverted commas rather than by hyphens (as in the other versions).

The trumpeter of Samarkand

He was once, like me, a junior assistant at the Department of History of Law, and he had the same passion for *volumina* and *pandecta*, for self-rule statutes and *rescripta*. Successive winters spread white ermines of snow upon the renaissance of the Wawel cloisters; successive springs turned the green of Sikornik into the greenery even fresher than that of the Green Park lawns. But the dark rooms of the building at 20 Gołębia Street, where the University departments had nestled since the times of Sigismund the Old, were as dark as ever, only maybe in spring even more damp. And we wrote dissertation after dissertation, study after study. When he was working on Culmen law, I was beginning my *Arrangement of royal estates based on Charlemagne's 'Capitulare de villis'*. When he was rummaging in the municipal legislation of Royal Prussia, I was finishing a study on Montesquieu's influence on the Constitution of the Third of May. We were in great agreement, because we shared the same scientific passions. But I was more and more attracted by the East of our closest neighbours, the East of the merchant republics of Great Novgorod and Pskov, of the Golden Horde with which Vytautas hobnobbed, and of the Crimean Gireys, with whom the Jagiellons corresponded. Except in Cracow, just as in the West, there were no keys to this mysterious world for me. He, on the other hand, had them all to his. As I was attracted to the Asian and Mongolian East, so he was attracted to the moderation, peace, coolness and order of urban mediaeval Europe. In Cracow, next to the aristocratic clan of the Palace under the Rams, Bracka Street and the Tarnowski Route, next to the professors' world, where scientific departments were customarily hereditary, like castellanships in old Poland and, often enough, political positions in recent England, there was also a bourgeois world – quieter, modest, but strong in itself. It preferred the Virgin Mary to the Wawel cathedral, and the bourgeois houses of Grodzka Street to palaces. It was just in that world that my friend grew up.

Young historians usually have contempt for everything that we define as a legend, ritual, folk tale, and that cannot be evidenced by the testimony of clear documents. Not so my friend. Rather, he seemed most to believe in the folk tradition. He was convinced that, kept by people of simple minds, it was much less contaminated than when embraced by the fantasy of people described as educated. He believed that if a version is kept by only one person, or a few people, or a handful of documents, it is much less reliable than the version kept by the general population of a certain village, district or city and passed down by the human multitude to future generations. So when at some point a dispute erupted over the so-called *lajkonik*, my friend stood firmly on its side. We all know the story of the *lajkonik*, no use repeating it. Suffice it

to say that all at once it was dug out of who-knows-where that this tradition, which Cracow was so proud of, which it celebrated so loudly every year during the period of Corpus Christi, is an invention of a very late origin! After all, not the slightest trace was found in any sources that Cracow had ever experienced such a Tatar invasion as the tradition tells about. Never had the Tatars come to the city unnoticed and so close that they might want to conquer it with deception and, more importantly, be able to bow the guard on top St. Mary's Spire while he was playing the bugle call. Likewise, there is no mention that these Tatars were later defeated, and that the leader or the prince was killed. As you know, professors do not like legends, but delight in accuracy.

The Cracovian folk did not much take to heart those professorial discoveries. Firstly, because they lived separated both from the Cracow of counts' crowns and the Cracow of professors' gowns with a defensive wall much older than Florian's Gate. Secondly, that they had already fought a fierce yet victorious fight for the pigeons of St Mary's Church. But my friend began to ride a tilt with a good half-threescore of the wise men who sat each year in the stalls of Collegii Novi and paraded in the dense fumes of mothballs, in the purples, violets, greens and navy blues of their gowns, from St Anne's church to the said Collegium. He recalled that St Mary's bugle call was once played from the city wall towers and the trumpeter could have been shot on one of those lookouts; he argued that there were gaps and inaccuracies in the chronicles; that even if something was not in the chronicle, it could well have happened in life. The discussion went on, as did the years: my friend, on top of other works, defended his legend.

In 1939, he was drafted into the army for reservist training. He wrote to me from somewhere in Ostrog: 'I'm visiting your home area.' Soon he was going to explore it a little more closely. He ended up in Starobelsk, then in Gryazovets, and finally in Tashkent. After two years of wear and tear, the field uniform of the Polish army was shabby, plucked, darned, but it had more fame than many banners, which, apart from parades, had never seen the front. The man turned drab, drew in, but did not lose his fantasy. He read a lot, wrote a little.

— Eat your heart out you did not see it all. Kozelsk, what a monastery! The Orthodox baroque! I travelled all over central Soviet Asia as a quartermaster. What magnificence! Bukhara! Samarkand!

He was a true scholar, because the worst lice did not manage to kill this passion in him, just as in Józef Czapski they did not weaken the sensitivity to beauty, colour, light and lines, just as in Broniewski they did not undermine the charm of Yesenin's and Blok's poems. We were already sitting in Tehran, the city of Scheherazade legends, the city of the East, and through the European trumpety which so delighted people after leaving Russia, the East leaned over us and looked into our windows. And the muffled conversation spoke about Cracow, about the professors, about Stanisław Streicher, who was no more, about Kutrzeba, Taubenschlag, about Adam Vetulani,

about the whole world which got lost somewhere, died out or dispersed. We were saying goodbye. I was supposed to visit him that night. He told me still:

— When you come, I'll tell you something... I'll tell you something beautiful.

My friend lived at the end of the city, with the Armenians. We were sitting in the yard of the house, alone under the trees. I knew that he would tell me something, as he used to about the discoveries or observations he had just made in the seminary at 20 Gołębia Street. However, he started talking about Samarkand.

— 'You know,' he said, 'I must admit that when we were directed from the Volga to that area, I breathed a sigh of relief. The landscape of such Yangi-Yul, for example, is sometimes a Subcarpathian landscape. Maybe you remember Biecz, perched in the mountains, moss-grown? We didn't know our cities! Besides, there were people there. Perhaps there were others in other areas, perhaps if we'd been prisoners they would have acted differently, but now I can at least say that I breathed relief. It is an old race, cultured and civilised in its own way. It has that dignity that the people of Morocco and the Arabs of Palestine have. For them, we were also sons of Lechistan. There is no Latvia for them, no Czechoslovakia. They never heard of the Netherlands, Switzerland or Spain. But they heard of Lechistan. Just like us about Turkey at one time. After so many centuries, only good memories remain. Maybe it will be so one day after the present wars as well. At every step, every city, mosque, grave, one came across memories of history. There are no traces of history in the green backwoods of the Komi, it is missing beyond the Urals, it is skimpy and young by the Volga. But there, beyond the Caspian Sea, and towards the border of Persia, history was laid in the folds of millennia. The whole country is like an extinct volcano that poured lava on the world centuries ago. The peoples there are just such lava. It poured out wide and far, bringing war, fire and plague. Until it got lost in itself and cooled down. It sits motionless now on the thresholds of miserable houses, waiting for who knows what. Even the revolution has not yet plowed this stagnation to the bottom. East. Well, we, Poles, the army, were greeted, I told you very cordially: Uzbeks, Tajiks, Kyrgyz, all of them. But it was only in Samarkand that the hospitality was typically eastern, oriental, saturated with some secret business. The business was very well-hidden indeed. It did not come out even when we were asked, as if to play a simpleton or who knows what: 'You are the sons of Lechistan, aren't you?' 'We are.' 'And you are soldiers, aren't you?' 'We are.' A few of the older ones, their faces wrinkled and yellowed to bronze, grew pensive, having once more established what they must have known for a long time. Then they kept asking with studied casualness, 'And do you believe in God? In your old God, right?' 'We do, we have priests, oh look, we carry crosses' – we replied. The old people looked at the crosses taken from under our shirts. Of the kind cut out from tin cans. They seemed strangely pleased by this. Here came a new, rather unexpected question, a bit bolder, more direct: 'Do you have trumpeters?' 'We do!' As you know, we had musical instruments very quickly; you understand what a Polish regimental feast or a parade without an orchestra would look like. I don't

know about you in Scotland, but we had no shortage of it... After a while, the Uzbeks said: 'Because we have one big request for you here... If you are from Lechistan and you are soldiers... and you believe in your God... and have trumpeters... could you not have them sound their trumpets tomorrow evening in our old square? In front of the mosque where the ashes of the Great Tamerlane lie?' 'Agreed.' The old people thanked us, strangely briefly for Easterners, and left. Escorted away, they still asked on the threshold: 'Are you sure you will play?' 'We will play.' The next day we realised it was Thursday, the eve of the Mohammedan holy day, and I remember that someone in the officers' cafeteria even pointed out that it might have something to do with it. But we only really felt it in the evening. The colonel, who likes such things, decided to perform with dignity. The trumpeters were polished as they should, trumpets, everything, no question. In the evening in front of the mosque in Samarkand, the famous mosque where Tamerlane's ashes rest, a crowd could be seen so dense, so packed and so motionless in their expectation as could only be found in the Asian East. It completely froze. It was merely waving with a murmur. Even the adjoining streets and bazaars were all full. Only in front of the mosque was a small bald patch of empty cobblestones, surrounded by a swarm. The trumpeters approached. This was the place for them. They played once, again and a third time. They played a military wake-up call, an appeal, and finally the bugle-call. Ours, St Mary's. Do you remember how it was played in Tatishchevo in December? You know very well what the street is like in Samarkand or some other Bukhara. Well, then there was nothing of the scream, the riot, against which our Nalewki and Kazimierz were an oasis of silence. They really stood dead still. Music had that effect on them or what? In silence they listened, in silence they parted. But by then we understood that there was something to it. And we started to track, stalk, sniff. None of our home-grown spies – and you must admit that in our recent times this industry has multiplied strangely! – sniffs so much, picks on words, sticks his nose in other people's lives as we did then. But the people of the East were inscrutable. They didn't want to say anything.'

My friend smiled:

— 'The first to let on were women... He smiled with beautiful, young teeth that had not been bitten by scurvy. 'The accounts of witnesses are like accounts in archives. You will find something in the Jagiellonian, compare it with something in Rapperswil; you will find something in Rapperswil, compare it with something in Kórnik. As long as there is a lead. The lead was what the girl told me. Then the old people, those who knew it better, blurted out.'

— 'I remember, it was already completely dark and there were blue moon shadows on the wall of the Armenian house as he continued: 'There is, it turns out, a legend in Samarkand. Or rather, a prophecy. Well, they once took part together with the Tatars in invasions on Poland. It was understandable that they did, because where would such masses come from against our countries during the invasions? And at one time they

got to a city, 'which for you – so the Uzbek told me – is the same as Samarkand is for us (that is the local Tatars)...'

— 'Cracow?' I asked suddenly.'

— 'I don't know: he didn't tell me that and the legend does not give its name: it only says that a very old and very rich city...'

— 'If rich, it's not Cracow.'

— 'Excuse me: in their opinion Samarkand is also a rich city.'

— 'Well, if Samarkand...' I admitted.'

— '...a very old and very rich city, the capital of the country. And a holy city. It was from one of the minarets – as they say – that the trumpets of the city were heard. Tatars crept right up to the walls. They wanted to take the city by surprise. And then...'

— 'It's the lajkonik!'

— 'Concentrate! And no sooner did the trumpeter manage to alert the city when an arrow from a Tatar bow pierced his throat. He died, but the city, alerted, defended itself. The Tatars failed'

(Today, when I am writing down that Tehran story, it comes to my mind that at least once the historical sources of two nations describe the same event in an identical way. Back then, in Tehran, I could only think of the legend.)

— 'So this is really our legend?'

— 'Wait. But do you know why they wanted our trumpeters to play in their city in the great square on the doorstep of the mosque?'

— 'Why?'

— 'Well, imagine that those Tatars used to be in the noble habit of writing down detailed reports after each trip. How it went, how long it lasted, how the opponents fought, where the booty was richest in cattle and where in women. Such reports were, after returning to the homeland of the steppes, subjected to examination by, as if it were, commissions, where the elders, including priests, sat. Reports were especially diligently examined if the expedition failed. This time the causes of the defeat were investigated the more closely that some Tatar prince, son of a leader or something like that died in it. So, just like in our Cracow legend. As you can see, sometimes legends are right. The priests didn't agonise long over their oracle. They soon ruled that the defeat was due to heaven's punishment for the sudden interruption while the city was being summoned for prayers. I don't know why they said that. Perhaps because all priests have a sense of solidarity, perhaps because, having found no other reasons, they wanted to express what we call *vis maior* in this way. Suffice it to say they said so. And they added a prophecy that is very grim for all these peoples: 'Your deed, they said, will bring the punishment of heaven upon you. You will not trample other people's lands every spring, you will not conquer foreign cities, your kingdoms will fall, weeds will grow on the rubble of mosques and the fame of the steppe will be forgotten. However, the sun of prosperity will shine for you as well. But it will not happen until a trumpeter from Lechistan plays in the market square in Samarkand the

song which he did not finish then.’ So says the Samarkand legend. And so believe all the Mongol tribes from Tian Shan to the shores of the Caspian Sea. The spirit of Genghis Khan wanders in the steppes of Asia.’

— ‘So this is an authentic legend?’

— ‘What does it mean: an authentic legend? There are authentic or forged documents; there are no authentic or counterfeit legends. Legends have no metric. New countries have no legends; old countries have them. The legend ferments in the brain for several generations like wine in vats, it gains strength. It is certain that nobody here has heard about Cracow, about the bugle call, about our lajkonik. But they had a legend that is half our legend.’

As in our climate we find their steppe patterns, so in the outline of this legend we find a trace of ours.

In the blue twilight of the night, under the white-bluish wall, Cracow suddenly slipped onto the image of Samarkand. St Mary’s Spire, Rynek Square, Gołębia Street, Planty Park. The veil of space and time was falling. Miles and ages were somehow reduced. Between the distant Cracow and the almost legendary Samarkand, a pattern of a common legend began to unwind, the same for them and for us.

5.2. Russian version

The Russian version was created using automatic translation, with double proofreading by both the Polish and Uzbek side.

Для лучшего понимания текста и его различных исторических контекстов ниже приводится список исторических личностей и исторических понятий, использованных в рассказе (в хронологическом порядке).

- *volumina, pandecta, вилькюры, rescripta* – названия видов исторических правовых документов.
- **Вавель** – общее название королевского замка польских королей (14–17 вв.), стоящего на одноименном известняковом холме в центре Кракова на реке Висла.
- **Сикорник** – холм на западе Кракова.
- **Грин-парк** – один из королевских парков Лондона.
- **Голембя** – улица в старом городе Кракова.
- **Зигмунт Старый** – Сигизмунд I Старый, король Польши, великий князь литовский, правил более 40 лет в первой половине XVI века [103].
- **кулменски закон** – хелмненски закон, привилегия местоположения, использовавшаяся в 13 веке, название происходит от города Хелмо (Кумен), расположенного на севере Польши.
- **Карл Великий** – Карл Великий I, король франков и лангобардов, римский император с конца 800 г., внук Карла Мартела, сын Пипина Короткого из династии Каролингов [104].

- **Королевская Пруссия** (лат. *Prussia Regalis*) – название провинции, присоединенной к Польше по условиям Торуньского мира 1466 г. [105].
- **Монтескье [Шарль Луи]** – французский философ, юрист, масон и писатель эпохи Просвещения [106].
- **Конституция Третьего Мая** – Правительственный акт от 3 мая, принятый в 1791 году королем Станиславом Августом Понятовским, регулирующий правовую систему наследственной монархии Речи Посполитой. Конституция 3 мая была первой в Европе и второй в мире (после американской конституции 1787 года) [107].
- **Великий Новгород** – с 12 века столица Новгородской республики, существовавшая до 1478 года, занимавшая территорию между Балтийским морем и Уралом, а также Западную Сибирь [108].
- **Псков** – один из древнейших городов средневековой Руси (9–10 века), столица Псковской республики, с 1510 года в составе Великого княжества Московского [109].
- **Золотая Орда** – также Кипчакское ханство, историческое монгольское государство, основанное около 1240 года в западной части империи Чингисхана его внуком Бату-ханом, со столицей Сарай-Бату [110].
- **Витольд** – Витольд Кейстутович, литовский князь из рода Гедиминовичей, с 1401 г. великий князь литовский, двоюродный брат польского короля Владислава II Ягайло [111].
- **крымские Гирей** – крымские ханы из династии татарских Гиреев, правившие с 15 по 18 век в Крымском ханстве [112].
- **Ягеллоны** – королевская династия, правившая в Польше и Великом Княжестве Литовском на протяжении почти 200 лет (с конца XIV до конца XVI века), а также в Чехии, Венгрии и Хорватии (рубежа XV и XVI веков) [113].
- **Дворца Под Баранами** – собственно дворец Потоцких, расположенный на Главной рыночной площади; на рубеже 19 и 20 веков центр общественной и культурной жизни Кракова [114].
- **Брацка** – улица Кракова.
- **Тропы Тарновских** – краковская улица под названием Шлак, которую вместе со стоящим на ней дворцом приобрела в 1874 году семья Тарновских.
- **кастеллания** – должность кастеляна, управляющая административной единицей территориального деления среднего уровня в средневековой Польше.
- **Дева Мария** – готический трехнефный католический храм Успения Пресвятой Девы Марии, расположенный на Рыночной площади Кракова, на одной из башен в настоящее время играют «Гейнал Мариакский».
- **Гродска** – улица в старом городе Кракова.

- **Корпус-Кристи** – общее название католического праздника, отмечаемого с начала 14 века (лат. Sollemnitatis Sanctissimi Corporis et Sanguinis Christi); внешняя форма праздника – торжественное шествие к 4 алтарям [115].
- **Татары** – группа тюркских народов из Восточной Европы и Северной Азии. Они входили в состав империи Чингисхана и в составе многоэтнического монгольского войска принимали участие в экспедициях в Европу, что сделало слово «татары» синонимом монголов на Западе [116].
- **Башня Святой Марии** – одна из башен костела Святой Марии в Кракове, с которой играют «Гейнал Марицкий».
- **Флорианские ворота** – общее название Ворот св. Флориана, городских ворот с башней рубежа 13–14 веков в Кракове, являющихся остатком старых городских стен.
- **Коллегиум Новум** – зависимая форма названия Collegium Novum, исторического главного здания Ягеллонского университета в Кракове.
- **Острог** – город, родовая резиденция князей Острожских, принадлежавший Польше, ныне на территории Украины [117].
- **Старобельск** – город на Украине, в монастыре располагался лагерь для военнопленных польских офицеров и солдат, попавших в плен Советского Союза после оккупации восточной Польши после 17 сентября 1939 года. Заключенные по приказу Сталина были расстреляны в апреле и мае 1940 г. после перевозки в Харьков [118].
- **Грязовец** – лагерь для военнопленных НКВД (Народный комиссариат внутренних дел СССР) для польских военнопленных, организованный в зданиях бывшего монастыря [119].
- **Ташкент, Бухара, Самарканд** – важнейшие города современного Узбекистана.
- **Козельск** – резиденция родов Огинских и Пузыных. В бывшем монастыре восемнадцатого века в 1939–1940 годах находился советский лагерь для военнопленных поляков, убитых русскими по приказу Сталина в Катинском лесу [118].
- **Юзеф Чапский** – художник, писатель, один из выживших в Старобельском лагере, избежавший смерти в Катыни [120].
- **Броневский [Владислав]** – польский поэт и литературный переводчик, живший на рубеже XIX и XX веков [121].
- **Есенин [Сергей Александрович]** – русский поэт первой половины 20 века, представитель имажинизма [122].
- **Блок [Александр Александрович]** – русский поэт-символист и драматург рубежа XIX и XX веков [123].
- **Станислав Эстрайхер** – польский историк права, библиограф, профессор Ягеллонского университета, убит немцами в лагере Заксенхаузен в 1939 году [124].

- **Кутшеба [Станислав]** – профессор истории права Ягеллонского университета в первой половине XX века [125].
- **Таубеншлаг [Рафал]** – польский историк права, профессор и декан юридического факультета Ягеллонского университета в первой половине XX века, специалист в области римского права и папирологии [126].
- **Адам Ветулани** – польский историк права, канонического права, профессор Ягеллонского университета, живший в XX веке [127].
- **Янги-юл** – город в Узбекистане (узб. Янгиёл, в переводе означает «новая дорога»). В феврале 1942 года, после переброски польских солдат из призывных пунктов в Бузулуке, Тоцком и Татищеве в Среднюю Азию, здесь располагался штаб генерала Андерса, Командования и штаба Войска Польского в СССР [128].
- **Беч** – средневековый королевский город, который часто называют «маленьким Краковом».
- **Марокко** – страна, расположенная в Северо-Западной Африке.
- **Палестинские арабы** – арабские жители (палестинцы) бывшей британской подмандатной территории (1922–48).
- **Лехистан** – восточное название польских земель, использовавшееся турками в 17–19 веках. Страна, населенная лахами/лехами, потомками Леха – мифического основателя польского государства.
- **Латвия** – прибалтийское государство, существовавшее в 1918–1940 годах, а затем восстановившее независимость в 1991 году, после распада СССР.
- **Чехословакия** – страна в Центральной Европе, существовавшая в 1918–1992 годах (за небольшими исключениями). 1 января 1993 года она мирно разделилась на два государства – Чехию и Словакию.
- **Нидерланды, Швейцария, Испания** – страны, расположенные в Западной Европе.
- **Коми** – одна из республик Российской Федерации, расположенная к северо-западу от Урала, преимущественно покрытая лесами. Ее коренное население – финно-угорское.
- **Персия** – государство в Средней Азии, существовавшее с VI века до нашей эры, ныне Иран.
- **Великий Тимур** – Тимур Хромий, Тамерлан, вождь монгольского племени Барлас, основатель династии Тимуридов, правивший в 1370–1405 годах, покоритель большей части Средней Азии, Ирана, Ирака и Закавказья.
- **Шотландия** – страна на северо-западе Европы, одно из мест, где во время Второй мировой войны находились части польской армии.
- **Налевки** – до Второй мировой войны оживленная, преимущественно еврейская, рыночная улица в Варшаве.

- **Казимеж** – до Второй мировой войны преимущественно еврейский район Кракова. Так варшавские Налевки как и краковский Казимеж были символами шумной суеты городской торговли.
- **Ягеллонка, Раперсвильска, Курник** – разговорные названия библиотек: Ягеллонского университета в Кракове, Польского музея в Раперсвиле в Швейцарии и в Курнике возле Познаня.
- **Тянь-Шань** – (также Теншань, Тен-Шань), горный массив в Средней Азии, на границе Казахстана, Узбекистана, Киргизии и Китая, длиной около 2500 км и высотой более 7000 м.
- **Чингисхан** – монгольский правитель, создавший в начале 13 века крупнейшую древнюю империю, охватывающую как китайские земли, так и русинских князей.
- **Планты** – названия парка Кракова.

Трубач из Самарканда

Он был когда-то, как и я, младшим ассистентом в кафедре юридической истории и прилагал ту же страсть, что и я в volumina и pandecta, в вилькюры и rescripta. Следующие зимы слалы белые горностаи снега на ренессанс вавельских галереи; следующие весны раззеленяли Сикорник зеленью еще младшею, чем та из газонов Грин-парка. Но темные комнаты здания на Голембя 20, в которых университетские создания прижались со времен Зигмунта Старого, всегда были такими же темными, а весной, возможно, даже более влажными. А мы писали диссертацию после диссертации, работу после работы. Когда он работал над кулменским законом, я начинал свое Устройство королевских имуществ на основе «Capitulare de villis» Карла Великого». Когда он рылся в городском законодательстве Королевской Пруссии, я закончивал изучение влияния Монтескье на Конституцию Третьего Мая. Мы были в большом согласии, потому что мы разделяли одни и те же научные страсти. Но меня все больше привлекал восток наших ближайших соседей, торговых республик Великого Новгорода и Пскова, Золотой Орды, с которой кумался Витольд, крымских Гиреев, с которыми соответствовали Ягеллоны. Только в Кракове и на Западе для меня не было ключей от этого таинственного мира. У него, с другой стороны, от своего были все. Поскольку меня привлекал Восток азиатский и монгольский, его привлекали умеренность, мир, прохлада и порядок городского средневековья Европы. В Кракове, рядом с аристократическим кланом Дворца Под Баранами, Брацкой и Тропы Тарновских, рядом с профессорским миром, где научные кафедры были обычно наследственными, как кастеллании в бывшей Польше, и, как часто, политические позиции в недавней Англии, по-прежнему существовал еще и более тихий, скромный, но сам по себе силен буржуазный мир. Его больше

интересовала Дева Мария, чем вавельский собор, и буржуазные дома на Гродской больше, чем дворцы. Мой друг вырос именно из этого мира.

Молодые историки обычно презирают все, что определено нами как легенда, обряд, народное средство и то, что не может быть подтверждено сертификатом четких документов. Мой друг иначе. Скорее всего, он верил в народную традицию. Он считал, что, сохраняемая людьми с простыми умами, она гораздо менее загрязнена, чем когда люди, которые описываются как образованные, берут ее в объятия своей фантазии. Он считал, что если версия хранится только одним человеком или несколькими людьми или несколькими документами, это гораздо менее правдоподобно, чем версия, хранящаяся у всего населения деревни, района или города и передана поколениям массой людей. Поэтому, когда в какой-то момент разогрел спор о так называемом «лайконике», мой друг твердо стоял на его стороне. Мы все знаем историю о лайконике, это не стоит повторять. Достаточно того, что вдруг выкопали, что эта традиция, которой Краков так гордился, которая так отмечалась ежегодно в период Корпус-Кристи, является изобретением очень позднего происхождения! Ибо, в конце концов, ни в каких источниках не был найден ни малейший след, что Краков когда-нибудь испытал татарское вторжение, о котором говорит традиция. Татары никогда не подошли к городу незаметно и так близко, чтоб его могли контролировать с помощью обмана и, что более важно, чтоб иметь возможность убить из лука охранника в Башне Святой Марии, когда он играл гудок. Точно так же нет упоминания о том, что татары были позже разгромлены, и это так, что их командир или принц умер. Профессора, как известно, не любят легенд, и им нравится быть точным.

Краковцы не очень заботились об этих профессорских открытиях. Прежде всего, потому что они жили отгорожены так от Кракова графских корон, как от Кракова профессорских платий оборонительную стену намного старше, чем Флорианские Ворота. Во-вторых, они однажды боролись ожесточенной, но победоносной борьбой за голубей церкви Святой Марии. Но мой друг начал ломать копья с хорошей полкопой мудрых мужчин, сидевших каждый год в стульях Коллегии Нови и парадующих в плотных парах нафталина в пурпурных, фиолетовых, зеленых и темно-синих платьях из церкви Святой Анны в эту же Коллегию. Краковцы напомнили, что марицкий гудок когда-то играли с бастионов на стенах города, и на одной из этих башен мог быть устрелен этот трубач; он утверждал, что в хрониках имеются пробелы и неточности; что, если что-то не было даже в летописи, в жизни это могло бы произойти. Продолжалась дискуссия: мой друг, в кулуарах других работ, защищал свою легенду.

В 1939 году он был назначен в армию для резервистских учений. Он писал мне где-то из Острога: «Я посещаю твои домашние стороны». Он скоро имел посетит их более точно. И так он оказался в Старобельске, затем в Грязовце

и, наконец, в Ташкенте. После двух лет невзгоды боевой униформ польской армии был проресен, сорван, отполирован, но в нем было больше славы, чем в не одном знамени, который кроме парад никогда не видел фронта. Мужчина поседел, сократился, но он не потерял свою фантазию. Он много читал, понемножку писал.

— Очень жалею, что ты всего этого не прожил. Козельск, какой там монастырь! Православное барокко! Я путешествовал как интендант во всей центральной Советской Азии. Какое величие! Бухара! Самарканд!

Это был действительно ученый, потому что худшее вши не смогли убить в нем этой страсти, так же как в Йозефе Чапским не ослабили чувствительности к красоте, цвету, свету и линиям, а также в Броневском не отчуждали очарование стихами Есенина и Блока. Мы уже сидели в Тегеране, городе легенд Шахерезады, городе Востока, и через европейский мусор, который так обрадовал людей после ухода из России, Восток наклонялся над нами и заглядывал в наши окна. Приглушенный разговор говорил о Кракове, о профессорах, про Станислава Естрейхера, которого нет, про Кутшебу, Таубэншлага, про Адама Ветулани, обо всем мире, что где-то потерялся, исчез или рассеялся. Мы прощались. Я должен был пойти к нему вечером. Он сказал мне еще:

— Когда ты придешь, я скажу тебе кое-что... я скажу тебе что-то красивое.

Мой друг жил в конце города, у армян. Мы сидели во дворе дома, под деревьями, в одиночестве. Я знал, что он мне что-то скажет, как он однажды рассказывал на семинаре на Голубой о открытиях или наблюдениях, которые он как раз сделал. Он начал говорить о Самарканде.

— Знаешь, — сказал он, — я должен признать, что, когда нас направили от Волги в эти районы, я сразу вздохнул с облегчением. Ландшафт такого Янги-юла, например, иногда является пейзажем Подкарпатья. Ты помнишь, может быть, Беч, сидя на корточках в горах, мшистый? Мы не знали наших городов! Кроме того, там были люди. Возможно, были и другие в других областях, возможно, если бы мы были заключенными, они бы поступили иначе, но теперь я могу хотя бы сказать, что я вздохнул. Это старая раса, по-своему культурная и цивилизованная. Она имеет достоинство, которое имеют жители Марокко и арабов Палестины. Мы, для них, были также сыновьями Лехистана. Для этих нет никакой Латвии, нет Чехословакии. Они не слышали о Нидерландах, Швейцарии или Испании. Но они слышали о Лехистане. Как и мы давным-давно о Турции. После всех этих столетий остались только хорошие воспоминания. Может быть, так будет когда-то и после настоящих войн. Каждый шаг, каждый город, мечеть какой-то, могила, случалось с историей. Нет следов истории в зеленых глушах Коми, нет ее за Уралем, она редкая и молодая на Волге. Но там, за Каспийским морем и в направлении персидской границы, история собрала себя в сгибы тысячелетий. Вся страна

похожа на потухший вулкан, который на протяжении веков выливал лаву в мир. Местные народы – это просто лава. Она вылилась широко и далеко, неся войну, огонь и чуму. Пока она не потерялась в себе и не остыла. Сидит это теперь недвижимо на пороге жалких домов и ждет, не узнать на что. Даже революция еще не вспыхнула эту депрессию. Восток. Ну, нас, поляков, армию, приветствовали, я сказал тебе, очень тепло: узбеки, таджики, киргизы, все. Но только в Самарканде растворились в гостеприимстве типично восточном, ориентальном, пропитанном каким-то тайным бизнесом. Бизнес был очень хорошо скрыт. Он даже не выходил, когда нас спрашивали, ни разыгрывающий дурачка, ни не узнать что: «Вы сыны Лехистана, не так ли?» «Да». «И вы солдаты, верно?» «Да». Несколько старейшин, морщинистые, пожелтевшие до коричневых лиц, задавались, снова обнаружив то, что они знали ведь в течение долгого времени. Затем они продолжали спрашивать, как бы случайно: «И верите в Бога? В вашего старого Бога, да?» «Мы верим, у нас священники, о, видите, мы носим кресты», – сказали мы. Старики посмотрели на кресты, вынутые из-за пазухи. Такие вырезаны из консервных банок. Казалось, что это было им странно счастливо. Вот и появился новый, довольно неожиданный вопрос, уже смелый, уже идущий прямо: «А трубачи у вас есть?» «Есть!» Как ты знаешь, у нас были музыкальные инструменты очень быстро; в конце концов, да ты понимаешь, как выглядел бы польский полковой праздник или парад без оркестра. Я не знаю, как там у вас в Шотландии, но мы этого не пропустили... После перерыва узбеки сказали: «Потому что у нас есть одна большая просьба к вам... Если вы из Лехистана и вы солдаты... и вы верите в вашего Бога... и у вас есть трубачи... не могли бы вы сегодня вечером приказать своим трубачам, чтобы затрубили на нашем старом рынке? Перед мечетью, в которой лежат прахи Великого Тимура?» «Согласно». Старики поблагодарили, странно как на Восток коротко, и отошли. Тем не менее, в сопровождении, они спросили на пороге: «Для уверенности, вы будете играть?» «Мы будем играть». На следующий день мы поняли, что это был четверг, канун мусульманского священного дня, и я помню, что кто-то в офицерском кафетерии даже заметил, что это могло иметь какое-то отношение. Но до вечера мы этого особо не чувствовали. Полковник, который любит такие вещи, решил выступить достойно. Трубачей вычистили как надо, трубы, все, не иначе. Вечером перед мечетью в Самарканде, известной мечетью, где покаются прахи Тамерлана, почернела толпа такая густая, такая плотная и неподвижно ждущая, какая может ждать только на азиатском Востоке. Она полностью замерла. И только кряхтела. Даже прилегающие улицы и базары были заполнены. Только перед мечетью стояла небольшая лысина на пустом бульварике, окруженная роем. К ней подошли трубачи. Это было место для них. Играли один раз, два раза и третий. Разыграли военный звонок-будильник, разыграли какой-то призыв, наконец, включили гудок. Наш,

мариакский. Ты помнишь, как его играли в Татицево в декабре? Ты прекрасно знаешь, что такое улица в Самарканде или другой Бухаре. Что ж, тогда не было ничего с этого крика, шума, против которого наши Налевки и Казимеж были оазисом тишины. Они действительно омертвели. На них подействовала музыка или как? Они молча слушали, молча расстались. Но потом мы поняли, что в этом что-то есть. И мы начали отслеживать, проветривать, нюхать. Ни один из наших доморощенных шпионов – и ты согласишься, что в последнее время эта индустрия странным образом умножилась! – так не вертит, так не улавливает слов, не вмешивается в чужую жизнь, как мы тогда. Но люди Востока были непроницаемы. Они не хотели ничего говорить.

Друг улыбнулся:

— Первыми проболтались женщины... – Он улыбнулся красивыми молодыми зубами, не покусанными цингой. – Показания свидетелей подобны отчетам в архивах. Ты найдешь что-то в Ягеллонке, сравнишь это с чем-то в Раперсвильской; ты найдешь что-то в Раперсвильской, ты можешь сравнить это с чем-то в Курнике. Лишь бы крючок был. Крючком стало это што рассказала мне та девочка. Потом проболтались Потом выпалили старики, те, кто знал это лучше.

Помню, было уже совсем темно, и на стене армянского дома виднелись синие лунные тени, когда он продолжал:

— Оказывается, в Самарканде есть легенда. Вернее, пророчество. Вот, они когда-то вместе с татарами участвовали во вторжениях в Польшу. Понятно, что они участвовали, потому что откуда бы такие массы взялись против наших стран во время вторжений? И вот однажды они добрались до города, «который для вас – сказал мне узбек – то же самое, что для нас (то есть для местных татар) Самарканд...»

— Краков? – неожиданно спросил я.

— Не знаю: он мне этого не говорил, и название не дано в легенде: там только сказано, что очень старый и очень богатый город...

— Если богатый, то это не Краков.

— Извини: они считают тоже Самарканд богатым городом.

«Ну, если Самарканд...» – признал я.

— ... очень старый и очень богатый город, столица страны. И святой город. С одного из минаретов – как они говорят – этого города трубили молитву. Татары подкрались вплотную к стенам. Они хотели захватить город врасплох. И тогда...

— Да это же лайконик!

— Внимай! И едва трубач сумел предупредить город, когда стрела из татарского лука пронзила ему горло. Он погиб, но город, поднятый по тревоге, сумел защитить себя. Татары проиграли.

(Сегодня, когда я пишу ту тегеранскую историю, мне приходит в голову, что, по крайней мере, однажды исторические источники двух стран описывают одно и то же событие одинаково. Тогда в Тегеране, я мог думать только о легенде.)

— Так это действительно наша легенда?

— Подожди. Но знаешь ли ты, почему они хотели, чтобы наши трубачи играли в их городе на большой площади у порога мечети?

— Почему?

— Ну, представ себе, у этих татар была благородная привычка писать подробные отчеты после каждой поездки. Какой у нее пробег, как долго это длилось, как сражались противники, где добыча была больше всего скотом, а где женщинами. Такие отчеты после возвращения на родину степей подвергались экспертизе, как будто комиссий, на которых сидели старейшины, в том числе и священники. Отчеты особенно тщательно изучались, если экспедиция терпела неудачу. На этот раз причины поражения выяснились тем более, что в нем погиб какой-то татарский князь, сын вождя или что-то в этом роде. Все как в нашей краковской легенде. Как видишь, иногда легенды правы. Священники недолго работали со своим оракулом. Вскоре они постановили, что поражение произошло из-за наказания Небес за внезапное прерывание молитв, пока город молился. Я не знаю, почему они так сказали. Возможно, потому что у всех священников есть чувство солидарности, возможно, потому что, не найдя других причин, они хотели таким образом выразить то, что мы называем *vis maior*. Хватит, что так сказали. И они добавили пророчество, очень мрачное для всех этих народов: «Дело ваше – сказали они – навлечет на вас наказание небесное. Каждую весну вы не будете срывать чужие земли, вы не будете завоевывать чужие города, ваши королевства падут, на развалинах мечетей вырастут сорняки, и слава степей будет забыта. Однако и для вас будет светить солнце благополучия. Но этого не произойдет, пока трубач из Лехистана не затрубит песню на рыночной площади в Самарканде, которую он тогда еще не закончил». Так гласит самаркандская легенда. И так считают все монгольские племена от Тянь-Шаню до берегов Каспийского моря. Дух Чингисхана странствует по степям Азии.

— Так это подлинная легенда?

— Что это значит: подлинная легенда? Есть подлинные или поддельные документы; нет никаких подлинных или поддельных легенд. У легенд нет метрики. У новых стран нет легенд; они есть в старых странах. Легенда бродит в мозгу на протяжении нескольких поколений, как вино в чанах, она набирает силу. Наверняка никто здесь не слышал про Краков, про гудок, про нашего лайконика. Но у них была легенда, которая как будто на половину наша.

Как в нашем климате мы находим их степные узоры, так и в рисунке этой легенды мы находим следы нашей.

В сумерках синей ночи, под синевато-белой стеной, Краков внезапно превратился в образ Самарканда. Мариацкая башня, Рыночная площадь, Голубиная, Планты. Опускалась пелена пространства и времени. Снижались где-то мили и века. Между далеким Краковом и почти легендарным Самаркандом начинал виться узорчатый, одинаковый для них и для нас рисунок общей легенды.

5.3. Uzbek version

This language version was prepared automatically, and then, using the Russian version prepared by the Polish side, verified and corrected by the Uzbek team. Due to the fact that the older generation of the inhabitants of Uzbekistan uses the Cyrillic alphabet more efficiently than the Latin alphabet, a version written in Cyrillic is also included below.

5.3.1. *The Uzbek version is written in the Latin alphabet*

Matnni va uning turli tarixiy kontekstlarini yaxshiroq tushunish uchun quyida hikoyada ishlatilgan tarixiy shaxslar va tarixiy tushunchalar ro'yxati (xronologik tartibda) keltirilgan.

- **volumina, pandecta, vilkurlar, rescripta** – tarixiy huquqiy hujjatlar turlarining nomlari.
- **Vavel** – Vistula daryosi bo'yidagi Krakov markazidagi xuddi shu nomdagi ohaktosh tepaligida turgan Polsha qirollarining (14–17-asrlar) qirol qal'asining so'zlashuv tilidagi nomi.
- **Sikornik** – Krakov g'arbidagi tepalik.
- **Green Park** – Londondagi qirollik bog'laridan biri.
- **Golębia** – Krakovning eski shaharchasidagi ko'cha.
- **Eski Zygmunt** – Sigizmund I Qadimgi, Polsha qiroli, Litva Buyuk Gertsogi, XVI asrning birinchi yarmida 40 yildan ortiq hukmronlik qilgan [103].
- **Kulmen qonuni** – 13-asrda Polshaning shimolidagi Chelmno (Kulmen) shahri Kalmen qonuni deb nomlangan joylashish huquqini oldi.
- **Buyuk Karl** – Karl I, franklar va lombardlar qiroli, 800-yil oxiridan Rim imperatori, Karolinglar sulolasidan Pepin Qisqichbaqaning o'g'li Karl Martelning nabirasi [104].
- **Qirollik Prussiya** (Lotin *Prussia Regalis*) – 1466 yilgi Toruń tinchligi qoidalariga ko'ra Polshaga qo'shilgan viloyat nomi [105].
- **Montesk [Sharl Lui]** – fransuz faylasufi, huquqshunosi, mason va ma'rifat davri yozuvchisi [106].
- **Uchinchi May Konstitutsiyasi** – Polsha-Litva Hamdo'stligining irsiy monarxiyasining huquqiy tizimini tartibga soluvchi 1791 yilda qirol Stanislav Avgust Ponyatovskiy tomonidan qabul qilingan 3 maydagi Hukumat akti. 3 maydagi Konstitutsiya Yevropada birinchi va dunyoda ikkinchi (1787 yilgi Amerika konstitutsiyasidan keyin) [107] edi.
- **Buyuk Novgorod** – 12-asrdan 1478-yilgacha mavjud bo'lgan Novgorod Respublikasining poytaxti, Boltiq dengizi va Ural o'rtasidagi hududni hamda G'arbiy Sibirni egallagan [108].

- **Pskov** – oʻrta asr Rossiyasining eng qadimiy shaharlaridan biri (9—10-asrlar), Pskov Respublikasining poytaxti, 1510 yildan Moskva Buyuk Gertsogligi [109].
- **Oltin Oʻrda** – shuningdek Qipchat xonligi, tarixiy moʻgʻul davlati, taxminan 1240 yilda Chingizxon imperiyasining gʻarbiy qismida uning nabirasi Batu Xon tomonidan poytaxti Saray Batu bilan asos solingan [110].
- **Vytautas** – Giediminovichlar oilasidan Litva knyazi Vytautas Kiejstutovich, 1401 yildan Litva Buyuk Gertsogi, Polsha qiroli Vladislav II Yagelloning amakivachchasi [111].
- **Qrim Gireylari** – Qrim xonligida 15–18-asrlarda hukmronlik qilgan tatar Gireylar sulolasidan boʻlgan Qrim xonlari [112].
- **Yagellonlar** – Polsha va Litva Buyuk Gertsogligida qariyb 200 yil (14-asr oxiridan 16-asr oxirigacha), shuningdek, Chexiya, Vengriya va Xorvatiyada hukmronlik qilgan qirollik sulolasi. 15–16-asrlar boshi) [113].
- **Pod Baranami Saroyi** – aslida Potocki Saroyi, Bosh bozor maydonida joylashgan; 19–20-asrlar oxirida Krakovdagi ijtimoiy va madaniy hayotning markazi [114].
- **Bracka** – Krakov koʻchasi.
- **Tarnovski Yoʻllari** – Krakovdagi yol koʻchasi, uning ustida joylashgan saroy bilan birga 1874 yilda Tarnovskilar oilasi tomonidan sotib olingan.
- **Bokira Maryam** – gotika uslubidagi, uch nefli katolik ibodatxonasi. Krakovning asosiy bozor maydonida joylashgan Bibi Maryamning taxmini, hozirda minoralardan biri „Maryam cherkovidagi qoʻshiqimizni” ni oʻynaydi.
- **Grodzka** – Krakovning eski shaharchasidagi koʻcha.
- **Corpus-Christi** – 14-asr boshidan nishonlanadigan katolik bayramining umumiy nomi (lotincha: Sollemnitas Sanctissimi Corporis et Sanguinis Christi); bayramning tashqi shakli – 4 qurbongohga tantanali yurish [115].
- **Tatarlar** – Sharqiy Yevropa va Shimoliy Osiyodagi turkiy xalqlar guruhi. Ular Chingizxon imperiyasi tarkibida boʻlgan va koʻp millatli moʻgʻul qoʻshini tarkibida Yevropaga ekspeditsiyalarda qatnashgan, bu esa “tatarlar” soʻzini Gʻarbdagi moʻgʻullar bilan sinonimga aylantirgan [116].
- **Avliyo Maryam minorasi** – Krakovdagi Avliyo Maryam cherkovining minoralaridan biri, undan “Maryam cherkovidagi qoʻshiqimizni” yangraydi.
- **Florian darvozasi** – Avliyo Florian darvozasining umumiy nomi. Florian, qadimgi shahar devorlarining qoldiqlari boʻlgan Krakovda 13–14-asrlar boshidagi minorali shahar darvozasi.
- **Collegii Novi** – Collegium Novum nomining qaram shakli, Krakovdagi Yagellon universitetining tarixiy bosh binosi.
- **Ostrog** – Polshaga tegishli shahar, Ostrogskiy knyazlari oilasi joylashgan, hozirda Ukrainada [117].
- **Starobelsk** – Ukrainadagi shahar, monastirda 1939-yil 17-sentabrdan keyin Sharqiy Polsha bosib olinganidan keyin Sovet Ittifoqi tomonidan asirga olingan polshalik zobitlar va askarlar uchun harbiy asirlar lageri joylashgan edi. Mahbuslar Stalinning

buyrug'i bilan 1940 yil aprel va may oylarida Xarkovga olib kelinganidan keyin otib tashlandi [118]. [JM10] Hujjatlar nuqtai nazaridan Katin jinoyati. London, ed. Griffin, 1982 yil.

- **Gryazovets** – sobiq monastir binolarida tashkil etilgan Polsha harbiy asirlari uchun NKVD (SSSR Ichki Ishlar Xalq Komissarligi) harbiy asirlari lageri [119].
- **Toshkent, Buxoro, Samarqand** – hozirgi O'zbekistonning eng muhim shaharlari.
- **Kozelsk** – Oginskiy va Puzinlar oilasining yashash joyi. Sobiq XVIII asr monastirida 1939–1940 yillarda Katin o'rmonida Stalin buyrug'i bilan ruslar tomonidan o'ldirilgan polyaklar uchun sovet asirlari lageri joylashgan edi [118].
- **Yozef Chapski** – rassom, yozuvchi, Starobielsk lageridan omon qolganlardan biri, Katinda o'limdan qutulib qolgan [120].
- **Broniewski [Vladislav]** – 19–20-asrlar bo'sag'asida yashagan polshalik shoir va adabiy tarjimon [121].
- **Yesenin [Sergey Aleksandrovich]** – 20-asrning birinchi yarmidagi rus shoiri, imaginizm vakili [122].
- **Blok [Aleksandr Aleksandrovich]** – 19–20-asrlar boshidagi rus simbolist shoiri va dramaturgi [123].
- **Stanislaw Estreicher** – polshalik huquqshunos, bibliograf, Yagellon universiteti professori, 1939 yilda Zaksenxauzen lagerida nemislar tomonidan o'ldirilgan [124].
- **Kutrzeba [Stanislaw]** – 20-asrning birinchi yarmida Yagellon universitetining huquq tarixi professori [125].
- **Taubenschlag [Rafal]** – polshalik huquq tarixchisi, professor va 20-asrning birinchi yarmida Yagellon universitetining huquq fakulteti dekani, Rim huquqi va papirologiya sohasidagi mutaxassis [126].
- **Adam Vetulani** – polshalik huquq tarixchisi, kanon huquqi, Yagellon universiteti professori, 20-asrda yashagan [127].
- **Yangiyo'l** – O'zbekistondagi shahar (tarjimasi “yangi yo'l” degan ma'noni anglatadi). 1942 yil fevral oyida Polsha askarlari Buzuluk, Totskoye va Tatishchevdagi chaqiruv markazlaridan O'rta Osiyoga ko'chirilgandan so'ng, general Andersning shtab-kvartirasi, Polsha armiyasining SSSRdagi qo'mondonligi va shtabi [128] bu erda joylashgan edi.
- **Beych (polyak tilida Biecz)** – ko'pincha “kichik Krakov” deb ataladigan o'rta asr qirollik shahri.
- **Marokash** – Shimoliy-G'arbiy Afrikada joylashgan davlat.
- **Falastin arablari** – sobiq Britaniya mandati hududining arab aholisi (falastinliklar) (1922–48).
- **Lexiston** – 17–19-asrlarda turklar tomonidan foydalanilgan Polsha yerlarining sharqona nomi. Polsha davlatining afsonaviy asoschisi Lexning avlodlari bo'lgan Lachs/Lechs yashaydigan mamlakat.
- **Latviya** – 1918–1940 yillarda mavjud bo'lgan, SSSR parchalanganidan keyin 1991 yilda mustaqillikka erishgan Boltiqbo'yi davlati.

- **Chexoslovakiya** – 1918–1992 yillarda (kichik istisnolardan tashqari) mavjud boʻlgan Markaziy Yevropadagi davlat. 1993 yil 1 yanvarda u tinch yoʻl bilan ikki davlatga – Chexiya va Slovakiyaga boʻlindi.
- **Nederlandiya, Shveysariya, Ispaniya** – Gʻarbiy Yevropada joylashgan davlatlar.
- **Komi** – Rossiya Federatsiyasining respublikalaridan biri, Uralning shimoli-gʻarbida joylashgan, asosan oʻrmonlar bilan qoplangan. Uning asl aholisi fin-ugrlardir.
- **Fors** – Oʻrta Osiyoda miloddan avvalgi VI asrdan beri mavjud boʻlgan davlat, hozirgi Eron.
- **Shotlandiya** – Yevropaning shimoli-gʻarbiy qismidagi davlat, Ikkinchi jahon urushi davrida Polsha armiyasi boʻlinmalarining yashash joylaridan biri.
- **Amir Temur** – Temur Xromiy, Tamerlan, moʻgʻullarning barlas qabilasining boshligʻi, temuriylar sulolasining asoschisi, 1370–1405 yillarda hukmronlik qilgan, Oʻrta Osiyo, Eron, Iroq va Zakavkazning koʻp qismini bosib olgan.
- **Nalevki** – Ikkinchi jahon urushidan oldin Varshavadagi gavjum, asosan yahudiylar yashaydigan bozor koʻchasi.
- **Kazimierz** – Ikkinchi jahon urushidan oldin Krakovning asosan yahudiylar okrugi. Varshavaning Nalevki ham, Krakovning Kazimierz ham shahar savdosining shovqinli shovqinining ramzi edi.
- **Yagellonka, Rapersvilkska, Kornik** –kutubxonalarning soʻzlashuv nomlari: Krakovdagi Yagellon universiteti, Shveysariyadagi Rapersvildagi Polsha muzeyi va Poznan yaqinidagi Kurnikdagi.
- **Tiyan-Shan** – (shuningdek, Tyanshan, Tyan-shan), Oʻrta Osiyodagi togʻ tizmasi, Qozogʻiston, Oʻzbekiston, Qirgʻiziston va Xitoy chegarasida, uzunligi taxminan 2500 km, balandligi 7000 m dan ortiq.
- **Chingizxon** – 13-asr boshlarida Xitoy yerlarini ham, Ruten knyazlarini ham qamrab olgan eng yirik qadimiy imperiyani yaratgan moʻgʻul hukmdori.
- **Bozor maydoni, Planty** – eski shahardagi markaziy maydon va Krakovdagi parkning nomlari.

Samarqandlik surnaychi

U ham bir paytlar mendek, huquq tarixi kafedrasida kichik yordamchi boʻlgan va u xuddi men kabi *volumina* va *pandectaga*, vilkurlar va *rescriptaga* boʻlgan ehtirosiga ega edi. Keyingi qish Vavel galereyasini qayta tiklanishiga oq qorli erminlarni yubordi; keyingi bahorlarda Green Parkning Sikornik maysazoridan ham yoshroq yashil rangga ega boʻldi. Ammo Gołębia koʻchasi 20-uyning qorongʻi xonalari, u erda Eski Zygmunt davridan beri universitet binolari joylashgan, har doim bir xil qorongʻi edi, balki bahorda namroq boʻlishi ham mumkin edi. Bizlar esa dissertatsiyalarni birin ketin yozardik, ishdan keyin yana ishlar edik. U Kulmen qonuni ustida ishlayotganda, men oʻzimning qirollik *“Mulklarini tartibga solishni asarimni Buyuk Karlning”* *“Capitulare de villisdan”* boshladim. U Prussiya Qirolligining shahar qonunchiligida oʻrganishni boshlaganda, men Monteskening Uchinchi May Konstitutsiyasiga taʼsiri

haqidagi tadqiqotni tugatgan edim. Biz bir xil ilmiy ehtirolarga ega bo'lganimiz uchun, bir birimizni yaxshi tushunar edik. Ammo meni ko'proq sharqdagi yaqin qo'shnilarimiz, Vytautas bilan do'st bo'lgan savdogar respublikalari Buyuk Novgorod va Pskov sharqi, Oltin O'rda va Yagellonliklar yozishgan Qrim Gireylari ko'proq jalb qila boshladi. Faqat Krakov va g'arbdagi sirli dunyoning men uchun kalitlari yo'q edi. Boshqa tomondan uning uchun hamma narsa uchun hammasi bor edi. Meni Sharqiy Osiyo va Mo'g'uliston qiziqтира, uni o'rta asrlar Evropa shaharlardagi tinchlik, sovuqqonlik, mo'tadil tartiblar qiziqtirar edi. Krakovda, Pod Baranami Saroyi, Bracka, Tarnovski Yo'llari zodagonlar sulolasi bilan professorlar dunyosi, bu erda ilmiy kafedralar merosiy bo'lib sobiq Polshada cherkovliklar va Angliyada siyosiy pozitsiya bo'lganliklari kabi, kuchli burjuaziya dunyosi haligacha mavjud edi. Uni Vavel tserkovi, yoki katta shaharlardagi burjuaziyadan ko'ra ko'proq Bokira Maryam qiziqtirar edi, va saroylardan ko'ra Grodzkaning burjua uylari. Meni do'stim aynan mana shunday dunyoda voyaga etdi.

Yosh tarixchilar, odatda, biz afsona, marosim, xalq ertaklari deb ta'riflagan va aniq hujjatlar dalillari bilan isbotlab bo'lmaydigan hamma narsaga nafrat bilan qaraydilar. Mening do'stim boshqacha. Aksincha, u xalq an'analariга ishonadi. Uning fikricha, oddiy odamlar esida saqlaydigan m'lumotlar, o'zlarini bilimli deb hisoblaydigan va o'z xayolotiga tayanib yozadigan odamlarga qaraganda ishonchliroq. Uning fikricha, agar ma'lumotlar faqat bitta odamda yoki bir nechta odamda yoki bir nechta hujjatlarda saqlansa, u ma'lum bir qishloq, tuman yoki shahar aholisi saqlagan va ko'pchilik tomonidan tarqatilgan ma'lumotga qaraganda ancha ishonchli bo'ladi. Shuning uchun bir vaqtlar "lajkonik", atrofida bahs bo'lganda, mening do'stim chetga chiqib turdi. Biz hammamiz lajkonikning hikoyasini yaxshi bilamiz, uni takrorlashga hojat yo'q. Krakovning g'ururiga sazovor bo'lgan va har yili Corpus-Christi davrida shon-sharaf bilan nishonlanadigan bu an'ana juda kech paydo bo'lgan! Axir, bu voq'a hech qanday man'bada hech qanday izi yo'q edi, chunki Krakov an'ana aytganidek tatarlarning bosqinini boshdan kechirgani yo'q. Tatarlar hech qachon shaharga beg'araz va shunchalik yaqin kelmagan, ular uni aldash bilan engishga harakat qilishlari mumkin edi va bundan ham muhimi, ular avliyo Maryam minorasidagi qo'riqchini kamon bilan otib o'ldirmaganlar. Xuddi shunday, bu tatarlar keyinchalik mag'lubiyatga uchramaganlar, boshliq yoki shahzodalari ham o'ldirilmagan. Ma'lumki, professorlar afsonalarni yoqtirmaydilar, lekin ular aniqlikni yoqdiradilar.

Krakov aholisi bu professorning kashfiyotlariga unchalik g'fxorlik qilmas edilar. Chunki ular, birinchidan, Krakovni tojdor graflari va Florian darvozasidan katta bo'lgan Krakov professurasini himoya devorlaridan ancha katta bo'lgan xalatidan ham alohida yashar edilar. Ikkinchidan, ular bir marta Muqaddas Maryam cherkovining kabutarlari uchun qattiq va g'alabali kurash olib borgan. Ammo mening do'stim har yili Collegii Novi do'konlarida o'tirgan va Muqaddas Anna tserkovidan binafsha, yashil va to'q ko'k rangli naftalin hidli ko'ylaklarning kiyib manashu Kollegiyada

o'tirgan donishmandlarning yaxshi ma'lumotlar nusxasini lishga muvofiq bo'ldi. Krakov aholisi bir paytlar shahar devorlaridagi minoralardan birida mariat sadolari yangraganini va bu surnaylardan birida surnayni o'qqa tutish mumkinligini esladlar; lekin u yilnomalarda bo'shliqlar va noaniqliklar borligini, agar biror narsa yilnomada bo'lmaganida ham, bu hayotda sodir bo'lishi mumkinligini ta'kidlardi. Munozara davom etardi, mening do'stim boshqa ishlar chegarasida o'z afsonasini himoya qilardi.

1939 yilda u zaxiradagilar mashqlari uchun armiyaga tayinlangan edi. U menga Ostroganing qaysi joyidan: "Men sening uying tomonlarda yurubman", deb yozgan edi. Keyinchalik u bu joylarda aniq tashrif buyurdi. Shunday qilib u Starobelskda, keyin Gryazovetsda va nihoyat Toshkentda bo'ldi. Ikki yillik baxtsizlikdan so'ng, Polsha armiyasining uniformasi o'zgargan, qirqilgan, yaltiragan edi, lekin unda ko'plab bayroqlar kabi shon-sharaf ko'proq edi, chunki u hech qachon frontni ko'rmagan bayroqlardan farq qilardi. Erkak qaridi, sochlari oqargan, ozg'in bo'lasa ham, lekin u o'z fantaziyasini yo'qotmadi. U ko'p o'qib, oz-oz yozardi.

— Afsus siz bularni hammasini o'z boshingizdan o'tkazmadingiz. Kozelsk, bu erda qanday cherkovlar! Pravoslav barokkosi! Men ofitser sifatida butun Markaziy Osiyo bo'ylab sayohat qildim. Bu qanday buyuklik! Buxoro! Samarqand!

Bu haqiqatan ham mashq edi, chunki eng xaroblar o'zlaridagi bu ehtirosni o'ldira olmadilar, xuddi Yozef Chapskida bo'lgani kabi, ular go'zallikka, rangga, nurga va chiziqlarga nisbatan sezgirlikni susaytirmaganlar, xuddi Bronievskida ham ular Yesenin va Blok she'rilariga maxliyo bo'lib o'z jozibasini sezmagani. Biz allaqachon Sharqning Shahrizoda afsonalar shahri bo'lgan Tehronda o'tirgan edik. Bu Yevropa axlati orqali Rossiyani tark etganidan keyin odamlarni quvontirgan, Sharq bizga egilib, derazalarimizga qaraganday tuyuldi. Bizlar Krakov haqida, professorlar haqida, u erda bo'lmagan Stanislaw Estreicher, Kutrzeba, Taubenschlag, Adam Vetulani, butun dunyo haqida past ovozda gapirardi, xuddi bir joyda adashib ketgan, yo'qolib ketgan yoki tarqab ketgandek. Biz xayrlashdik. Kechqurun men uning oldiga borishim kerak edi. U menga shunday dedi: — Sen kelganda, men senga bir narsani aytaman ... senga go'zal narsani aytaman.

Mening do'stim shaharning oxirida, armanlarnikida yashardi. Bizlar uying hovlisida, daraxtlar tagida, yolg'iz bo'lib o'tirardik. U bir paytlar Gołebia 20da seminar paytida qilgan kashfiyotlari yoki kuzatuvlari haqida aytganidek, menga biror narsa aytishini bilar edim. U Samarqand haqida gapira boshladi.

— Bilasanmi, dedi u: "Bizlarni Volgadan bu hududlarga yuborganlarida, men engillik bilan nafas ola boshladim", dedi. Masalan, Yangiyo'lni bunday landshafti menga Karpatoldi peyzashlarni eslatar eslatardi. Sen Beychni eslay olasizmi, o'shanda tog'larda dikichak o'tirib uzoqqa boqardik? Biz shaharlarmizni bilmas edik! Bundan tashqari, u erda odamlar bor edi. Ehtimol, boshqa joylarda boshqalar ham bor edi, agar biz mahbus bo'lsak, ular boshqacha yo'l tutisharmidi, lekin endi hech bo'lmasa men nafas olayotganimni aytishim mumkin. Bu qadimgi irq o'zicha madaniy va

ma'rifatli. Ular Marokash aholisi va Falastin arablari kabi o'z qadr-qiyimmatlari bor. Biz ular uchun ham Lexistonning o'g'illari edik. Ular uchun hech qanday Latviya va Chexoslovakiya yo'q. Ular Niderlandiya, Shveysariya yoki Ispaniya haqida eshitmaganlar. Lekin ular Lexiston haqida eshitganlar. Xuddi biz kabi, Turkiya haqida. Bu o'tgan asrlardan keyin faqat yaxshi xotiralar saqlanib qolgan. Ehtimol, hozirgi urushlardan keyin qachnlardir shunday bo'ladi. Har bir qadam, har bir shahar, masjid, qabr, tarix bilan bog'liq. Komi yashilliklarida tarix izlari yo'q, Ural ortida ham yo'q, Volgada kam va yosh tarix mavjud. Biroq, Kaspiy dengizi ortida va Fors chegarasiga to'g'ri kelib, tarix mingyillikning qatlamlarida o'ralgan. Butun mamlakat vayronaga aylanib, qotib qolgan vulqonga o'xshaydi, xuddiy bular asrlar davomida dunyoda lava to'kilgan. Mahalliy xalqlar faqat lava kabi. U keng va uzoq joylarga to'kilgan, urush, olov va vabo olib keldi. Hozircha u yuqotilmagan va sovib qolmagan. U endi harakatsiz xarob uylar ostonasida o'zini yo'qotmaguncha va sovib o'tirib qolgan. Hatto inqilob hali bu ruhiy tushkunlikdan olib chiqmadi. Sharq biz, Polyaklar, armiyasini samimiy kutib olindi, men sizlarga juda iliq aytgan edim: o'zbeklar, tojiklar, qirg'izlar, hammasi. Lekin faqat Samarqandda u mehmondorchilik tipik sharqiy, sharqona sirli biznes bilan qurishib ketgan. Biznes ishi juda yaxshi yashiringan edi. Ular bizlarni so'roq paytida va boshqa holatlarda bildirmadilar. Bizlar o'zimizni nodonlikga olib turganda, ular "Siz Lexiston o'g'lunlari, shunday emasmi?" "Ha". "Sizlar askarlar, to'g'rimi?" "Ha". Bir nechta oqsoqol, yuzlarida ajin tushgan, jigarrang, yuzlarga sarg'ayib ketgan edi, men yana bir marta o'zlari bilgan narsalarni topib olishni juda hayratda qoldim. Keyin ular tasodifan so'rashlarni davom ettirardi: "Yana xudoga ham ishonasizlar? O'zlarining eski xudoyingizga, ha?" "Biz ishonamiz, bizlar ruhoniylarmiz biz xochlarni olib yuramiz" – dedik. Qariyalar ko'krakdan olingan xochlarga qaradilar. Ular konserva qutilaridan yasalgan edi. Bu ular uchun g'alati baxtiyorlik kayfiyatni uyg'otdi. Keyin ular to'satdan savol berib qo'yishdi "Sizlarda surnaychi bormi?" "Bor!" Bilasanmi, bizlarda musiqa asboblari bor edi, chunki hech bir polyak polk bayram tadbirlari yoki namoishlar orkestirsiz o'tmas edi. Men sizlarda Shotlandiyada qanday ekanligini bilmayman, lekin biz imkoni boricha vaziyatdan foydalanar edik. Tanaffusdan so'ng o'zbeklar bizlardan iltimos qilib shunday dedi: "Biz sizlarni Lexistondan va askarlar ekanligingizni, xudoga ishonishlaringizni, sizlarda surnaychi borligini ham bilamiz. Shuning uchun agar bizning eski bozorga kechqurun sizlarni surnaychingiz surnayini chalib tursa yaxshi bo'lar edi. Bozor yaqinida eski masjid yonidagi Amir Temur qo'nim topgan maskanda surnay chalishga rozilik berdik. Qariyalar minnatdorchilik izhor etib sharona lutf bilan qisqa xayrlashib ketdilar. Shunga qaramasdan ular ketturib ostonadan yana so'rashdi "Ishinch hosil qilish uchun, sizlar o'ynayizlarmi?", "Ha biz o'ynaymiz." deb javob berdik. Ertasiga biz bu kun payshanba, musulmonlarni muqaddas kun arafasi ekanligini tushundik, va men hatto ofitserlar qahfaxonasida ham kimdir buni aloqador ekanligini bilganini tushundim. Lekin biz buni faqat kechqurun his qildik. Bunday narsalarni yoqtiradigan polkovnik, munosib chiqish

qilishga qaror qildi. Surnaychilar surnaylarni tozalab, ularni chiqishga shay qilib qo'yishdi. Kechqurun Samarqanddagi masjid oldida, Temurning maqbarasi yonida, shuncha zich xaloyiq to'plandiki, buni faqat Sharqiy Osiyoda kutish mumkin edi. Hatto yaqin ko'chlar va bozorlar ham odam bilan to'la edi. U butunlay muzlandi. U shunchaki chuvrindi. Faqat masjid oldida surnayshi uchun maxsus tayyorlangan joy bo'sh edi xolos. Bu joyda surnaychi yaqnilashi bilan hamma jim bo'lib qoldi. Surnaychilar unga yaqinlashdi. Bu ular uchun joy edi. Ular bir marta, ikki marta va uch marta o'ynashdi. Ular harbiy musiqalarni, chaqriqlarni va nihoyat, chavandoz qo'shiqlari ijro etilshdi. Bizning Muqaddas Maryam cherkovidagi qo'shiqimizni ijro etishdi. Uni dekabr oyida Tatishchevoda ijro etganlarini eslaysanmi. Bunday ko'chalar faqat Samarqandda yoki Buxoroda bo'lishi mumkinligini sen yaxshi bilasan. Xo'sh, ular oldida bizning Nalevki va Kazimierzlar sukunat vodiysi edi. Ular chindan ham sukunat saqlashdi. Musiqa ularda qanday ta'sir qildi bilmayman, lekin ular sukut bilan tinglab, sukut saqlab tarqalishdi. Lekin keyinchalik bizlar shuni tushunib etdikki, bu erda biror narsa bor. Keyin bizlar ularni o'rgandik, kuzatdik. Lekin birorta xonaki josuslar, keyingi paytda bular rosa ko'payib ketmoqda, bizchalik ularni ishlariga aralashmasdan so'zlarini ilg'ab ololmagan. Ammo Sharqning xalqi ehtiyotkor edi. Ular hech narsa deyishi xohlamas edi.

Do'stim kulimsiradi:

— Ayollar birinchilardan edi... – u chiroyli, yosh tishlari bilan jilmayib qo'ydi. – Guvohlarning ko'rsatmalariga muvofiq arxivlardagi hisoblarda bo'lgani kabi. Siz Yagellonkada biror narsa topishingiz, uni Rapersvilkska bilan solishtirishingiz mumkin; Rapersvilskada biror narsa topib, uni Kornike bilan solishtirib ko'rasiz. Bu hali qarmoq edi. Qiz menga qarmoq haqida aytib bergan edi. Keyin qariyalar aytib berishdi, chunki ular buni yaxshi bilganlar.

U davom ettirayotganda allaqachon qorong'ulashib ketgan va arman uyining devorida ko'k oydan soyalar kurina boshlaganligini yaxshi eslayman:

— Samarqandda bir afsona bor ekan. Yoki bashorat. Bir paytlar ular tatarlar bilan Polshaga hujum qilgan ekanlar. Ular qatnashganliklari aniq edi, chunki bunday ommaviy yurishlar davomida mamlakatlarimizga qanday shunch odamni tushishi mumkin edi? Bu yerda ular bir marta bir shaharga etib kelishdi: “Sizlarda ham bir shahar bor ekan, xuddi bizga Samarqand shahri qanday bo'lsa xuddiy shunday” – dedi menga bir o'zbek.

— Krakovmi? Men to'satdan so'radim.

— Bilmadim: u menga shahar nomini aytmedi va afsonada ham aytilmagan: u faqat juda qadimiy va juda boy shahar ekanligini aytgan...

— Agar boy bo'lsa, unda bu Krakov emas.

— Kechirasiz, ular Samarqandni ham boy shahar deb hisoblashadilar.

— Agar Samarqand bo'lsa... – Men e'tirof etdim.

— ...juda eski va juda boy shahar, mamlakat poytaxti bo'lgan. Va muqaddas shahar. Aytishlaricha minoralardan biridan – bu shaharda ibodatga chaqirish uchun azon

aytilgan. Tatarlar fursatdan foydalanib devorlarga yaqnilashgan va shaharni bosib olmoqchi bo'lishgan. Va keyin...

— Bu laykonik-ku!

— Ehtiyot bo'! Va faqat surnaychi shaharni ogohlantira oldi, keyin tatar kamonni o'qi surnaychi tomog'ini teshdi. U vafot etdi, ammo surnay ovozidan uyg'ongan shahar aholisi shaharni himoya qila oldi va urushda tatarlar mag'lub bo'lishdi.

(Bugun, men o'sha Eron haqidagi hikoyani yozganimda, mening xayolimda, hech bo'lmaganda, har ikkala davlatlar tarixiy manbalarda xuddi o'sha voqeani xuddi shu tarzda tasvirlab beradigan bo'lsa. Shunda men Tehronda afsona haqida o'ylashim mumkin edi.)

— Demak, bu haqiqatdan ham bizning afsonamizmi?

— To'xta. Lekin sen bilasanmi, nega ular masjid eshigi oldidagi katta maydonda bizning surnaychilarimizni o'ynashni xohlashlarini?

— Nima uchun?

— Xo'sh, bu tatarlarning har bir yrishlaridan keyin aniq hisobot ma'lumotlar yozishning odobli odati borligini tasavvur qiling. Ular yurish qanday davom etgani, qancha vaqt davom etgani, raqiblar qanday jang qilayotgani, o'lja mollarda eng boy va qaerda bo'lganlari haqida batafsil yozishgan. Bunday hisobitlar dashtda vataniga qaytib kelgandan so'ng, ular oqsoqollar va ruhoniylar o'tirgan bir qo'mita kabi tekshiruv o'tkazdilar. Yurishlar muvafaqiyatsiz bajarilmasa, hisobotlar, ayniqsa, zudlik bilan tekshirilardi. Bu safar mag'lubiyat sabablari aniqrog'i tekshirildi, ba'zi tatar shahzoda, qo'mondonning o'g'li yoki unga o'xshash bir zodagon halok bo'lgan edi. Bu ham Krakov afsonasiga o'xshab ketar ekan. Ko'rib turganingizdek, ba'zan afsonalar to'g'ri chiqadi. Ruhoniylar bu voq'alarni o'rganib quyidagi qarorga keldilar. Yaqinda ular mag'lubiyatni sabablarini shaharning ibodat qilish vaqtida, uning ibodatlari to'satdan to'xtatilganligi uchun osmonning jazosi bilan izohlaganlar. Nima uchun bunday deyishganini bilmayman. Ehtimol, barcha ruhoniylarda hamjihatlik tuyg'usi bor, chunki boshqa sabablarni topmasdan, ular bizni vis maior deb nomlagan narsamizni shu tarzda ifoda etishni xohlashgandir. Bo'ldi, ular shunday deyishdi. Ular barcha xalqlar uchun juda mudhish bir bashoratni qo'shib qo'yishdi: “Sizlarning ishlaring – aytishdi ular – senlarga osmon azobini yuborsin. Har bir bahorda boshqa odamlarning yerlarini ag'darib tashlamaysiz, chet el shaharlarini bosib olmaysiz, qirolligingiz emirilib qoladi, masjidlar xarobalarida aylanib, begona o'tlar o'sib chiqadi va cho'l shuhrati unutiladi. Biroq, farovonlik quyoshi ham siz uchun porlashi uchun Lexistanlik surnaychini Samarqand bozoridagi surnay sadosida boshlagan qo'shg'i oxiriga etishi kerak, chunki o'sha paytda uni oxirigach etkazila olmagan edi”. Samarqand afsonasi shunday hikoya qiladi. Shunday qilib, barcha mo'g'ul qabilalari Tiyan-Shandan tortib Kaspiy dengizining qirg'oqlarigacha yashaydiganlar bu afsonaga ishonadilar. Chingizxonning ruhi Osiyo dashtlari bo'ylab izg'ib yuribdi.

— Demak, bu haqiqiy afsonami?

— Bu haqiqiy afsona nimani anglatadi? Haqiqiy yoki soxta hujjatlar mavjud; haqiqiy yoki soxta afsonalar yo'q. Afsonalarda hudud yo'q. Yangi mamlakatlarda afsonalar yo'q; Bunga faqat qadimgi davlatlar ega. Afsonalar bir necha avlodlar miyyasida vino kabi chanlarda achib turgandek katta kuch to'plamoqda. Bu erda hech kim Krakov haqida, lakoynik haqida shoshilinch qo'ng'iroq haqida eshitmagan. Lekin ularning afsonalari, bizning afsonaning yarmiga o'xshab ketadi.

Bizning iqlimimizda bo'lgani kabi, biz ularning dashti naqshlarini topamiz, shuning uchun bu afsonalarda o'zimizning izlarimizni izlaymiz.

Ko'k rangli oqshomda oq, siyanchilik devori ostida Krakov to'satdan Samarqandning qiyofasiga kiradi. Maryam minorasi, Bozor maydoni, Gołębia, Planty. Kosmik va vaqtda parda tushib ketdi. Millar va asrlar bir joyga tushib qolgan. Uzoq Krakov va deyarli afsonaviy Samarqand o'rtasida, ular bilan va biz uchun umumiy afsona kabi naqshinkor naqshlar paydo bo'ldi.

5.3.2. The Uzbek version written in Cyrillic

Самарқандлик сурнайчи

У бир пайтлар мен каби, ҳуқуқ тарихи кафедрасида кичик ёрдамчи бўлган ва у худди мен каби *volumina* ва *pandectaga*, шаҳар низомлари ва *rescriptaga* бўлган эҳтиросга эга эди. Қуйидаги киш Вавел монотирларининг қайта тикланишига оқ қорли эрминларни юборди: Кейинги баҳорларда Сикорник Греен Паркининг майсазорлардан ҳам ёшроқ яшил рангга эга бўлди. Аммо Голембия кўчаси 20чи уйнинг қоронғи хоналари, у ердаги эски Зигмунд давридан бери университет бинолари жойлашган, ҳар доим бир хил қоронғи эди, балки баҳорда намрок бўлиши ҳам мумкин эди. Биз эса диссертацияни суддан кейин, ишдан кейин ёзардик. У Кулмене қонуни устида ишлаётганда, мен қироллик “Мулкларини тартибга солишни *асаримни* Буюк Карлнинг” “*Capitulare de villis*” дан бошладим. У Қирол Пуруссия муниципал қонунчилигига назар ташлар экан, мен Монтескенинг учинчи Май конституциясига таъсири ҳақидаги тадқиқотни тугатаётган эдим. Биз бир хил эҳтиросларга эга бўлганимиз учун, катта келишувга эришдик. Аммо мени тобора кўпроқ яқин кўшниларимизнинг шарқи, Буюк Новгород ва Псков савдогар республикалари, шарқи Витолд билан дўст бўлган, Олтин Ўрда ва ягеллонликлар ёзишган Қирим гигантлари кўпроқ жалб қила бошлади. Фақат Краков ва ғарбда мен учун бу сирли дунёнинг калитлари йўқ эди. Лекин у ҳаммасини ўз ихтиёрига олди. Мени Осиё ва Муғулистон Шарқига жалб қилгани каби, мен мўътадиллик, тинчлик, совуққонлик ва ўрта асрлар қ Европанинг шаҳарлар тартибига қизиқиб қолдим. Краковда Баранами яқинидаги саройи, Браска ва Тарновский йўллари, сарой зодагонлар сулоласи билан профессорлар дунёси ёнида, илмий бўлимлар одатда эски Польша кастелланлари каби мерос бўлиб қолган ва кўпинча Англиядаги сиёсий лавозимлар сифатида, бундан ташқари, тинчроқ, камтарроқ, лекин ўз-ўзидан кучли буржуа дунёси мавжуд эди. У Вавел черковидан кўра Бокира

Мариямни, шаҳарлардаги буржуазия уйлари ва саройларидан кўра кўпроқ кизиктирар эди. Мени дўстим айнан мана шундай дунёда воёга етди.

Ёш тарихчилар, одатда биз афсона, маросим, халқ эртаклари деб таърифлардан ва аниқ хужжатлар далиллари билан исботлаб бўлмайдиган ҳамма нарсага нафрат билан қарайдилар. Менинг дўстим бошқача. Аксинча, у халқ анъаналарига ишонади. Унинг фикрича, оддий одамлар эсида сақлайдиган маълумотлар, ўзларини билими деб ҳисоблайдиган ва ўз хаёлотига таяниб ёзадиган одамларга қараганда ишончлироқ. Унинг фикрича агар маълумотлар фақат фақат битта одамга ёки бир неча одамга, ёки бир неча хужжатларда сақланса, у маълум бир қишлоқ, туман ёки шаҳар аҳолиси сақлаган ва кўпчилик томонидан томонидан тарқатилган маълумотга қараганда ишончли бўлади. Шунинг учун бир вақтлар “лайконик” атрофида баҳс бўлганда, менинг дўстим четга чиқиб турди. Биз ҳаммамиз лайконикнинг ҳикоясини яхши биламиз, уни такрорлашга ҳожат йўқ. Карковни ғурурига сазавор бўлган ва ҳар йили Корпус-Кристи даврида шон-шўҳрат билан нишонланадиган бу анъана жуда кеч пайдо бўлган ихтиро. Ахир бу воқъа ҳеч қандай манъбада ҳеч қандай изи йўқ эди, чунки Краков анъана айтганидек татарларнинг босқинини бошдан кечиради. Татарлар ҳеч қачон шаҳарга беғараз ва шунчалик яқин келмаганки, улар уни алдаш билан енгилга ҳаракат қилишлари мумкин эди ва бундан ҳам муҳими, улар авлиё Мариям минорасида кўриқчинини таъзим қила оларди. Худди шундай, бу татарлар кейинчалик мағлубиятга учрамаганлар, бошлиқ ёки шахзодалари ҳам ўлдирилмаган. Маълумки, профессорларга афсоналар ёқмайди, лекин улар аниқликни ёқдирадилар.

Краков аҳолиси бу профессорнинг кашфиётларига унчалик аҳамият бермадилар. Чунки биринчидан, Флоренция дарвозасидан анча қадимги мудофаа девори билан Краковдаги тожлардан ҳам, профессорлар халатидан ҳам алоҳида яшаган. Иккинчидан, у аллақачон Муқаддас Мариям черковининг кабутарлари учун қаттиқ ва ғалабали кураш олиб борган. Аммо менинг дўстим ҳар йили Нови коллежининг коллегиясида ўтирган ва Муқаддас Анна черковидан бинафша, яшил ва тўқ кўк рангли кўйлақларни парчаларида ўтирган донишмандларнинг яхши ярми билан нусхаларини тарқата бошлади. Ана ўша коллегияда у бир пайтлар шаҳар деворлардаги миноралардан янграганини ва бу сурнайлардан бирида сурнайни ўққа тутиш мумкинлигини эслади, у йилномада бўшлиқлар ва ноаниқликлар борлигини таъкидлади, агар бирор нарса йилномада бўлмаганида ҳам, бу ҳаётда содир бўлиши мумкин эди. Мунозара давом этди ва улар давом этди, дўстим ўз афсонасини бошқа асарлар чегарасида ҳимоя қилди.

1939 йилда у захирадагилар машқлари учун армияга чақирилди. У менга Остроҳнинг бир жойида “Мен сизнинг ватанингизда ташриф буюраман”, деб ёзган. Тез орада у уларни бироз батафсилроқ ўрганмоқчи эди. У Старобелскда, кейин Грязовец да ва ниҳоят Тошкентда тугади. Икки йиллик бахтсизликдан

сўнг, Польша армиясининг яримининг формаси эскирган, қирқилган эди. Лекин у кўплаб байроқлардан кўра шон-шарафга кўпроқ эга эди, у парадлардан ташқари ҳеч қачон фронтни кўрмаган эди. Эрақ кул рангга айланди, у ўзини тортди, лекин у ўз фантазиясини йўқотмади. У кўп ўқиди, оз ёзди.

— Сиз ҳаммасидан омон қолганингиз учун ақлдан афсусдасиз. Козёлск, бу қандай черковлар! Праваслав бароккоси! Мен квартал офитцери сифатида бутун Марказий Осиё бўйлаб сайёҳат қилдим. Бу қандай буюклик! Бухоро! Самарқанд.

У ҳақиқатдан ҳам олим эди, чунки энг ёмон битлар бу эхтиросни олдира олмадилар, худди Юзеф Чапскийда бўлгани каби, улар гўзалликка, рангга нурга ва чизиқларга нисбатган сезгирликни сусайтирмаганлар, худди Броневскийда ҳам улар ўз жозибасини сезмаганлар. Есенин ва Блок шеърлари, биз аллақачон Техронда ўтирган эдик, афсоналар шаҳри, Шарқ шаҳри ва Россияни тарк этгандан кейин одамларни қувонтирган Европа ахлати орқали Шарқ бизга эгилиб дерезаларимизга қаради. Ва бўғиқ суҳбат Краков ҳақида, профессорлар ҳақида, у ерда бўлмаган Станислав Естрейхер, Кутшеба Таубеншлаг, Адам Ветулани, бир жойда адашиб кетган, йўқолиб кетган ёки тарқаб кетган бутун дунё ҳақида гапирди. Биз хайрлашдик. Кечкурун мен унга ташриф буюришим керак эди. У менга шундай деди: – Сен келганда, мен сенга бир нарсани айтаман... гўзал нарсани айтаман.

Дўстим шаҳарнинг охирида, арманларда яшайди. Уйнинг ҳовлисида, дарахлар тагида, ёлғиз бўлиб ўтирдик. Бир пайтлар Голембия қадаги семинарда қилган кашфиётлари ёки кузатувлари ҳақида айтганидек, у менга бирор нарса айтишини билар эдим. У Самарқанд ҳақида гапира бошлади.

— Биласизми, у “Биз Волгадан бу ҳудудларга борганимизда, мен нафас оламан”, деди. Масалан, бундай Жанга-Жураининг манзара вақти-вақти билан Подкарпатский ландшафтидир. Биесзни эслай оласизми, тоғларда ўралган, моссийми? Биз шаҳарларни билмас эдик. Бундан ташқари, у ерда одамлар бор эди. Эҳтимол, бошқа жойларда бошқалар ҳам бор эди, эҳтимол, агар биз маҳбус бўлсак, улар бошқача йўл тутишади, лекин энди ҳеч бўлмаса мен нафас олаётганимни айтишим мумкин. Бу қадимги ирқ ўзича мадаий ва маърифатли. Улар Марокаш аҳолиси ва Фаластин арабларининг ўз кадр-қиммати бор. Биз улар учун Лехстоннинг ўғиллари едик. Улар учун ҳеч қандай Латвия ва Чехославакия йўқ. Улар Голландия, Швейцария ёки Испания ҳақида эшитмаганлар. Бироқ улар Лехстон ҳақида эшитдилар. Худди биз каби, Туркия ҳақида. Бу ўтган асрлардан кейин фақат яхши хотиралар сақланиб қолди. Эҳтимол, ҳозирги урушлардан кейин қачонлардир шундай бўлади. Ҳар бир қадам, ҳар бир шаҳар, масжид, қабр, тарих билан боғлиқ. Коми яшиллигида тарих излари йўқ. Улар ортида ҳам йўқ. Волгада кам ва ёш тарих мавжуд, Бироқ, Каспий денгизи ортида ва Форс чегарасида тўғри келиб, тарих мингйилликларнинг қатламларида ўралган. Бутун мамлакат вайронага айланиб

қолган вулқонга ўхшайди, булар асрлар давомида дунёда лава тўқилган. Маҳаллий халқлар – фақат лава каби. У кенг ва узоқ жойларда тўқилган, уруш, олов ва вабо олиб келди. Ҳозирча у йўқотилмаган ва совиб қолмаган. У энди ҳаракатсиз хароб уйлар остонасида ўзини ўзини йўқотмагунча ва совиб ўтириб қолган. Ҳатто инқилоб ҳали бу руҳий тушқунликдан олиб чиқмаган. Шарқ биз, Полонияликлар, армиясини самимий кутиб олинди, мен сизларга жуда илиқ айтган эдим, ўзбеклар, тожиклар, қирғизлар, ҳаммаси. Лекин фақат Самарқандда у меҳмондорчилик типик шарқий, шарқона сирли бизнес билан самимий қоришиб кетган. Бизнес иши жуда яхши яширинган эди. Улар бизларни сўроқ пайтида ва бошқа ҳолатларда билдирмадилар. Бизлар ўзимизни нодонликга олиб турганда, улар “Сиз Леҳистон ўғлонлари, шундай эмасми?” – деб сўрашди. “Ҳа” – жавоб бердик. “Сизлар аскарлар тўғрими?” “Ҳа.” Бир неча оқсоқол, юзларида ажин тушган, жигарранг, юзларига сарғайиб кетган эди, мен яна бир марта ўзлари билган нарсаларни тортиб олишни жуда ҳайратда қолдим. Кейин улар тасодифан сўрашларини давом эттирди: “Яна худога ҳам ишонасизлар?”, “Ўзларингизнинг эски худойингизга, ҳа?” “Биз ишонамиз, бизлар руҳонийлармиз, биз хочларимизни олиб юрамиз” – дедик. Қариялар кўкрақдан олинган хочларга қарадилар. Улар консерва қутиларида ясалган эди. Бу улар учун ғалати бахтиёрлик кайфиятини ўйғотди. Кейин улар тўсатдан савол бериб қўйишди. “Сизларда сурнайчи борми?” “Бор” – дедик. Биласанми, бизларда мусиқа асбоблари бор эди, чунки ҳеч бир поляк полк байрам тадбирлари ёки намоёишлар оркестирсиз ўтмас эди. Мен сизларда Шотландияда қандай эканлигини билмайман, лекин биз имкон борида вазиятдан фойдаланар эдик. Таннафусдан сўнг ўзбеклар бизлардан илтимос қилиб шундай деди: “Биз сизларни Леҳистондан ва аскарлар эканлигингизни, худога ишониларингизни, сизларда сурнайчи борлигини ҳам биламиз. Шунинг учун агар бизнинг эски бозорга кечқурун сизларни сурнайчингиз сурнайини чалиб турса яхши бўлар эди”. Бозор яқинида эски масжид ёнидаги Амир Темур қўним топган масканда сурнай чалишга розилик бердик. Қариялар миннатдорчилик изҳор этиб шарқона лутф билан қисқа ҳайрлашиб кетдилар. Шунга қарамасдан улар кета туриб остонадан яна сўрашди. “Ишонч ҳосил қилиш учун, сизлар ўйнайсизларми?” “Ҳа бизлар ўйнаймиз” – деб жавоб бердик. Эртасига биз бу кун пайшанба мусулмонларни муқаддас кун арафаси эканлигини тушундик, ва мен ҳатто офицерлар қаҳвахонасида ҳам кимдир бунга алоқадор эканлигини билганини тушундим. Лекин биз буни фақат кечқурун ҳис қилдик. Бундай маросимни ёқтирадиган полковник, муносиб чиқиш қилишга қарор қилди. Сурнайчилар сурнайларини тозалаб, уларни чиқишга шай қилиб қўйишди. Кечқурун Самарқанддаги масжид олдида, Темурнинг макбараси ёнида, шунча зич халойиқ тўпландики, буни фақат Шарқий Осиёда кутиш мумкин эди. Ҳатто яқин кўчалар ва бозорлар ҳам одам билан тўла эди. У бутунлай музланди. У шунчаки чувриди. Фақат масжид олдида сурнайчи

учун махсус тайёрланган жой бўш эди холос. Бу жуда сурнайчи яқинлаши билан ҳамма жим бўлиб қолди. Сурнайчилар унга яқинлашди. Бу улар учун жой эди. Улар бир марта, икки марта ва уч марта ўйнашди. Улар ҳарбий мусикаларни, чақриқларни ва ниҳоят, чавандоз қўшиқлари ижро этишди. Бизнинг Муқаддас Мариям черковидаги қўшиқларимизни ижро этишди. Уни декабр ойида Татишевода ижро этганларини эслайсанми. Бундай кўчалар фақат Самарқандда ёки Бухорода бўлиши мумкинлигини сен яхши биласан. Хўш, улар олдида бизнинг Налевки ва Казамежлар сукунат водийси эди. Улар чиндан ҳам сукунат сақлашди. Мусика уларда қандай таъсир қилди билмайман, лекин улар сукут билан тинглаб, сукут сақлаб тарқалишди. Лекин кейинчалик бизлар шуни тушуниб етдикки, бу ерда бирор нарса бор. Кейин бизлар уларни ўргандик, кузатдик. Лекин бирорта хонаки жосуслар, кейинги пайтда булар роса кўпайиб кетмоқда, бизчалик уларни ишларига аралашмасдан сўзларини илғаб ололмаган. Аммо Шарқнинг халқи эҳтиёткор эди. Улар ҳеч нарса дейишни хоҳламас эди.

Дўстим кулимсиради:

— “Аёллар биринчилардан эди...” У чиройли, ёш тишлари билан жилмайиб қолди. – Гувоҳларнинг кўрсатмаларига мувофиқ архивлардаги ҳисобларда бўлгани каби. Сиз Ягелонкада бирор и нарса топширингиз, уни Раперсвилска билан солиштиришингиз мумкин. Раперсвилскада бирор нарса топиб, уни Кирнике билан солиштириб кўрасиз. Бу ҳам қармоқ эди. Қиз менга қармоқ ҳақида айтиб берган эди. Кейин қариялар айтиб беришди, чунки улар буни яхши билганлар.

У давом эттираётганда аллақачон қоронғилашиб кетган ва арман уйининг деворида кўк ойдан соялар кўрина бошлаганлигини яхши эслайман.

— Самарқандда бир афсона бор экан. Ёки башорат. Бир пайтлар улар билан Польшага хужум қилган эканлар. Улар қатнашганликлари аниқ эди, чунки бундай оммавий урушлар давомида мамлакатларимизга қандай шунча одамни тушуши мумкин эди? Бу ерда улар бир марта бир шаҳарга етиб келишди: “Сизларда ҳам бир шаҳар бор экан, худди бизга Самарқанд шаҳар қандай бўлса худди шундай” – деди менга бир ўзбек.

— Краковми? Мен тўсатдар сўрадим.

— Билмайман: у менга шаҳар номини айтмади ва афсонада ҳам айтилмаган: у фақат жуда қадимий ва жуда бой шаҳар эканлигини айтган ...

— Агар бой бўлса, унда бу Краков эмас.

— Кечирасиз, улар Самарқандни ҳам бой шаҳар деб ҳисоблашмадилар

— Агар Самарқанд бўлса.... – Мен эътироф этдим.

— ...жуда эски ва жуда бой шаҳар, мамлакат пойтахти бўлган. Ва муқаддас шаҳар. Айтишларича миноралар бирида – бу шаҳарда ибодатга чақириш учун азон айтилган. Татарлар фурсатдан фойдаланиб деворларга яқинлашган ва шаҳарни босиб олмоқчи бўлишган. Ва кейин....

— Бу лакойник-ку!

— Эҳтиёт бўл! Ва фақат сурнайчи шаҳарни огоҳлантира олди, кейин татар камоннини ўқи сурнайчи томоғини тешди. У вафот этди, аммо сурнай овозидан уйғонган шаҳар аҳолиси шаҳарни ҳимоя қила олди ва урушда татарлар мағлуб бўлишди.

(Бугун мен ўша Эрон ҳақидаги ҳикоямни ёзганимда, менинг хаёлимда, ҳеч бўлмаганда, ҳар иккала давлатлар тарихий манъбалар худди шу тарзда тасвирлаб берадиган бўлса. Шунда мен Техронда афсона ҳақида ўйлашим мумкин эди.)

— Демак, бу ҳақиқатдан ҳам бизнинг афсонамизми?

— Тўхта. Лекин сен биласанми, нега улар масжид эшиги олдидаги катта майдонда бизнинг сурнайчиларимизни ўйнашини хошлашларини?

— Нима учун?

— Хўш, бу татарларнинг ҳар бир юришларидан кейин аниқ ҳисобот маълумотлар ёзишининг одобли одати борлигини тасаввур қилинг. Улар юриш қандай давом этгани, қанча вақт давом этгани. Рақибларқандай жанг қилаётгани, ўлжа молларда энг бой ва қаерда бўлганлари ҳақида батафсил ёзишган. Бундай ҳисоботлар даштда ватанга қайтиб келгандан сўнг, улар оқсоқоллар ва рухонийлар ўтирган бир кўмита каби текширув ўтказдилар. Юришлар мувофақиятсиз бажарилмаса, ҳисоботлар, айниқса, зудлик билан текширилди. Бу сафар маълумият сабаблари аниқроғи текширилди, баъзи татар шахзода, қумондоннинг ўғли ёки унга ўхшаш бир зодагон ҳалок бўлган эди. Бу ҳам Краков афсонасига ўхшаб кетар экан. Кўриб турганимиздек, баъзан афсоналар тўғри чиқади. Рухонийлар бу воқеаларни ўрганиб қуйидаги қарорга келдилар. Яқинда улар мағлубиятни шаҳарнинг ибодат қилиш вақтида, унинг ибодатлари тўсатдан тўхтитилганлиги учун осмоннинг жазоси билан изоҳланганлар. Нима учун бундай дейишганини билмайман. Эҳтимол, барча рухонийларда ҳамжихатлик туйғуси бор, чунки бошқа сабабларни топмасдан, улар бизни *vis maior* деб номланган нарсамизни шу тарзда ифода этишни хоҳлагандир. Бўлди улар шундай дейишди. Улар барча халқлар учун жуда мудҳиш бир башоратни қўшиб қўйишди: “Сизларнинг ишларинг айтишди улар, – сенларга осмон азобини юборсин. Ҳар бир баҳорда бошқа одамларнинг ерларини ағдариб ташламайсиз, чет эл шаҳарларини босиб олмайсиз, қироллигингиз емирилиб қолади, масжидлар харобаларга айланиб, бегона ўтлар ўсиб чиқади ва чўл шухрати унтилади. Бироқ, фаровонлик қуёши ҳам сиз учун порлаши учун Леҳистонлик сурнайчини Самарқанд бозоридаги сурнай садосида бошланган қўшиғи охирига етиши керак, чунки ўша пайтда уни охиригача етказила олмаган эди. Самарқанд афсонаси шундай ҳикоя қилади. Шундай қилиб барча муғул қабилалари Тянь-шандан тортиб Каспий денгизининг қирғоқларигача яшайдиганлар бу афсонага ишонадилар. Чингизхоннинг руҳи Осиё даштлари бўйлаб изғириб юрибди.

— Демак, бу ҳақиқий афсонами?

— Бу ҳақиқий афсона нимани англатади? Ҳақиқий ёки сохта ҳужжатлар мавжуд, ҳақиқий ёки сохта афсоналар йўқ. Афсоналарда ҳудуд йўқ. Янги мамлакатларда афсоналар йўқ. Бунга фақат қадимги давлатлар эга. Афсоналар бир неча авлодлар миясида вино каби чанларда ачиб тургандек катта куч тўпламоқда. Бу ерда ҳеч ким Краков ҳақида, лакойник ҳақида шошилинч кўнғироқ ҳақида эшитмаган. Лекин уларнинг афсоналари, бизнинг афсонанинг яримига ўхшаб кетади.

Бизнинг иқлимимизда бўлгани каби, биз уларнинг дашти нақшларини топамиз, шунинг учун бу афсоналарда ўзимизнинг изларимизни излаймиз.

Кўк рангли оқшомда оқ, суюнчилик девори остида Краков тўсатдан Самарқанднинг қиёфасига киради. Мариатска минораси, Бозор майдони, Голембия, Плантий, Космик ва вақтда парда тушиб кетди. Миллар ва асрлар бир жойга тушиб қолган. Узоқ Краков ва деярли афсонавий Самарқанд ўртасида, улар билан ва биз учун умумий афсона каби нақшинкор нақшлар пайдо бўлди.

5.4. Tajik version

This language version was prepared automatically, and then, using the Russian version prepared by the Polish side, verified and corrected by those of the Uzbek team who also know Tajik. Currently the official script in Tajikistan is Cyrillic, so the text of the story is written in this form. However, seeing that Uzbek has abandoned Cyrillic in favour of the Latin alphabet, it is conceivable that in the future Tajik¹⁸ may follow suit, and so the Latin-script version of the Tajik translation is also included below the Cyrillic one.

5.4.1. The Tajik version written in Cyrillic

Барои бехтар фаҳмидани матн ва заминаҳои гуногуни таърихӣ он, дар зер феҳристи шахсиятҳои таърихӣ ва мафҳумҳои таърихӣ, ки дар дoston истифода шудаанд (бо тартиби хронологӣ) оварда шудаанд.

- *volumina, pandecta, вилькурхо, rescripta* – намудҳои санадҳои ҳуқуқии таърихӣ.
- **Вавел** – номи гуфтугуи қалъаи шоҳии шоҳони Лаҳистон (асри 14–17) дар теппаи оҳаксанги ба ҳамин ном дар маркази Краков дар дарёи Висла.
- **Сикорник** – теппае дар ғарби Краков.
- **Парки Грин** – яке аз боғҳои шоҳона дар Лондон.
- **Голембия** – кӯчае дар шаҳри қадимаи Краков.
- **Зигмунт Қадим** – Сигизмунди пирӣ, шоҳи Лаҳистон, герцоги бузурги Литва, дар нимаи аввали асри 16 зидда аз 40 сол ҳукмронӣ кард [103].

¹⁸ In neighbouring Kazakhstan, Presidential Decree No. 569 of October 26, 2017 introduced an order to replace the Cyrillic with the Latin alphabet by 2025. [129]

- **қонуни Кулмен** – дар асри 13, шаҳр дар шимоли Полша Ҳелмно (Кулмен) имтиёзи ҷойгиршавиро гирифт, ки қонуни Кулмен ном дорад.
- **Шарльман** – (Шарльман I) подшоҳи франкҳо ва ломбардҳо, императори Рум аз охири соли 800, набераи Шарль Мартел, писари Пепини Кутод аз сулолаи Каролингиён [104].
- **Пруссия** – (лот. Prussia Regalis) номи музофот, ки бо муқаррароти сулҳи Торун аз соли 1466 ба Полша ҳамроҳ карда шудааст [105].
- **Монтескье [Шарль Луи]** – файласуф, ҳуқуқшинос, масон ва нависандаи равшанфикри фаронсавӣ [106].
- **Конститутсияи 3 Май** – Санади ҳукумат аз 3 май, ки соли 1791 аз ҷониби шоҳ Станислав Август Понятовски қабул шудааст, системаи ҳуқуқии монархияи меросии Иттиҳоди Полша ва Литваро танзим мекунад. Конститутсияи Сеюми Май дар Аврупо аввалин ва дар ҷаҳон дуюм буд (пас аз конститутсияи Амрико дар соли 1787) [107].
- **Великий Новгород** – (Новгороди бузург) аз асри 12, пойтахти Ҷумҳурии Новгород, ки то соли 1478 вучуд дошт, дар байни баҳри Балтика ва Урал, инчунин Сибири Ғарбӣ ишғол кардааст [108].
- **Псков** – яке аз қадимтарин шаҳрҳои Русияи асримиёнагӣ (асри 9–10), пойтахти Ҷумҳурии Псков, аз соли 1510 дар Гертсогии Бузурги Маскав [109].
- **Ордаи тиллоӣ** – инчунин хонии Қипчоқ, давлати таърихӣ Муғулистон, тақрибан соли 1240 дар қисми ғарбии империяи Чингизхон аз ҷониби наберааш Боту Хон бо пойтахти Сарай Бату таъсис ёфтааст [110].
- **Витаутас** – Витолд Киешпутович, шохзодаи Литва аз хонаводаи Гиедиминович, аз соли 1401 Герцоги бузурги Литва, ҷияни шоҳ Владислави II Ягелло Полша [111].
- **Гирейҳои Қрим** – хонҳои Қрим аз сулолаи тоторҳои Гирей, ки аз асри 15 то асри 18 дар хонии Қрим ҳукмронӣ мекарданд [112].
- **Ягеллон** – сулолаи шоҳона, ки дар Полша ва Гертсогии Бузурги Литва тақрибан 200 сол (аз охири асри 14 то охири асри 16), инчунин дар Ҷумҳурии Чех, Маҷористон ва Хорватия ҳукмронӣ мекард. давраи асрҳои 15–16) [113].
- **Қаср Под Баранами** – воқеан Қасри Пототски, воқеъ дар Майдони Бозори асосӣ; дар охири асрҳои 19–20, маркази ҳаёти иҷтимоию маданияи Краков [114].
- **Братска** – кӯчаи Краков.
- **Шлак Тарновских** – кӯчаи дар Краков бо номи Шлак, ки дар яқҷоягӣ бо қасри дар он истода, соли 1874 аз ҷониби оилаи Тарновскихҳо ба даст оварда шудааст.
- **кастеллани** – идораи кастеллан, идоракунии воҳиди маъмурии сатҳи миёна дар Полшаи асримиёнагӣ.

- **Панна-Мария** – маъбади католикии готикӣ, се-нафҳаи Фарзияи Муқаддас Марям Муборак воқеъ дар Майдони Бозори Краков, яке аз манораҳо аини замон «занги Марям»-ро бозӣ мекунад.
- **Гродзка** – кучаи шаҳри кӯхнаи Краков.
- **Корпус Кристи** – номи умумии ҷашни католикӣ, ки аз ибтидои асри 14 ҷашн гирифта мешавад (лотинӣ: Sollemnitatis Sanctissimi Corporis et Sanguinis Christi); шакли берунии ид ба суи 4 меҳроб сайру гашти ботантана [115].
- **Тоторҳо** – як гурӯҳи туркзабон аз Аврупои Шарқӣ ва шимоли Осиё. Онҳо дар ҳайати империяи Чингизхон буданд ва дар ҳайати лашкари сермиллати мугул дар экспедитсияҳо ба Аврупо иштирок намуда, вожаи «тотор»-ро дар Гарб синоними мугулҳо кардааст [116].
- **Бурчи Марям** – яке аз манораҳои калисои Марияи муқаддас дар Краков, ки аз он «Ҳейнал Мариацики» навохта мешавад.
- **Дарвозаи муқаддаси Флориан** – номи умумии дарвозаи Флориан муқаддас. Флориан, дарвозаи шаҳр бо манора аз ибтидои асрҳои 13 ва 14 дар Краков, ки боқимондаи деворҳои кӯхнаи шаҳр аст.
- **Collegii Novi** – шакли вобастаи номи Collegium Novum, бинои асосии таърихии Донишгоҳи Ягеллон дар Краков.
- **Острог** – шаҳрак, маҳаллаи оилаи шоҳзодаҳои Острогскийи Лаҳистон, аини замон дар Украина [117].
- **Старобельск** – шаҳри Украина, дар дайр лагери асирӣ барои афсарону сарбозони лаҳистонӣ ҷойгир буд, ки баъд аз ишғоли Полшаи шарқӣ пас аз 17 сентябри соли 1939 аз ҷониби Иттиҳоди Шӯравӣ асир шуда буданд. Маҳбусон бо фармони Сталин дар моҳҳои апрел ва майи соли 1940 пас аз интиқол ба Харьков паррон шуданд [118].
- **Гриазовец** – лагери асирони НКВД (Комиссариати Халкии Корҳои Дохилии СССР) барои асирони харбии Польша, ки дар биноҳои собик дайр ташкил карда шудаанд [119].
- **Тошкент, Бухоро, Самарканд** – муҳимтарин шаҳрҳои Тоҷикистони ҳозира.
- **Козельск** – макони оилаҳои Огинскийи ва Пузына. Дар монастири собиқ асри 18, дар солҳои 1939–1940, лагери асирии шӯравӣ барои полякҳо вучуд дошт, ки аз ҷониби русҳо бо фармони Сталин дар ҷангали Катин кушта шуданд [118].
- **Юзеф Чапский** – rassom, нависанда, яке аз зиндамондагони лагери Старобиевск, ки дар Катин аз марг фирор кардааст [120].
- **Броневский [Владислав]** – шоир ва мутарҷими адабии поляк, ки дар ибтидои садаҳои 19 ва 20 зиндагӣ кардааст [121].
- **Есенин [Сергей Александрович]** – шоири руси нимаи аввали асри 20, намоёнҳои тасаввурот [122].
- **Блок [Александр Александрович]** – шоир ва драматурги символисти рус аз ибтидои садаҳои 19 ва 20 [123].

- **Станислав Эстрейхер** – муаррихи ҳуқуқшиноси лаҳистонӣ, библиограф, профессори Донишгоҳи Ягеллон, ки соли 1939 аз ҷониби немисҳо дар лагери Заксенхаузен кушта шудааст [124].
- **Кутшеба [Станислав]** – профессори таърихи ҳуқуқи Донишгоҳи Ягеллон дар нимаи аввали асри 20 [125].
- **Таубеншлаг [Рафал]** – муаррихи ҳуқуқшиноси поляк, профессор ва декани факултаи ҳуқуқи Донишгоҳи Ягеллон дар нимаи аввали асри 20, мутахассиси соҳаи ҳуқуқ ва папирологияи Рим [126].
- **Адам Ветулани** – муаррихи ҳуқуқшиноси поляк, ҳуқуқи канон, профессори Донишгоҳи Ягеллон, ки дар асри 20 зиндаги кардааст [127].
- **Яанги-йўл** – шаҳр дар Ўзбекистон (узб. Янгиоль, тарҷума ба маънои «роҳи нав»). Моҳи феввали соли 1942, баъди ба Осиёи Миёна интиқол додани сарбозони поляк аз пунктҳои даъвати Бузулук, Тоцкое ва Татищев дар ин ҷо қароргоҳи генерал Андерс, фармондеҳӣ ва штаби Артиши Полша дар СССР [128] ҷойгир буд.
- **Биец** – як шаҳраки подшоҳии асримиёнагӣ ақсар вақт “Кракови хурд” номида мешавад.
- **Марокаш** – кишварест, ки дар шимолу ғарби Африқо ҷойгир аст.
- **Арабҳои Фаластин** – сокинони арабҳо (фаластиниҳо) аз қаламрави собиқи мандати Бритониё (1922–48).
- **Лехистон** – номи шарқии сарзаминҳои Лаҳистон, ки туркҳо дар асрҳои 17–19 истифода мекарданд. Кишваре, ки дар он Лаҳо / Лехо зиндагӣ мекунанд, авлоди Лех – асосгузори афсонавии давлати Полша.
- **Латвия** – як давлати соҳили Балтика, ки солҳои 1918–1940 вучуд дошт ва баъд аз пошхӯрии СССР дар соли 1991 истиқлолияти худро барқарор кард.
- **Чехословакия** – мамлакате дар Европайи Марказӣ, ки дар солҳои 1918–1992 вучуд дошт (ба истиснои каме). 1 январи соли 1993 бо роҳи осоишта ба ду давлат – Чумхурии Чех ва Словакия тақсим шуд.
- **Ҳолланд, Швейтсария, Испания** – кишварҳои, ки дар Аврупои Ғарбӣ ҷойгиранд.
- **Коми** – яке аз чумхуриятҳои Федерацияи Россия, дар шимолу ғарбии Урал воқеъ буда, бештар чангалзорҳо фаро гирифта шудаанд. Аҳолии аслии он фин-угор аст.
- **Форс** – давлате, ки дар Осиёи Миёна аз асри VI пеш аз милод вучуд дошт, Эрони ҳозира.
- **Темури Аъзам** – Темури Хромӣ, Темурлан, пешвои қабилаи мугули Барлас, асосгузори сулолаи Темуриён, ки солҳои 1370–1405 ҳукмронӣ мекард, фатҳкунандаи ақсари Осиёи Миёна, Эрон, Ироқ ва Закавказье.
- **Шотландия** – кишваре дар шимолу ғарби Аврупо, дар давраи Ҷанги Дуюми Ҷаҳонӣ яке аз ҷойҳои, ки қисмҳои артиши Полша буд.

- **Налевки** – пеш аз Чанги Дуюми Чаҳонӣ як кӯчаи серодам, асосан яҳудӣ, бозор дар Варшава.
- **Казимиерз** – пеш аз Чанги Дуюми Чаҳонӣ як ноҳияи яҳудии Краков. Ҳам Налевкии Варшава ва ҳам Казимерзи Краков рамзҳои ғавғои савдои шахр буданд.
- **Ягеллонка, Раперсвилска, Корник** – номҳои гуфтугӯии китобхонаҳо: Донишгоҳи Ягеллон дар Краков, Осорхонаи Полша дар Раперсвилли Швейтсария ва Курник дар наздикии Познан.
- **Тяншон** – (инчунин Тиёншон, Тянь-шон), каторкухҳо дар Осиёи Миёна, дар сарҳади Қазокистон, Узбекистон, Қирғизистон ва Чин, дарозии тақрибан 2500 км ва баландии зиёда аз 7000 м.
- **Чингизхон** – ҳокими муғул, ки дар ибтидои асри 13 бузургтарин империяи қадимиро таъсис додааст, ки ҳам сарзаминҳои Чин ва ҳам шохзодаҳои Рутениро фаро гирифтааст.
- **Майдони бозор, Пласти** – номҳои майдони марказии шаҳри кӯҳна ва боғи Краков.

Сурнайчи аз Самарқанд

Вай пештар мисли ман ассистенти хурди кафедраи таърихи ҳуқуқ буд ва ҳамон ҳавасро ба *volumina* ва *pandecta*, дар вилькурҳо ва *rescripta* гузошт. Зимистонҳои минбаъда ба давраи эҳёи монастаҳои Вавел курақҳои сафеди барф фиристоданд; чашмаҳои минбаъда сабз Сикорник бо кабудизоркунӣ ҳатто чавонтар аз газонҳои Парки Грин. Аммо утоқҳои торикии бино дар кӯчаи Голембия 20, ки муассисаҳои донишгоҳӣ аз замони Зигмунти Қадим дар он ҷо ҷойгир буданд, ҳамеша торик буданд, шояд дар фасли баҳор намноктар бошанд. Ва мо пас аз рисола, кор ба кор рисола навиштем. Ҳангоме ки ӯ дар қонуни Кулмен кор мекард, ман ба Тартиб додани мулкҳои монархалӣ дар асоси асари «Капитуларе де Виллиси» Шарльман оғоз мекардам. Ҳангоме ки вай конунгузории муниципалии Пруссияро варақ мезад, ман таҳқиқотро дар бораи таъсир» Монтеस्कье ба Конститутсияи 3 Май ба итмом мерасондам. Мо бо ҳам мувофиқ будем, зеро мо ҳавасҳои илмӣ яхела доштем. Вале маро беш аз пеш ба Шарки ҳамсояҳои наздиктарини мо, он шарки республикаҳои тичоратии Великий Новгород ва Псков, Ордаи Тилло, ки Витаутас бо онҳо дустӣ кард, Гирейҳои Қрим, ки Ягеллонҳо бо онҳо мукотиба мекарданд, бештар ба худ ҷалб мекардам. Танҳо дар Краков, мисли Ғарб, ман калидҳои ин ҷаҳони пурасор надоштам. Ӯ ҳама чизро барои худ дошт. Тавре ки ман Шарки Осиё ва Муғулистонро ҷалб мекардам, ӯ низ ба мӯътадилӣ, оромӣ, сардӣ ва тартиботи шаҳрҳои Аврупои асримиёнагӣ ҷалб карда шуд. Дар Краков, дар паҳлуи қаблаи аристократии Қаср Под Баранами, Братска ва Шлак Тарновских, дар паҳлуи ҷаҳони профессорҳо, ки дар он ҷо кафедраҳои академӣ ба мисли қастелланҳо дар Полшаи кӯҳна ва мавқеҳои сиёсӣ дар Англияи охири меросӣ

буданд, инчунин оромтар буд, дунъи хоксор, вале пурзури буржуазӣ. Панна-Марияро назар ба со-борн Вавел, хонаҳои буржуазии Гродзка назар ба касрхо дида бештар маъкул буданд. Дӯсти ман нав аз ин дунё ба воя расидааст.

Муаррихони ҷавон одатан ба ҳар чизе, ки мо афсона, расму оин, афсонаи мардумӣ таъриф мекунем ва бо шаҳодати асноди рӯшан муайян карда намешавад, безътиной мекунам. Дӯстам дигар. Баръакс, ӯ бештар ба анъанаҳои мардумӣ бовар мекард. Ба эътиқоди ӯ, вақте ки аз ҷониби одамони дорои ақли оддӣ нигоҳ дошта мешавад, он нисбат ба он вақте, ки одамоне, ки онро босавод тавсиф мекунам, ба оғӯши ҳаёлотӣ онҳо гирифта мешавад, хеле камтар олуида аст. Ба эътиқоди ӯ, агар нусхае танҳо аз ҷониби як нафар ё чанд нафар ё чанд хуччат нигоҳ дошта шавад, он назар ба нусхае, ки тамоми аҳолии як деҳа, ноҳия ё шаҳрро нигоҳ медорад ва аз ҷониби оммаи мардум интиқол дода мешавад, хеле камтар эътимод дорад. Ба насли оянда. Бинобар ин, вақте ки дар бораи ба ном бахс ба миён омад «лайконики», дустам саҳт дар пахлуяш истод. Саргузашти Лайконикиро ҳама медонем, тақрор кардан намеарзад. Кофист, ки ногаҳон аз ҷое баргузида шуд, ки ин анъана, ки Краков аз он ифтихор дошт ва ҳар сол дар давоми Корпус Кристи хеле боҳашамат ҷашн мегирифт, бешубҳа ихтироӣ хеле дер пайдошуда аст! Зеро заррае дар ягон маъҳазе ёфт нашудааст, ки Краков то ин дам ба ҷунин хучуми татарҳо дучор шуда бошад, ҷунон ки анъана дар бораи он сухан меравад. Тоторҳо ҳеч гоҳ ба шаҳр ба таври ҷашмрас ва он қадар наздик наомадаанд, ки бо найранг онро зерӣ назорат гирифта тавонанд ва муҳимтар аз ҳама, посбонро дар Бурчи Марям ҳангоми занг задани тир бо тир кушта тавонанд. Ба ҳамин тарик, дар бораи баъдан мағлуб шудани ин татарҳо ва кушта шудани сардор ё шохзода маълумоте нест. Профессорҳо, ҷунон ки медонед, афсонаҳоро дӯст намедоранд, аммо онҳо дақиқиро дӯст медоранд.

Мардуми Краковия ба ин кашфиёти профессорон ҷандон тавачҷух надоштанд. Аввалан, аз он сабаб, ки вай аз Краков бо тоҷҳои граф ва аз Краков бо ҷомаҳои профессорон бо девори мудофиавӣ аз дарвозаи муқаддаси Флориян хеле калонтар зиндагӣ мекард. Сониян, ки вай боре барои кабутарони калисои Мариям ҷанги шадид ва зафаровар кардааст. Аммо дӯсти ман бо нимҷазираи хуби одамони хирадманд, ки ҳамасола дар дӯкониҳои Collegii Novi нишаста буданд ва парад дар дуди ғафси гулобӣ, дар либосҳои арғувонӣ, бунафшӣ, сабз ва кабудӣ аз калисои муқаддаси Анна ба ҳамон коллеч. Ӯ ёдовар шуд, ки боре аз манораҳои деворҳои шаҳр садои бугли Мариям садо меод ва карнайнавоз метавонист дар яке аз ин манораҳо парронда шавад; вай далел овард, ки дар хроника камбудихо ва носаҳеҳҳо ҷой доранд; ки агар чизе дар хроника набошад ҳам, дар ҳаёти реалӣ рӯй дода метавонад. Мубоҳиса давом кард ва солҳо ҳам давом кард: дустам дар дами асарҳои дигар афсонаи худро химоя мекард.

Соли 1939 барои машқҳои запас ба сафи армия даъват карда шуд. Ӯ аз Острог ба ман дар кучо навишта буд: «Ман ба ватани шумо меравам». Ба қарибӣ ӯ онҳоро ба таври муфассалтар омӯхтааст. Вай худро дар Старобельск,

баъд дар Гризозевец ва ниҳоят дар Тошкент дид. Пас аз ду соли безътиноӣ, киёмҳои сахроии артиши Полша ришгадор, кандашуда, таъмиршуда буд, аммо дар он аз бисёр баннерҳо, ки гайр аз парадҳо ҳеҷ гоҳ фронтро надида буданд, шукӯҳи бештаре дошт. Мард хокистарранг шуд, худро ба ҳам кашид, вале хаёлашро гум накард. Бисёр мехонд, кам менавишт.

— Ман хеле афсӯс мехӯрам, ки шумо ҳама чизро аз сар гузаронидаед. Козельск, чӣ гуна дайр! Православӣ барокко! Ман хамчун офицери чорьяк ба тамоми Осиёи Миёнаи Советӣ сафар кардам. Чӣ бузургӣ! Бухоро! Самарқанд!

Вай воқеан олим буд, зеро бадтарин шапушҳо натавонистанд ин ҳавасро дар ӯ бикишанд, чунон ки дар Юзеф Чапски ҳассосияти ӯро ба зебой, ранг, рӯшноӣ ва хатҳо суғна накардаанд, чунон ки дар Броневский ҷаззобияти Есенинро хомӯш накардаанд. ва шеърҳои Блок. Мо аллакай дар Техрон, шаҳри афсонаҳои Шеързода, шаҳри Шарқ будем ва тавассути партовҳои аврупоӣ, ки мардумро пас аз тарки Русия он қадар шод мегардонд, Шарқ ба болои мо ҳам шуда, ба тирезаҳои мо нигарист. Ва дар бораи Краков, дар бораи профессорон, дар бораи Станислав Эстрейхер, ки дигар нест, дар бораи Кутшеба, Таубеншлаг, дар бораи Адам Ветулани, дар бораи тамоми ҷаҳоне, ки дар ягон ҷо гум шуда буд, нобуд шуд ё пароканда шуд. хайрухуш кардем. Ман бояд бегоҳ ба аёдати у мерафтам. Вай инчунин ба ман гуфт: – Вақте ки меоям, ман ба ту чизе мегӯям... ман ба ту чизи зебо мегӯям.

Дӯсти ман дар охири шаҳр бо арманиҳо зиндагӣ мекард. Мо дар ҳавли хона, зери дарахтон танҳо нишаста будем. Ман медонистам, ки ӯ ба ман чизе хоҳад гуфт, зеро ӯ боре дар семинар дар Голембия 20 дар бораи бозёфтҳо ё мушоҳидаҳои ба тозагӣ анҷомдодааш ба ман нақл карда буд. Вале у дар бораи Самарқанд сухан ронд.

— Медонед – гуфт у – эътироф кардан лозим аст, ки вақте ки моро аз Волга ба он район равона карданд, нафаси осуда кашидам. Манзараи чунин Янги-йӯл, масалан, баъзан манзараи райони Подкарпатчье мебошад. Оё шумо Биелцо, ки дар кӯҳҳо шинонда, мос пӯшида буд, дар хотир доред? Мо шаҳрҳои худро намедонистем! Гайр аз ин дар он ҷо одамон буданд. Шояд дар дигар минтақаҳо дигарон низ буданд, шояд агар мо маҳбус мебудем, онҳо дигар хел рафтор мекарданд, аммо ҳоло метавонам ақаллан бигӯям, ки ман ором шудам. Ин як наҷоди қуҳанест, ки ба таври худ фарҳангӣ ва мутамаддин аст. Вай чунин шаъну шараф дорад, ки халқи Мароқаш ва арабҳои Фаластин доранд. Мо низ барои онҳо писарони Лехистон будем. Барои онҳо на Латвия, на Чехословакия. Онҳо дар бораи Ҳолланд, Швейтсария ва Испания нашондидаанд. Аммо онҳо дар бораи Лехистон шунида буданд. Чунон ки як вақтҳо дар бораи Туркия карда будем. Бо гузашти садсолаҳо танҳо хотираҳои нек боқӣ мондаанд. Шояд рузе ва баъди ҷангҳои ҳозира хамин тавр шавад. Дар ҳар қадам, ҳар шаҳр, масҷид, қабр ба хотираҳои таърих дучор меомад. Дар бешазори сабзи Коми осори таърих нест, он берун аз Урал нест, дар Волга ҳасис ва ҷавон аст. Аммо дар он

чо, фаротар аз баҳри Каспий ва то сарҳади Форс, таърих дар тӯли ҳазорсолаҳо печидааст. Тамоми кишвар мисли вулкони хомӯшшудаест, ки садсолаҳо пеш лава ба рӯи ҷаҳон рехта буд. Халкҳои он чо чунин лава доранд. Он ба дуру фарох мерехт, чанг, оташ ва вабо мебурд. То он даме, ки вай дар худ гум шуд ва хунук шуд. Ҳоло дар остонаи хонаҳои харобазор нишаста, мунтазири он аст, ки кӣ медонад. Ҳатто революция ин рукудро то ба охир нарасондааст. Шарк. Хуб, мо полякҳо, армияро пешвоз гирифтанд, ман ба шумо хеле гарму чушон гуфтам: узбекҳо, тоҷикон, киргизҳо, хама. Аммо танҳо дар Самарқанд одамон дар меҳмоннавозии маъмулии шарқӣ ва шарқӣ об мешуданд ва ба ягон кори пинҳонӣ ғарқ шуда буданд. Дар ҳақиқат, тавачҷӯҳ хеле хуб пинҳон карда шуд. Вай ҳатто вақте ки аз мо пурсиданд, ё аз як масҳарабозии беаклона ё худ надоништа, нарафт: «Шумо писарони Лехистон ҳастед-ку?» «Мо.» «Ва шумо солдат ҳастед, дуруст?» «Мо.» Чанде аз пиронсолон, ки чехраи чинӣ, қаҳварангзард доранд, андеша мекарданд ва он чизеро, ки дер боз медонистанд, тасдиқ мекарданд. Сипас онҳо бебарвоёна пурсиданд: «Оё ба Худо имон меоваред? Дар Худои пешинаи худ, дуруст? «Мо бовар дорем, мо коҳинон дорем, бинед, солиб мебардорем» – ҷавоб додем. Муйсафедон ба солибхое, ки аз синашон бароварда буданд, нигоҳ карданд. Аз банкаҳои тунука буред. Онҳо ба таври ачиб аз ин хурсанд менамуданд. Дар ин чо як саволи нав, тамоман ғайриҷашмдошт, ки аллакай то андозае ҷасуртар буд, пайдо шуд: «Оё шумо сурнайчиён доред?» «Мо дорем!» Чунон ки маълум аст, мо ба зудӣ асбобҳои мусикӣ доштем; шумо мефаҳмед, ки фестивал ё паради поляки Польша бе оркестр чӣ гуна мешавад. Намедонам бо шумо дар Шотландия чӣ гуна аст, аммо мо онро аз даст надодаем... Баъди танаффус узбакҳо гуфтанд: «Зеро мо аз шумо дар ин чо як дархости калон дорем... Агар шумо аз Лехистон бошед шумо сарбоз ҳастанд... ва шумо ба Худои худ имон доред... ва сурнайчиён доред... оё фардо бегоҳ дар майдони кӯхнаи мо сурнайнавозонатон навохта натавонистед? Дар назди масҷиде, ки хокистари Темури Аъзам дар он ҷост?» «Созишнома». Кухансолон ачиб ба Шарк мухтасар ташаккур гуфта, рафтанд. Бо вучуди ин, бурданд ва дар остона пурсиданд: «Шумо боварӣ доред, ки шумо бозӣ мекунед?» «Мо бозӣ мекунем.» Рӯзи дигар мо фаҳмидем, ки рӯзи панҷшанбе, арафаи рӯзи муқаддаси Муҳаммад аст ва ман дар ёд дорам, ки касе дар ошхонаи афсарон ҳатто ишора карда буд, ки шояд ин кор ба он рабте дошта бошад. Вале мо инро дар ҳақиқат танҳо бегоҳ хис кардем. Полковник, ки ин гуна чизхоро дӯст меборад, тасмим гирифт, ки бо шараф баромад кунад. Сурнайчиён чунон ки бояд бошад, сайқал дода шуданд, сурнайҳо, хама чиз, албатта. Бегона дар рӯ ба рӯи масҷиди Самарқанд, масҷиди машъур, ки хокистари Темури дар он ҷой гирифтааст, издиёме ӯнамчун зич, ӯнамчун зич ва беъаракате пайдо шуд, ки мунтазири он танҳо дар Шарқи Осиё метавонад интизор шавад. Вай комилан ях кард. Ў танҳо гирия мекард. Ҳатто кӯчаву бозорҳои ҳамсоя пур аз одам буданд. Танҳо дар ру ба руи масҷид як хирмани

хурдакак аз сангҳои холӣ буд, ки гирду атрофи онро селаро ихота кардаанд. Сурнайчиён ба вай наздик шуданд. Ин ҷой барои онҳо буд. Онҳо як маротиба, ду маротиба ва се маротиба бозӣ карданд. Онҳо занги бедории ҳарбӣ бозиданд, мурочиат карданд ва дар ниҳоят занги бугле бозӣ карданд. Маряма мо. Дар хотир доред, ки он дар моҳи декабр дар Татишев қай бози карда шуда буд? Шумо хуб медонед, ки дар Самарқанд ё Бухоро куча ҷӣ гуна аст. Хуб, он гоҳ ҳеҷ гуна садое набуд, ки бар зидди он Налевики ё Казимирз воҳаи хомӯшӣ буданд. Онҳо дар ҳақиқат ба ташвиш афтаданд. Оё мусиқӣ ба онҳо чунин таъсир расонд ё ҷӣ? Хомуш гуш мекарданд, хомуш рафтанд. Аммо баъд мо аллақай фаҳмидем, ки дар он чизе ҳаст. Ва ҳамин тавр, мо пайгирӣ, пахш ва бӯй оғоз кардем. Ҳеҷ яке аз снопериҳои ватании мо нест – ва шумо эътироф мекунад, ки дар вақтҳои охир ин соҳа аҷиб афзоиш ёфтааст! – ин хел ҳаво намедихад, ин хел суханро намегирад, мисли он замон ба зиндагии касе даҳолат намекунад. Аммо мардуми Шарк касногузар буданд. Онҳо чизе гуфтан намехостанд.

Дӯст табассум кард:

— Аввалин шуда занҳо гап мезаданд... – ӯ бо дандонҳои зебою чавон, ки дандонҳои снгор нагазида буданд, табассум кард. – Ҳисоботи шохидон ба ҳисобҳои бойгонӣ монанданд. Шумо дар Ягеллонка чизе хоҳед ёфт, онро бо чизе дар Раперсвилска муқоиса кунед; шумо дар Раперсвилска чизе хоҳед ёфт, онро бо чизе дар Корник муқоиса кунед. Агар калмак мебуд. Он чизе буд, ки ин духтар ба ман гуфт. Баъд пиронсолон ба сухан баромаданд, онҳое, ки инро хубтар медонистанд.”

Дар ёд дорам, ки ҳаво аллақай тамоман торик буд ва дар девори хонаи арманиҳо сояҳои моҳии кабуд намоён буданд, вақте ки ӯ идома дод:

— Маълум мешавад, ки дар Самарқанд ривояте ҳаст. Дурусттараш, пешгӯӣ. Хайр, онҳо ҳамроҳи тоторҳо дар ҳучуми Польша иштирок мекарданд. Гирифтани онҳо фаҳмост, зеро чаро ин гуна оммаҳо хангоми ҳучум ба мамлакатҳои мо фишор меоварданд? Ва як бор ба шаҳр расиданд, «қадомаш барои шумо – ҳамин тавр ўзбек ба ман гуфт – ҳамон барои мо (яъне тоторҳои маҳаллӣ) Самарқанд аст...».

— Краков? – пурсидам ногаҳон.

— Намедонам: вай ба ман нагуфтааст ва ривоят номашро наме-дихад: факат дар он гуфта мешавад, ки шаҳри хеле кӯҳна ва хеле бой...

— Агар сарватманд бошад, ин Краков нест.

— Мебахшед, аз назари онҳо Самарқанд ҳам шаҳри бой аст.

— Хайр, агар Самарқанд... – иқрор шудам.

— ...шаҳри хеле кӯҳна ва хеле бой, пойтахти мамлакат. Ва шаҳри муқаддас. Маҳз аз яке аз манораҳо – чунон ки мегуянд – аз ин шаҳр намоз хонда мешуд. Тоторҳо пинҳонӣ ба ҳуди деворҳо баромаданд. Онҳо мехостанд, ки шаҳрро ба хайрат оранд. Ва он гоҳ...

— Ин лайконик аст!

— Эҳтиёт шав! Ва танҳо сурнайнавоз метавонист шаҳрро ба ташвиш андозад, вақте ки тир аз камони тартар гулӯяшро сӯроҳ кард. Ў мурд, аммо шаҳри ба ташвиш афтода худро муҳофизат кард. Татарҳо мағлуб шуданд.

(Имрӯз, вақте ки он саргузашти Техронро менависам, ба сарам меояд, ки ҳадди ақал як бор дар маъхазҳои таърихии ду миллат як ҳодиса як ҳел тасвир шудааст. Дар он замон дар Техрон танҳо як ривоятҳои фикр мекардам).

— Пас, ин воқеан афсонаи мост?

— Истед. Аммо медонӣ, ки чаро онҳо мехостанд, ки сурнайнавозони мо дар шаҳри худ дар майдони бузурги остонаи масҷид бозӣ кунанд?

— Чаро?

— Хуб, тасаввур кунед, ки он тарторҳо як вақтҳо одати начиб доштанд, ки баъди ҳар як экспедиция гузориши муфассал менависанд. Он чӣ тавр гузашт, чӣ қадар давом кард, ҳарифон чӣ тавр мечангиданд, дар кучо ганимат аз ҳама бои чорво буд ва дар кучо занон. Чунин хабарҳо баъди ба ватани даштҳо баргаштан, гуё аз тарафи комиссияе, ки дар он ҷо пирон ва аз ин ру руҳониён нишаста буданд, тафтиш карда мешуданд. Агар экспедиция барбод рафт, гузоришҳо махсусан бодикқат тафтиш карда мешуданд. Ин дафъа сабабҳои мағлубият ба таври амиқтар таҳқиқ карда шуданд, зеро дар он ягон шохзодаи тотор, писари сардор ё монанди инҳо мурданд. Ҳамин тавр, ҳамон тавре ки дар афсонаи Кракови мо. Чунон ки мебинед, баъзан ривоятҳо дурустанд. Коҳинон дар қори худ муддати тӯлонӣ меҳнат намекарданд. Даре нагузашта эълон карданд, ки ин мусибат аз азоби осмон аст ва дар ҳоле ки шаҳр намоз хондани буд, ногаҳон намозаш қатъ шуд. Намедонам чаро ин ҳел гуфтанд. Шояд аз он сабаб, ки ҳама рӯҳониён ҳисси ҳамбастагӣ доранд, шояд аз он сабаб, ки онҳо ягон сабабҳои дигар наёфтанд ва мехостанд он чизеро, ки мо *vis maior* меномем, баён кунанд. Кифоя, ки ин тавр гуфтаанд. Ва онҳо барои ҳамаи ин халқҳо пешгуи хеле ғамангезро илова карданд: «Амали шумо – гуфтанд онҳо – азоби осмонро ба шумо хоҳад фиристод. Ҳар баҳор замини бегонаро поймол нахоҳӣ кард, шаҳрҳои бегонаро фатҳ нахоҳӣ кард, подшоҳии ту фуру меафтад, дар харобаҳои масҷидҳо алафҳои бегона мерӯяд ва шаъну шарафи даштҳо фаромӯш мешавад. Бо вучуди ин, офтоби саодат бароятон ҳам нурпошӣ мекунад. Аммо то он даме, ки сурнайнавози Лехистон дар бозори Самарқанд сурнай назад, ки он вақт онро тамом накардааст». Афсонаи Самарқанд чунин мегуяд. Ва ҳамин тавр, ҳамаи қabilaҳои муғулро аз Тянь-Шан то соҳили баҳри Ҳазар бовар кунед. Руҳи Чингизхон дар даштҳои Осиё овера мешавад.

— Пас, ин афсонаи ҳақиқӣ аст?

— Ин чӣ маъно дорад: афсонаи ҳақиқӣ? Ҳуҷҷатҳои асли ё қалбаки вучуд доранд; афсонаҳои ҳақиқӣ ё қалбаки вучуд надоранд. Афсонаҳо сабт надоранд. Кишварҳои нав афсона надоранд; мамлакатҳои кӯҳна доранд. Афсона дар майнаи чандин насл мисли шароб дар зарфҳо мерӯяд, қувват мегирад. Албатта,

дар ин чо касе дар бораи Краков, дар бораи занги бугле, дар бораи лайконики мо нашунидааст. Аммо афсонае дошганд, ки ба нисфи афсонаи мо монанд аст.

Чи тавре ки дар иклими мо нақшу нигори дашти онхоро пайдо мекунем, дар нақшаи ин ривоят осори худро пайдо мекунем.

Краков дар бегохи кабудӣ шаб дар зери девори сафеду кабуд ногаҳон ба суи симои Самарқанд фурумад. Бурчи Марям, Майдони бозор, Голембия, Планти. Пардаи фазо ва замон меафтид. Аз байн милю асрҳо гузашганд. Дар байни Кракови дурдаст ва Самарқанди қариб афсонавӣ нақшу нигори як афсонаи маъмул, ки барои онҳо ва барои мо якхела буд, ба мор даромад.

5.4.2. The Tajik version in Latin script

Surnajci az Samarqand

Vaj peštar misli man assistenti xurdi kafedrai ta'rixī huquq bud va hamon havasi volumina va pandecta, va vilkurho va rescripta bud. Zimistonxoi minva'da va vozeozii monastyrxoi Vavel kuraxxoi safedi barf firistodand; dar vahorhoi va'dī, Sikornik vo savzahoi hatto çavontar az savzahoi Booqī Grin savz šud. Ammo utoqhoi torikii vino dar kūcai Golembia 20, ki muassisahoi donišgohī az zamoni Sigizmundi Qadim dar on ço çoјgir budand, hameša hamon torik budand, tanho šojad dar fasli vahor namnoktar vošand. Va risolaro va'di murofia navištem, kor pas az kor. Hangome ki ū dar qonuni Kulmen kor mekard, man va *Tartibi amvoli šohona az Karl az «Capitulare de villis»* oqoz mekardam. Hangome ki vaj dar vorai konunguzorii municipalii Podšoxii Prussijaro varaқ mezad, man tahkiqotro dar vorai ta'siri Monteske va Konstitutsijai Sejumi Maj va itmom merasondam. Mo vo ham muvofiq budem, zero mo havashoi ilmii jakxela doštem. Vale maro Šarki xamsojoxoi nazdiktarinī mo, Šarki respublikaxoi ticoratii Velikij Novgorod va Pskov, Ordai Tillo, ki Vitovt vo onxo dust bud, va az buzurgoni Krim, ki jagellonxo vo onxo mukotiba mekardand, maro veštar va xud mekašidand. Tanxo dar Krakov va dar Qarv baroi man kalidi in olami purasror navud. Ammo ū hamai onhoro dar ixtijori xud došt. Tavre ki man va Šarqi Osijo va Muoјuliston çalv šudam, maro va mū'tadilī, sulh, sardi va tartivoti šahrdorii Avrupoi asrimijonagi xele çalv kardand. Dar Kraków, dar pahlūi qavilai aristokratii Qasr zeri Qūchqorho, Bracka va Payraha Tarnowskich, dar pahlūi çahoni professorho, ki dar on ço šū>vahoi ilmī va misli kastellanho dar Polšai kūhna va aksar vaqt hamcun mansabhoi sijosī dar Anglijai navtarin merosī budand. xam oromtar, xoksor, vale dun'joī burzuazj dar xud mustaxkam bud. Ba vaj Marjami vokira nazar va kalisoī Wavel va xonaxoi burzuazii Grodzka nazar va kasrxo veštar ma'kul bud. Dūsti man nav az in dunjo va voja rasidaast.

Muarrixoni çavon odatan va hama cize, ki mo onro afsona, rasmu oin, afsonai mardumī muajjan mekunem, beextinoī mekunand va intro vo šahodati huççathoi ravšan isbot kardan mumkin nest. Dūsti man digar ast. Bar'aks, ū veštar va an'anahoi mardumī bovar mekard. Vaj bovarī došt, ki az çonibi odamoni doroi aqli oddī nigoh došta mešavad, on nisbat va on vaqte ki odamone, ki onro bosavod tavsif mekunand,

kamtar oluda ast. Ba e'tiqodi ū, agar versijaro tanho jak nafar jo cand nafar jo jakcand huççat nigoh došta boşand, on nazar ba nusxae, ki az çonibi aholii jak deha, nohija jo şahr nigoh došta meşavad va az çonibi ommai mardum intiqol doda şudaast, xele kamtar e'timod dorad ba naslxoi oçanda. Pas, vaqte ki dar ba'ze mavridho bahs dar borai ba nom «lajkonik», dustam saxt dar paxlujaş istod. Sarguzaşti lajkonikro xama medonem, takror kardan namearxad. Kofi ast, ki hama ciz jakbora kofta şud, ki in an'ana, ki Krakov az on faxr mekard va har sol dar davrai Corpus Christi bo sadoi baland çaşn megirift, ixtiroi pajdoişi xele der ast! Oxir, dar jagon manba' osore az zarrae pajdo naşud, ki Krakov cunin xucumi totorxoro az cap meguzaronad, cunon ki an'ana dar borai on nakl mekunad. Heç goh totorho ba şahr vexabar va nazdik naomada budand, ki şojad bo fireb onro zabt kardan mexohand va muhimtar az hama, dar hole ki ū zangi buglebozi mekard, posbonro dar nazdi Burçi Maryam ta'zim karda tavonand. Ōamin tavr, dar borai on ki in totorho ba dan şikast xūrda, peşvo jo şonžoda kušta şudaand, cize gufta naşudaast. Tavre ki şumo medoned, professorho afsonahoro dūst namedorand, ammo onho daqiçiro dūst medorand.

Mardumi Krakov ba in boz'joftxoi professor candon axamijat nadodand. Avvalan, az on sabab, ki vaj az grafhoi toçhoi Krakov va liboshoi professoron az Krakov bo devori mudofiavi darvozai Florian xele kalontar zindagi mekard. Sonijan, ki vaj allakaj baroi kabūtaroni kaliso Marijai muqaddas muborizai şadid va zafarovar kardaast. Ammo dūsti man nusxahoro bo nisfi xubi odamoni dono, ki har sol dar dūkonhoi Kolleçi Novi nişastaand va dar gulūlahoi oçafsi gulobī, kurtahoi aroçuvonī, bunafşī, sabz va kabudi az kaliso Muqaddas Anna parad mezadand ba hamon Kollegija. Vaj jodovar şud, ki bore sadoi bugl az manorahoi devorhoi şahr sado medod va surnajnavoz metavonist dar jake az in manoraho parronda şavad; vaj dalel ovar, ki dar xronika kambudixo va nosaxexxo coj dorand; ki agar cize dar xronika naboşad xam, dar xajot ruj doda metavonist. Muboxisa davom kard va solxo xam davom kard: dustam dar dami asarxoi digar afsonai xudro ximoja kard.

Soli 1939 uro baroi maşxoi zapas ba safi armija da'vat kardand. U dar jagon co dar Ostrog ba man navišta bud: «Man ba Vatani şumo safar mekunam». Ba nazdikī ū mexost onhoro kame mufassaltar omūzad. Vaj dar Starobel'sk, ba d dar Griazovec va nixojat dar Toşkand tamom şud. Pas az du soli badmuomilagi kiemxoi saxroii armijam poljak farsuda, kanda, taroşida şuda bud, vale on az bis'jor transparantxoe, ki ba gajr az paradxo jagon frontro nadida bud, şuxrat došt. Mard xokistar şud, xudro ba ham kaşid, ammo fantazijaaşro gum nakard. Vaj bis'jor mexond, kam menavišt.

— Devonavor afsūs mexūred, ki az hamaaş naçot najoftaed. Kozel'sk, çj guna dajr! Barokko pravoslavī! Man xamcun afsari corjak ba tamomi Osijoi Mijonai Sovetj safar kardam. Cī lazzat ast! Buxoro! Samarkand!

Vaj voçean olim bud, zero badtarin şapuşho natavonistand in havasro dar ū bikuşand, cunon ki dar Jozef Chapski hassosijatro nisbat ba zeboī, rang, rūşnoī va xatho sust nakardaand, cunon ki dar Bronievski çazzobijatro ehsos namekardand. az şexroi Jes'enin va Blok. Mo allakaj dar Tehron, şahri afsonahoi Şerazada, şahri

Şarq nişasta budem va az bajni partovhoi avrupoī, ki pas az tarki Rusija mardumro şod megardond, Şarq va boloi mo xam şuda, va tirezahoī mo menigarist. Va sūhvati purmahsul dar borai Krakov, dar borai professorho, dar borai Stanislav Estreicher, ki dar on o nest, dar borai Kutrzeva, Taubenszlag, dar borai Adam Vetulani, dar borai tamomi ahone, ki dar jagon o gum şuda bud, nobud jo parokanda şud. Mo xajruxuş kardem. Man vojad imşav ba ajodati ũ meojam. Ba man xam guft: – Vakte ki meoed, man ba tu cize megujam... Jak cizi zeboe megujam.

Dũstam dar oxiri şahr, bo armaniho zindagī mekard. Mo dar havlii xona tanho zeri daraxton nişasta budem. Man medonistam, ki vaj ba man cize megũjad, vaqte ki ũ ba man dar borai bozjoftho jo muşohidahoe, ki navakak dar seminarija dar kũcai Golebija, 20 karda bud, naql mekard. Bo vuudi in, ũ dar borai Samarqand harf zad.

— Medoned – guft u – vojad ikror şavam, ki vakte ki moro az Volga ba on rajon ravona kardand, nafas giriftam. Manzarai in guna Cangi-jul masalan – baʔzan manzarai subkarpat ast. Ojo şumo Bechro, ki dar kũhho şinonda bud, dar xotir dored? Mo şahrhoi xudro namedonistem! Gajr az in dar on co odamon budand. Şojad dar digar mahallaho digaron ham budand, şojad agar mo mahbus mebudem, onho digar xel raftor mekardand, ammo holo aqallan gufta metavonam, ki nafas kaşidam. In jak nazodi kuhanest, ki ba tavri xud farhangī va mutamaddin ast. Vaj xamon şaʔnu şarafro dorad, ki xalki Marokaş va arabxoi Falastin dorand. Baroi onxo mo xam pisaroni Lexiston budem. Baroi inxo na Latvija, na Cexoslovakija. Onho dar borai Holland, Şvejtsarija va Ispanija naşunidaand. Ammo dar borai Lexiston şunidand. Misli mo dar guzašta dar borai Turkija. Bo guzaşti sadsolaho tanho xotirahoī nek boqī mondaand. Şojad jak rũz va baʔd az anghoi hozira hamin tavr şavad. Har qadam, har şahr, masidu qabr, xotirahoī taʔrix rũj medod. Dar beşai sabzi Komi osori taʔrix nest, vaj az Ural berun nest, dar Volga xasis va cavon ast. Ammo dar on o, farotar az bahri Kaspij va to sarhadi Fors, taʔrix dar tũli hazorsolaho pecidaast. Tamomi kişvar misli vulqoni xomũşşudaest, ki sadsolaho peş ba rũi olam lava rexta bud. Xalkxoi on co maxz xamin guna lavaxo xastand. Vaseʔu dur rext, cang, otaş va vabo ovar. To on dame, ki vaj dar xud gum şuda, sard şud. Holo dar ostonai xonahoī badbaxt nişasta, muntaziri on ast, ki onho cī medonand. Xatto revoljucija in rukudro to ba oxir narasondaast. Şarq. Xub, mo, poljakxo, armijaro peşvoz giriftand, xele samimona guftam: uzbeku tocik, kirgiz, xama. Ammo tanho dar Samarqand mehmonnavozī maʔmulan şarqī, şarqī bud, ki bo jagon kori pinhonī pur bud. Tiorat dar haqiqat xele xub pinhon bud. Vaj xatto vakte ki az mo na franti beakl pursidand, na berun naomad va na xudaş ciro medonist: «Şumo pisaroni Lexiston xasted-ku?» «Mo.» «Va şumo soldat hasted, hamin tavr ne?» «Mo.» Cande az pironsonon, ki cehraaşon cinī şuda, zard şuda to qahvarang şuda, bori digar dar borai on cize, ki kajho boz medonistand, hajron şudand. On goh onho beehtijotona mepursidand: «Ojo ba Xudo imon meovared? Dar Xudoī peşinai xud, durust? «Mo bovar dorem, mo kohinon dorem, oh, salib mebardorem» – avov dodem. Piron va salibxoi giriftaaşon nigox kardand. Inho az bankaho burida meşavand. Cunin menamud, ki onho az in ba tavri aib şod budand. Dar in o jak

savoli nav, xele ojaricaşmdoşt, kame dalertar va rost omad: «Ojo şumo surnajcijon dored?» «Mo dorem!» Cunon ki ma'lum ast, mo xele zud asbovxoî musikj doştem; şumo mefaxmed, ki idi poljaki poljak jo paradi be orkestr cj guna bud. Namedonam, ki şumo dar Şotlandija cî xel hasted, ammo mo kam nabudem... Ba'di tanaffus ũzbakho guftand: «Zero mo az şumo dar in ço jak xohişi kalon dorem... Agar şumo az Lexiston boşedu soldat boşed... dar Xudoî tu... va tu surnajcijon dorî... ojo fardo şab ba surnajcijon farmon doda nametavonî, ki dar majdoni kŭhnai mo sado dihand? Dar nazdi maşçide, ki xokistari Temuri A'zam dar on çost?» «Sozişnoma». Mujsafedon az Şark garib muxtasar taşakkur gufta, raftand. Bo vuçudi in, onhoro gusel karda, dar ostona pursidand: «Ojo bovarî dored, ki bozî mekuned?» «Mo bozî mekunem.» Rŭzi digar mo fahmidem, ki in rŭzi pañçanbe, arafai rŭzi muqaddasi Muhammad ast va dar jod doram, ki kase dar oşxonai afsaron hatto işora karda bud, ki şojad ba on rabte došta boşad. Vale mo to begox inro xis nakardem. Polkovnik, ki cunin cizhoro dŭst medorad, tasmim girift, ki bo şaraf varomad kunad. Surnajcijon cun vojad sajçal doda şudand, surnajho, hama ciz va cî guna. Begohî dar nazdi maşçidi Samarqand, maşçidi ma'rufe, ki xokistari Temur dar on çoj giriftaast, izdihomi on qadar zic, cunon zic va muntaziri beçurāt, ki metavonad dar Şarqî Osijo intizor şavad, sijoh şud. Vaj komilan jax kard. Ū tanho bo girja çunbond. Hatto kŭcavu bozorhoi hamşafat hama pur bud. Tanho dar nazdi maşçid sari xurdi bemŭj rŭi sanghoi xolî bud, ki girdi onro tŭda ixota kardaast. Surnajcijon ba vaj nazdik şudand. In ço baroi onho bud. Onho jak marotiba, du marotiba va sejum bozî kardand. Onho zangi bedorii harbî bozî kardand, da'vat bozî kardand, nihajat zangi buglro bozî kardand. Marjami mo. Ojo şumo dar xotir dored, ki on dar mohi dekabr dar Tatişevo cî guna bud? Şumo xub medoned, ki kuca dar Samarkand jo digar Buxoro cj guna ast. Xub, pas az dodu fiojon, oşŭb, ki bar ziddi on Nalevki va Kazimierzî mo vohai xomŭşî budand, nabud. Onho dar haqiqat nigaron budand. Musiqî ba onho ta'sir rasond jo cî? Xomuş guş mekardand, xomuş cudo şudand. Ammo to on vaqt mo fahmidem, ki dar on cize hast. Va mo ba pajgirî, paxsh va bŭj oojoz kardem. Heç jake az çosusoni vataniî mo nest – va şumo vojad e'tirof kuned, ki dar zamonhoi oxir in soha ba tavri açib afzoiş joftaast! – hamin tavr havo namedihad, suxanro namegirad, ba zindagii digaron daxolat namekunad, misli on vaqt mo. Ammo mardumi Şark kasnoguzar budand. Onho cize guftan namexostand.

Dŭst tabassum kard:

— Avvalinxo zanxo budand... – ũ bo dandonxoi zeboju cavone, ki dandonxoi sigor gazida naşuda budand, tabassum kard. – Hisoboti şohidon misli hisobhoi vojgonî hastand. Şumo dar Yagellonka cize xohed joft, onro bo cize dar Rapersvilkska muqoisa kuned; şumo dar Rapersvilkska cize xohed joft, şumo metavoned onro bo cize dar Kornik muqoisa kuned. To on dame, ki qalmoqe bud. In qalmoq on cize bud, ki duxtar ba man guft. Ba'd pironsolon, onxoe, ki inro xubtar medonistand, suxan rondand.

Jod doram, allakaj havo tamoman torik şuda bud va dar devori xonai armaniho sojahoi mohii kabud namojon budand, suxanaşro idoma dod:

— Ma'lum meşavad, ki dar Samarkand afsonae vucud dorad. Durusttaraş, peşgū. Xub, onxo jak vaktxo xamroxi totorxo dar xucumi Pol'sa iştirok karda budand. Giriftani onxo faxmo bud, zero dar vakti istilogaron in guna ommaxo ba mukobili mamlakatxoi mo az kuco meomadand? Va jak bor ba şahr rasidand, «ki bo şumo – hamin tavr ũzbek ba man guft – bo mo (ja'ne totorhoi mahallī) Samarqand jak xel ast...»

— Krakov? – pursidam nogahon.

— Namedonam: ũ inro ba man naguftaast va rivojat nomi xudro namedihad: on tanho megūjad, ki jak şahri xele qadim va xele voj ...

— Agar voj boşad, in Krakov nest.

— Bubaxşed: onho ham Samarqandro şahri voj meşumorand.

— Xajr, agar Samarkand... – ikror şudam.

— ... şaxri xele kuxna va xele voj, pojtaxti mamlakat. Va şahri muqaddas. Az jake az manoraxo – cunon ki megujand – surnajxoi şaxr ba guş merasid. Totorho rost ba sūi devorho ravon şudand. Onho mexostand, ki şahrro ba hajrat orand. Va ba'dan...

— In lajkonik ast!

— Ehtijot şav! Va tanxo surnajnavoz metavonist şaxrro ogox kunad, ki tiri kamoni totor gulujaşro surox kard. ũ murd, ammo şahr, ki huşdor dod, tavonist xudro difo' kunad. Totorho nokom şudand.

(Imrūz, hangomi navīštani on sarguzaşti Tehron ba jodam meojad, ki haddi aqal jak bor dar ma'xazhoi ta'rixii du millat jak hodisa jak xel tasvir şudaast. Boz dar Tehron tanho jak rivojate ba fikram omada bud.)

— Pas in voqean afsonai most?

— Isted. Ammo medonī, caro onho xostand, ki surnajnavozoni mo dar şahri xud dar majdoni buzurgi ostonai maşçid bozī kunand?

— Caro?

— Xub, tasavvur kuned, ki on totorxo odati naciv budand, ki ba'di xar safar xisoboti mufassal menaviştand. Cj tavr meguzaş, cj kadar davom kard, xarifon cj tavr mecangidand, ganimat dar kuco az corvo va dar kuco zanxo voj bud. Cunin guzorişho pas az bozgaşt ba vatani sahrho hamcun komissijae mavridi sançiş qaror megiriftand, ki dar on piron, az çumla rūhonijon nişastaand. Xususan guzorişho dar surati varbod raftani ekspedicija bodiqqat taftiş karda meşudand. In daf'a sababhoi maolubijiat az on çihat mavridi tahqiq qaror girift, ki dar on nafare az şohzodai totor, pisari peşvo va jo monandi inho murdand. Hamin tavr, hamon tavre ki dar afsonai Krakovi mo. Cunon ki mebined, ba'zan rivojatxo durustand. Kohinon bo orakuli xud der kor namekardand. Dere naguzaşta onho qaror dodand, ki maolubijiat ba çazoi osmon baroi qat'i nogahonii ũ dar vaqti namoz xondani şahr ast. Namedonam caro in xel guftand. Şojad az on sabab boşad, ki hama rūhonijon hissi hambastagī dorand, şojad az on sabab, ki digar sababho najofta, mexostand on cizero, ki mo *vis maior* menomem, vajon kunand. Guftand bas ast. Va onho peşgūie ilova kardand, ki baroi hamai in xalqho xele dahşatnok ast: «Amali şumo, guftand onho, azovi osmonro var

şumo xohad ovard. Har bahor zamini digaronro pojmol naxohī kard, şahrhoi begonaro fath naxohī kard, podşohii tu furū meaftad, dar xarobahoi maşçidho alafhoi begona merūjad va şuhrati daşt faromūş meşavad. Bo vucudi in, oftobi saodat barojaton xam nurpoşj mekunad. Ammo to on dame, ki surnajnavoz az Lexiston dar majdoni bozori Samarkand surudero naşunavad, ki on vakt onro tamom nakardaast». Afsonai Samarkand cunin megujad. Va hamin tavr, hamai qabilahoi muoqulro az Tjan-Şan to sohili bahri Xazar bovar kuned. Ruxi Cingizxon dar daştxoi Osijo ovora meşavad.

— Pas, in afsonai aslī ast?

— In cī ma’no dorad: afsonai haqiqī? Huççathoi aslī jo qalbakī vuçud dorand; afsonahoi voqeī jo qalbakī nest. Afsonaho metrika nadorand. Kişvarhoi nav afsona nadorand; mamlakatxoi kuxna onxoro dorand. Afsona dar majna baroi candin nasl misli maj dar zarfho mepazad, quvvat megirad. Albatta, dar in co kase dar borai Krakov, dar borai zangi bugle, dar borai lajkoniki mo naşunidaast. Ammo afsonae doştand, ki nisfi afsonai most.

Cunon ki dar iklimi xudamon nakşu nigori daştii onxoro pajdo mekunem, dar kaşidani in rivojat osori xudro pajdo mekunem.

Dar torikii şabi kabud, zeri devori kabudi safed Krakov jakbora va simoi Samarkand aftod. Burçi Maryam, Majdoni bozor, Gołębia, Planty. Pardai fazo va zamon meaftid. Onho dar tūli milho va sinnu solho poin raftaand. Dar bajni Krakovi durdast va Samarkandi karib afsonavj namunai jak afsonai umumie ogoz joft, ki baroi onxo va baroi mo jak xel ast.

5.5. Polish version

Ksawery Pruszyński, “Trębacz z Samarkandy”, *Opowieści*, Wybór, Państwowy Instytut Wydawniczy, Warszawa, 1968: 7–14 [81].

Aby lepiej zrozumieć tekst i jego różne konteksty historyczne, poniżej znajduje się lista postaci historycznych i pojęć historycznych użytych w opowiadaniu (w porządku chronologicznym).

- **volumina, pandecta, wilkierze, rescripta** – nazwy historycznych dokumentów prawniczych.
- **Prusy Królewskie** – (łac. Prussia Regalis)– nazwa prowincji przyłączonej do Polski postanowieniami pokoju toruńskiego z 1466 r. [103].
- **Wawel** – potoczna nazwa zamku królewskiego polskich królów (XIV–XVII wiek) stojącego na wapiennym wzgórzu o tej samej nazwie w centrum Krakowa nad Wisłą.
- **Sikornik** – wzgórze na zachodzie Krakowa.
- **Green Park** – jeden z parków królewskich w Londynie.
- **Gołębia** – ulica na krakowskim starym mieście.
- **prawo kulmeńskie** – przywilej lokacyjny stosowany w XIII w. zwany prawem chełmińskim od miasta Chełmno w północnej Polsce.

- **Zygmunt Stary** – Zygmunt I Stary, król Polski, wielki książę litewski, panował ponad 40 lat w 1. połowie XVI w. [104].
- **Karol Wielki** – Karol I Wielki, król Franków i Longobardów, cesarz rzymski od końca 800 r., wnuk Karola Młota, syn Pepina Krótkiego z dynastii Karolingów [105].
- **Monteskiusz [Charles Louis]** – francuski filozof, prawnik, wolnomularz i pisarz doby Oświecenia [106].
- **Konstytucja Trzeciego Maja** – Ustawa Rządowa z dnia 3 maja uchwalona w 1791 r. przez króla Stanisława Augusta Poniatowskiego regulująca ustrój prawny monarchii dziedzicznej Rzeczypospolitej Obojga Narodów. Konstytucja 3 maja była pierwszą w Europie i drugą na świecie[a] (po konstytucji amerykańskiej z 1787 r.) [107].
- **Wielki Nowogród** – od XII wieku stolica Republiki Nowogrodzkiej istniejącej do 1478 r. zajmującej tereny położone między Bałtykiem a Uralem a także zachodnią Syberię [108].
- **Psków** – jedno z najstarszych miast w średniowiecznej Rusi (IX-X w.), stolica Republiki Pskowa, od 1510 w Wielkim Księstwie Moskiewskim [109].
- **Złota Horda** – również Chanat Kipczacki, historyczne państwo mongolskie, założone ok. 1240 r. w zachodniej części imperium Czyngis-chana przez jego wnuka Batu-chana, ze stolicą w Saraj Batu [110].
- **Witold** – Witold Kiejstutowicz, książę litewski z rodu Giedyminowiczów, od 1401 r. wielki książę litewski, brat stryjeczny króla Polski Władysława II Jagiełły [111].
- **Gireje krymscy** – chanowie krymskich z tatarskiej dynastii Girejów, panujących od XV do XVIII wieku w Chanacie Krymskim [112].
- **Jagiellonowie** – dynastia królewska, która panowała w Polsce i w Wielkim Księstwie Litewskim blisko 200 lat (od końca XIV w. do końca XVI w.), a także w Czechach, na Węgrzech i w Chorwacji (przełom XV i XVI) [113].
- **Pałac pod Baranami** – właściwie pałac Potockich, znajdujący się przy Rynku Głównym; na przełomie XIX i XX wieku centrum życia towarzyskiego i kulturalnego Krakowa.
- **Bracka** – ulica na krakowskim starym mieście.
- **Szlak Tarnowskich** – krakowska ulica pod nazwą Szlak, w posiadanie której, wraz z stojącym przy niej pałacem, weszła w 1874 r. rodzina Tarnowskich.
- **Grodzka** – ulica na krakowskim starym mieście.
- **kasztelania** – urząd kasztelana, zarządzającego jednostką administracyjną podziału terytorialnego średniego szczebla w średniowiecznej Polsce.
- **Panna Maria** – gotycka katolicka świątynia trójnawowa p. w. Wniebowzięcia Najświętszej Marii Panny znajdująca się przy krakowskim Rynku Głównym, z jednej z wież grany jest obecnie „Hejnał Mariacki”.
- **Boże Ciało** – potoczna nazwa święta katolickiego obchodzonego od początku XIV wieku (łac. Sollemnitas Sanctissimi Corporis et Sanguinis Christi); zewnętrzną formą święta jest uroczysta procesja do 4 ołtarzy [114].

- **Tatarzy** – grupa ludów tureckich z Europy wschodniej oraz północnej Azji. Wchodzili w skład imperium Czyngis-chana i jako element wieloetnicznej armii mongolskiej brali udział w wyprawach na Europę, przez co słowo „Tatarzy” stało się na Zachodzie synonimem Mongołów [115].
- **Wieża Mariacka** – jedna z wież Kościoła Mariackiego w Krakowie, z którego grany jest „Hejnał mariacki”.
- **Brama Floriańska** – potoczna nazwa Bramy św. Floriana, miejskiej bramy z basztą z przełomu XIII i XIV wieku w Krakowie, będącą pozostałością po dawnych murach miejskich.
- **Collegii Novi** – forma zależna nazwy Collegium Novum, zabytkowego, głównego budynku Uniwersytetu Jagiellońskiego w Krakowie.
- **Ostróg** – miasto, gniazdo rodowe książąt Ostrogskich należące do Polski, obecnie na Ukrainie [116].
- **Starobielsk** – miasto na Ukrainie, w klasztorze mieścił się obóz jeniecki dla oficerów i żołnierzy polskich wziętych do niewoli przez Związek Radziecki po zajęciu wschodnich obszarów Polski po 17 września 1939 roku. Jeńcy, na rozkaz Stalina, w kwietniu i maju 1940 roku zostali rozstrzelani po przewiezieniu do Charkowa [118].
- **Griazowiec** – obóz jeniecki NKWD (Ludowego Komisariatu Spraw Wewnętrznych ZSRR) dla wojennych jeńców polskich zorganizowany w budynkach byłego klasztoru [119].
- **Taszkient, Buchara, Samarkanda** – najważniejsze miasta współczesnego Uzbekistanu.
- **Kozielsk** – siedziba rodów Ogińskich i Puzynów. Na terenie byłego XVIII-wiecznego monasteru w latach 1939–1940 funkcjonował sowiecki obóz jeniecki dla Polaków, którzy zostali zamordowani przez Rosjan na rozkaz Stalina w lesie katyńskim [118].
- **Józef Czapski** – malarz, pisarz, jeden z ocalałych więźniów obozu w Starobielsku, uniknął śmierci w Katyniu [120].
- **Broniewski [Władysław]** – polski poeta, tłumacz literacki żyjący na przełomie XIX i XX wieku [121].
- **Jesienin [Siergiej Aleksandrowicz]** – rosyjski poeta 1. połowy XX w., przedstawiciel imażynizmu [122].
- **Błok [Aleksander Aleksandrowicz]** – rosyjski poeta-symbolista i dramaturg z przełomu XIX i XX wieku [123].
- **Stanisław Estreicher** – polski historyk prawa, bibliograf, profesor Uniwersytetu Jagiellońskiego, zamordowany przez Niemców w obozie Sachsenhausen w 1939 r. [124].
- **Kutrzeba [Stanisław]** – profesor historii prawa na Uniwersytecie Jagiellońskim w pierwszej połowie XX wieku [125].

- **Taubenschlag [Rafal]** – polski historyk prawa, profesor i dziekan Wydziału Prawa Uniwersytetu Jagiellońskiego 1. połowy XX w., specjalista w dziedzinie prawa rzymskiego i papirologii [126].
- **Adam Vetulani** – polski historyk prawa, prawa kanonicznego, profesor Uniwersytetu Jagiellońskiego, żyjący w XX wieku [127].
- **Jangi-Jul** – miasto w Uzbekistanie (uzb. Yangiyo‘l, w tłumaczeniu oznacza „nowa droga”). W lutym 1942 r., po przesunięte polskich żołnierzy z ośrodków rekrutacji w Buzułuku, Tockoje i Tatiszczewie do Środkowej Azji, znajdowała się tu kwatera główna gen. Andersa, Dowództwo i Sztab Armii Polskiej w ZSRS [128].
- **Biecz** – średniowieczne miasto królewskie, nazywane często małym Krakowem”.
- **Maroko** – państwo położone w północno-zachodniej Afryce.
- **Arabowie Palestyny** – arabscy mieszkańcy (Palestyńczycy) byłego brytyjskiego terytorium mandatowego (1922–48).
- **Lechistan** – orientalna nazwa ziem polskich używana przez Turków na przestrzeni XVII–XIX wieku. Kraj zamieszkały przez Lachów/Lechów, potomków Lecha – mitycznego założyciela państwa polskiego.
- **Łotwa** – państwo nadbałtyckie, które istniało w latach 1918–1940, a następnie odzyskało niepodległość w 1991 roku, po rozpadzie ZSRR.
- **Czechosłowacja** – państwo w Europie Środkowej, które istniało w latach 1918–1992 (z małymi przerwami). 1. stycznia 1993 roku rozdzieliło się pokojowo na dwa państwa Czechy oraz Słowację.
- **Holandia, Szwajcaria, Hiszpania** – państwa leżące w Europie Zachodniej.
- **Persja** – państwo w Centralnej Azji istniejące od VI wieku p.n.e., obecnie Iran.
- **Timur Wielki** – Timur Chromy, Tamerlan, wódz mongolskiego plemienia Barlasów, założyciel dynastii Timurydów, panujący w latach 1370–1405, zdobywca większości Azji Środkowej, Iranu, Iraku i Zakaukazia.
- **Szkocja** – Kraj w północno-zachodniej Europie, jedno z miejsc pobytu jednostek wojska polskiego podczas II wojny światowej.
- **Nalewki, Kazimierz** – dzielnice Krakowa.
- **Jagiellonka, Raperswilska, Kórnik** – potoczne nazwy bibliotek: Uniwersytetu Jagiellońskiego w Krakowie, Muzeum Polskiego w Raperswilu w Szwajcarii oraz w miejscowości Kórnik niedaleko Poznania.
- **Tiań Szań** – (także Tienszan, Tien-szan), łańcuch górski w Azji Centralnej, na pograniczu Kazachstanu, Uzbekistanu, Kirgistanu i Chin o długości około 2500 km i wysokości przekraczającej 7000 m.
- **Dżyngis-chan** – władca mongolski, który na początku XIII wieku utworzył największe starożytne imperium obejmujące zarówno ziemie chińskie i ksiąząt ruskich.
- **Rynek, Planty** – nazwy centralnego placu na starym mieście oraz parku w Krakowie.

Trębacz z Samarkandy

Był kiedyś, jak ja, młodszym asystentem przy katedrze historii prawa i wkładał tę samą co ja pasję w *volumina* i *pandecta*, w wilkierce i *rescripta*. Kolejne zimy słały białe gronostaje śniegu na renesans krużganków wawelskich; kolejne wiosny rozzieleniały Sikornik zielenią jeszcze młodszą niż ta z trawników Green Parku. Ale ciemne pokoje gmachu na Gołębiej 20, gdzie zakłady uniwersyteckie gnieździły się od czasów Zygmunta Starego, były zawsze tak samo mroczne, jedynie może na wiosnę bardziej jeszcze wilgotne. A myśmy pisali rozprawę po rozprawie, pracę po pracy. Kiedy pracował nad prawem kulmeńskim, ja zaczynałem moje *Urządzenie włóści monarszych na podstawie „Capitulare de villis” Karola Wielkiego*. Kiedy grzebał się w ustawodawstwie miejskim Prus Królewskich, ja kończyłem studium o wpływie Monteskiusza na Konstytucję Trzeciego Maja. Byliśmy w wielkiej zgodzie, bo łączyły nas te same pasje naukowe. Ale mnie coraz bardziej pociągał Wschód naszych najbliższych sąsiadów, ów Wschód republik kupieckich Wielkiego Nowogrodu i Pskowa, Złotej Hordy, z którą kumał się Witold, Girejów krymskich, z którymi korespondowali Jagiellonowie. Tylko że w Krakowie, jak i na Zachodzie, brakło dla mnie kluczy do tego tajemniczego świata. On za to do swego miał wszystkie. Jak mnie pociągał Wschód azjatycki i mongolski, tak jego pociągał umiar, spokój, chłód i ład miejskiego średniowiecza Europy. W Krakowie, obok arystokratycznego klanu Pałacu pod Baranami, Brackiej i Szlaku Tarnowskich, obok świata profesorskiego, gdzie katedry naukowe były zwyczajowo dziedziczne, niczym kasztelanie w dawnej Polsce, no i jak nieraz stanowiska polityczne w niedawnej Anglii, istniał jeszcze i cichszy, skromny, ale silny w sobie świat mieszczański. Bardziej odpowiadała mu Panna Maria niż katedra na Wawelu, a mieszczańskie domy Grodzkiej bardziej niż pałace. Mój przyjaciel wyrósł właśnie z tego świata.

Młodzi historycy mają zwykle pogardę dla wszystkiego, co określane jest przez nas jako legenda, obrzęd, podanie ludowe i co nie może się wylegitymować świadectwem wyraźnych dokumentów. Mój przyjaciel inaczej. On raczej najbardziej zdawał się wierzyć właśnie tradycji ludowej. Uważał, że przechowywana przez ludzi o umysłach prostych, znacznie mniej ulega skażeniu niż wtedy, gdy biorą ją w objęcia swej fantazji ludzie określani jako wykształceni. Uważał, że jeśli jakąś wersję przechowuje jeden tylko człowiek albo paru ludzi lub kilka dokumentów, jest ona znacznie mniej wiarygodna niż wersja przechowywana przez ogół mieszkańców pewnej wsi, dzielnicy czy miasta i przez masę ludzką przekazywana następnym pokoleniom. Toteż gdy w pewnej chwili zawrzał spór o tzw. „lajkonika”, mój przyjaciel stanął mocno po jego stronie. Wszyscy znamy historię lajkonika, nie warto jej powtarzać. Dość, że naraz wydłubano nie wiedzieć skąd, iż owa tradycja, z której Kraków był tak dumny, którą tak hucznie obchodził rokrocznie w okresie Bożego Ciała, jest wymysłem na pewno bardzo późnego pochodzenia! Albowiem nie znaleziono przecież w żadnych źródłach najmniejszego śladu, by Kraków doznał kiedyś takiego właśnie najazdu tatarskiego, o jakim mówi tradycja. Nigdy Tatarzy

nie podeszli do miasta niepostrzeżenie i tak blisko, by móc je chcieć opanować podstępem i, co ważniejsza, móc ubić z łuku strażnika na Wieży Mariackiej w chwili, gdy ten grał hejnał. Tak samo nie ma wzmianki o tym, jakoby rozgromiono później owych Tatarów, i to tak, że wódz czy ksiązę poległ. Profesorowie, jak wiadomo, nie lubią legend, a lubują się w ściśłości.

Lud krakowski nie bardzo się przejął owymi odkryciami profesorskimi. Po pierwsze dlatego, że żył odgradzony zarówno od Krakowa hrabiowskich koron, jak od Krakowa profesorskich tóg murem obronnym znacznie dawniejszym niż Brama Floriańska. Po drugie, że już raz stoczył bój zażarty, a zwycięski o gołębce Kościoła Mariackiego. Ale mój przyjaciel począł kruszyć kopie z dobrą półkopą mędrców zasiadających rokrocznie w stallach Collegii Novi i defilujących w gęstych oparach naftaliny, w purpurze, fiolecie, zieleni i granacie tóg z kościoła Św. Anny do tegoż Collegium. Przypomniiał, że przecież hejnał mariacki był niegdyś grany z baszt na murach miasta i że na jednej z tych baszt mógł być ustrzelony ów trębacz; wywodził, że w kronikach są luki i niedokładności; że jeśli czegoś nawet nie było w kronice, w życiu przecież mogło się zdarzyć. Dyskusja się toczyła, lata też: mój przyjaciel na marginesie innych prac bronił swej legendy.

W r 1939 powołano go do wojska na ćwiczenia rezerwistów. Pisał do mnie gdzieś z Ostroga: „Zwiedzam Twoje rodzinne strony.” Niebawem miał zwiedzić je w sposób nieco dokładniejszy. Znalazł się bowiem w Starobielsku, potem w Griazowcu, a wreszcie w Taszkencie. Po dwóch latach poniewierki mundur polowy armii polskiej był wyświechtany, obskubany, wycerowany, ale więcej w nim było sławy niż w niejednym sztandarze, co to nigdy poza defiladami nie widział frontu. Człowiek zszarzał, ściągnął się, ale fantazji nie stracił. Dużo czytał, trochę pisał.

— Szalenie żałuj, żeś tego wszystkiego nie przeżył. Kozielsk, co tam za monaster! Prawosławny barok! Zjeździłem jako oficer kwaterunkowy całą środkową Azję sowiecką. Co to za wspaniałość! Buchara! Samarkanda!

Był to naprawdę naukowiec, bo najgorsze wszy nie zdołały w nim zabić owej pasji, tak samo jak w Józefie Czapskim nie osłabiły wrażliwości na piękno, na barwę, na światło i linie, tak samo jak w Broniewskim nie odczadziły uroku wierszy Jesienina i Błoka. Siedzieliśmy już w Teheranie, mieście legend Szeherazady, mieście Wschodu, i poprzez tandetę europejską, która tak zachwycała ludzi po wyjściu z Rosji, Wschód nachylał się nad nami i zaglądał nam do okien. A rozmowa stłumiona mówiła o Krakowie, o profesorach, o Stanisławie Estreicherze, którego nie ma, o Kutrzebie, Taubenschlagu, o Adamie Vetulanim, o całym świecie, który się gdzieś zagubił, wymarł czy rozproszył. Żegnaliśmy się. Miałem zająć do niego wieczorem. Powiedział mi jeszcze: – Gdy przyjdiesz, coś ci powiem... coś pięknego ci opowiem.

Mój przyjaciel mieszkał na końcu miasta, u Ormian. Siedzieliśmy na podwórzu domu, pod drzewami, sami. Wiedziałem, że opowie mi coś, jak opowiadał kiedyś w seminarium na Gołębiej 20 o dokonanych właśnie odkryciach czy spostrzeżeniach. Zaczął jednak opowiadać o Samarkandzie.

— Wiesz – mówił – muszę się przyznać, że gdy nas skierowano znad Wołgi do tamtych okolic, odetchnąłem od razu. Krajobraz takiego Jangi-Julu na przykład – to czasem krajobraz podkarpacki. Czy pamiętasz może Biecz, przycupnięty w górach, omszały? Nie znaleźliśmy naszych miast! Poza tym byli tam ludzie. Być może, że w innych okolicach byli inni, być może, że gdybyśmy byli więźniami, zachowaliby się inaczej, ale teraz ja przynajmniej mogę powiedzieć, że odetchnąłem. Jest to stara rasa, na swój sposób kulturalna i cywilizowana. Ma ową godność, jaką mają mieszkańcy Maroka i Arabowie Palestyny. Myśmy dla nich prócz tego byli synami Lechistanu. Nie ma dla tych żadnej Łotwy, żadnej Czechosłowacji. Nie słyszeli o Holandii, Szwajcarii czy Hiszpanii. Ale o Lechistanie słyszeli. Tak jak my ongi o Turcji. Po tylu wiekach zostały tylko dobre wspomnienia. Może tak będzie kiedyś i po obecnych wojnach. Co krok, co jakieś miasto, meczet jakiś, mogiła, natrafiało się na wspomnienia historii. Nie ma śladów historii w zielonych ostępach Komi, nie ma jej za Uralem, skąpa i młoda jest nad Wołgą. Ale tam, za Morzem Kaspijskim, a ku granicy Persji, historia ułożyła się fałdami tysiącleci. Kraj cały jest jak wygasły wulkan, który przed wiekami lał lawę na świat. Ludy tamtejsze to taka właśnie lawa. Wylewała się ona szeroko i daleko, niosąc wojnę, ogień i mór. Aż zgubiła się w sobie i ostygła. Siedzi to nieruchomo teraz w progu nędznych domostw i czeka na nie wiedzieć co. Nawet rewolucja nie przeorała jeszcze tego marazmu do dna. Wschód. Otóż nas, Polaków, wojsko, witano, powiedziałem ci, niezmiernie serdecznie: Uzbekowie, Tadżykowie, Kirgizi, wszyscy. Ale dopiero w Samarkandzie rozpyłwano się w gościnności typowo wschodniej, orientalnej, nasiąkniętej jakimś tajonym interesem. Interes był rzeczywiście bardzo dobrze utajony. Nie wyszedł nawet wtedy, gdy zapytano nas ni to z głupia frant, ni to nie wiedzieć co: „Jesteście synami Lechistanu, prawda?” „Jesteśmy.” „I jesteście żołnierzami, prawda?” „Jesteśmy.” Kilku starszych, o pomarszczonych, poźółkłych na brąz twarzach, zadumało się, raz jeszcze stwierdziwszy to, co wiedzieli przecież od dawna. Po czym pytali dalej jakby od niechcienia: „I wierzycie w Boga? W swego dawnego Boga, tak?” „Wierzymy, księży mamy, o, patrz, krzyże nosimy” – odpowiedzieliśmy. Starzy ludzie popatrzyli na wyjęte z zanadru krzyżyki. Takie z puszek po konserwach wycięte. Zdawało się, że ich to dziwnie raduje. Tu przyszło nowe, dość niespodziane pytanie, już jakby śmielsze, już idące wprost: „A trębaczy macie?” „Mamy!” Jak wiesz, instrumenty muzyczne mieliśmy bardzo prędko; rozumiesz przecie, jak by wyglądało polskie święto pułkowe czy defilada bez orkiestry. Nie wiem, jak tam u was w Szkocji, ale u nas to tego nie brakło... Po przerwie Uzbekowie rzekli: „Bo my mamy tu do was jedną wielką prośbę... Jeśli jesteście z Lechistanu i jesteście żołnierzami... i wierzycie w swego Boga... i macie trębaczy... czy nie moglibyście jutro wieczór kazać waszym trębaczom, by zatrąbili na naszym starym rynku? Na wprost meczetu, w którym leżą prochy Wielkiego Timura?” „Zgoda.” Starzy podziękowali, dziwnie, jak na Wschód, krótko, i odeszli. Jeszcze, odprowadzeni, spytali w progu: „Czy na pewno zagracie?” „Zagramy.” Nazajutrz

uświadomiliśmy sobie, że jest to czwartek, przeddzień mahometańskiego świętego dnia, i pamiętam, że ktoś w oficerskiej stołówce zwrócił nawet na to uwagę, że może ma to jakiś związek. Ale naprawdę poczuliśmy to dopiero wieczorem. Pułkownik, który lubi takie rzeczy, postanowił godnie wystąpić. Trębaczy wypucowano, jak się należy, trąby, wszystko, a jakże. Wieczorem przed meczetem w Samarkandzie, słynnym meczetem, gdzie spoczywają prochy Tamerlana, czerniał tłum tak zbity, tak gęsty i tak nieruchomo czekający, jak tylko na Wschodzie azjatyckim czekać może. Zupełnie zastygł. Falował tylko pomrukiem. Nawet przyległe ulice i bazy, wszystko to było wypełnione. Jedynie przed meczetem widniała niewielka, otoczona mrowiem łysina pustego bruku. Ku niej podeszli trębacze. To było miejsce dla nich. Zagrali raz, drugi i trzeci. Zagrali pobudkę wojskową, zagrali jakiś apel, zagrali wreszcie hejnał. Nasz mariacki. Pamiętasz, jak grano go w Tatiszczewie w grudniu? Wiesz dobrze, jaka jest ulica w takiej Samarkandzie czy innej Bucharze. Otóż wtedy nie było nic z tego wrzasku, rejwachu, wobec którego nasze Nalewki czy Kazimierz były oazą cichości. Oni naprawdę zmartwieli. Muzyka na nich tak działała czy co? W milczeniu słuchali, w milczeniu się rozeszli. Aleśmy wtedy już zrozumieli, że coś w tym jest. No i zaczęliśmy tropić, wietrzyć, węszyć. Żaden z naszych domorosłych szpiclów – a przyznasz, że u nas w ostatnich czasach ta branża dziwnie się rozmnożyła! – tak nie wietrzy, tak za słowa nie łapie, tak w cudze życie nie wścibia się, jak my wtedy. Ale ludzie Wschodu byli nieprzeniknieni. Nie chcieli nic powiedzieć.

Przyjaciel uśmiechnął się:

— Pierwsze wygadały się kobiety... – uśmiechnął się pięknymi, młodymi zębami, których nie zgryzł szkorbut. – Z relacjami świadków jest jak z relacjami w archiwach. Znajdziesz coś w Jagiellonce, porównasz z czymś w Raperswilskiej; znajdziesz coś w Raperswilskiej, porównasz z czymś w Kórniku. Byłe było zahaczenie. Zahaczeniem było to, co mi powiedziała owa dziewczyna. Potem wygadali się starzy ludzie, ci, co to znali lepiej.

Pamiętam, już się ściemniło zupełnie i na ścianie ormiańskiego domu były cienie od księżycy błękitne, kiedy mówił dalej:

— Jest, okazuje się, w Samarkandzie pewna legenda. A raczej prorocstwo. Otóż oni kiedyś brali udział wespół z Tatarami w najazdach na Polskę. Rzecz zrozumiała, że brali, bo skądże by takie masy parły na nasze kraje w czas najazdów? I oto raz dopadli do miasta, „które u was – tak mi powiedział Uzbek – jest tym samym, czym u nas (to jest tamtejszych Tatarów) Samarkanda...”

— Kraków? – zapytałem nagle.

— Nie wiem: tego mi nie powiedział i nazwy legenda nie podaje: mówi tylko, że bardzo stare i bardzo bogate miasto...

— Jeśli bogate, to nie Kraków.

— Przepraszam: w ich pojęciu także Samarkanda jest bogatym miastem.

— No, jeżeli Samarkanda... – przyznałem.

— ...bardzo stare i bardzo bogate miasto, stolica kraju. I miasto święte. Właśnie z jednego z minaretów – jak oni mówią – tego miasta trąbiono modlitwę. Tatarzy podkradali się pod same mury. Chcieli miasto wziąć przez zaskoczenie. I wtedy...

— Toż to lajkonik!

— Uwważaj! I zaledwie trębacz mógł zaalarmować miasto, gdy strzała z tatarskiego łuku przeszła mu gardło. Zginął, ale zaalarmowane miasto obroniło się. Tatarzy ponieśli klęskę.

(Dziś, kiedy sobie spisuję tamto teherańskie opowiadanie, przychodzi mi na myśl, że przynajmniej raz źródła dziejowe dwóch narodów opisują to samo wydarzenie w identyczny sposób. Wtedy, w Teheranie, mogłem myśleć tylko o legendzie.)

— Więc to naprawdę nasza legenda?

— Poczekaj. Ale czy wiesz, dlaczego chcieli, żeby nasi trębacze zagrali w ich mieście na wielkim placu, u progu meczetu?

— Dlaczego?

— Ano wyobraź sobie, że owi Tatarzy mieli ongi szlachetny zwyczaj spisywania dokładnych raportów po każdej wyprawie. Jaki miała przebieg, jak długo trwała, jak wojowali przeciwnicy, gdzie łup był najbogatszy w bydło, a gdzie w kobiety. Raporty takie były po powrocie do ojczyzny stepów poddawane badaniom jakby komisyj, gdzie zasiadała starszyzna, a więc i kapłani. Szczególnie pilnie badano raporty, jeśli wyprawa poniosła klęskę. Tym razem przyczyny klęski zbadano tym dokładniej, że zginął w niej jakiś królewicz tatarski, syn wodza czy coś takiego. Zupełnie więc jak w naszej legendzie krakowskiej. Jak widzisz, czasem legendy mają rację. Kapłani nie biedzili się długo nad swą wyrocznią. Orzekli oni niebawem, że klęska była spowodowana karą nieba za to, że w czasie gdy miasto zabierało się do modlitwy, przerwano znięcać jego pacierze. Nie wiem, dlaczego tak właśnie orzekli. Może dlatego, że wszyscy kapłani mają poczucie solidarności, może dlatego, że nie znalazłszy innych przyczyn chcieli w ten sposób wyrazić to, co my nazywamy *vis maior*. Dość, że tak orzekli. I dodali jeszcze przepowiednię nader ponurą dla tych wszystkich ludów: „Czyn wasz – mówili – ześle na was karę nieba. Nie będziecie trawili cudzych ziem co wiosnę, nie będziecie zdobywali obcych miast, królestwa wasze upadną, na gruzach meczetów chwast porośnie i sława stepowa w zapomnienie popadnie. Jednak i dla was zabłyśnie słońce pomyślności. Ale nie nastąpi to, zanim trębacz z Lechistanu nie zatrąbi na rynku w Samarkandzie pieśni, której wtedy nie skończył.” Tak powiada legenda samarkandzka. I tak wierzą wszystkie plemiona mongolskie od Tian Szaniu po brzegi Morza Kaspijskiego. Duch Dżyngis-chana błąka się po stepach Azji.

— Więc to jest autentyczna legenda?

— Cóż to znaczy: legenda autentyczna? Bywają dokumenty autentyczne lub podrobione; nie ma autentycznych lub podrobionych legend. Legendy nie mają metryki. Kraje nowe nie mają legend; kraje stare je mają. Legenda fermentuje w mózgu paru pokoleń jak wino w kadziach, nabiera siły. To pewne, że tutaj nikt nie

słyszał o Krakowie, o hejnale, o naszym lajkoniku. Ale mieli legendę, która jest jakby połową naszej legendy.

Jak w naszym klimacie odnajdujemy ich stepowe wzory, tak w rysunku owej legendy odnajdujemy ślad naszej.

W zmierzchu niebieskim nocy, pod białą, wyblękitniałą ścianą, Kraków nagle zesuwał się na obraz Samarkandy. Wieża Mariacka, Rynek, Gołębia, Planty. Opadała zasłona przestrzeni i czasu. Zmalały gdzieś mile i wieki. Pomiedzy dalekim Krakowem a niemal legendarną Samarkandą poczynał się więc wzorzysty, jednakowy dla nich i dla nas rysunek wspólnej legendy.

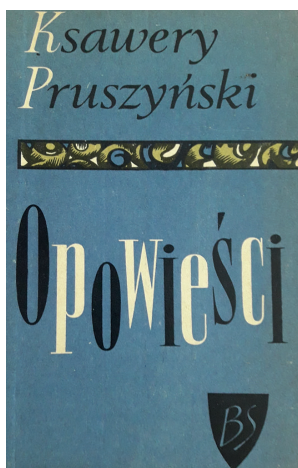


Fig. 53. *Opowieści* ['Tales'] Edition on which Polish text is based

Summary and conclusions

The monograph presents a new approach to the method of preparing translations of literary texts using the machine translation method in a situation where the authors of the translations are not fluent at the same time in the original language and the target language of the literary work. In this case, no one knew both Polish and Uzbek or Tajik at the same time. The proposed method consists in preparing a translation of Ksawery Pruszyński's story "The Trumpeter of Samarkand" into a language known to all the translators (Russian), which allowed for the identification of specific literary contexts, proper understanding of the text, metaphors, comparisons and literary style. The widely known and available Google Translate system was used for generating automatic translations into Uzbek and Tajik. The original translations prepared in this way were corrected by specialists in these languages on the basis of a full understanding of the text of the story in the Russian version. Using the DiffNow software, comparisons of text versions (machine translated and native-user proofread) were made, both as a whole and divided into different language styles (narrative, descriptive, argumentative and communicative).

In the light of the obtained results, it can be concluded that:

1. The proposed methodology of using an auxiliary translation of the original text into a language shared by all those involved has become an effective solution.
2. The use of automatic translation into languages known only by their native users, followed by proofreading the obtained texts by such users, is an efficient and reliable way of obtaining literary-grade translations into languages from outside one's area of expertise.
3. The number of differences between machine and literary translations depends on the type of text being compared. The fewest changes appear to occur in texts of the argumentative type, and the most in those classified as communicative.
4. The identified number of differences in the Uzbek and Tajik texts is not the same. The obtained results show that all the indicators generated are significantly higher in the case of translation into Tajik than into Uzbek. This shows that in the process of literary proofreading by an expert there were more corrections introduced into the Tajik machine translation.
5. The obtained values related to the number of words in the text show that the proofreading of machine translation amounts to approximately 19–25% for Uzbek and approximately 24–32% for Tajik.
6. Native Uzbek and Tajik proofreaders of machine translations into these languages found that the level of unintelligibility generated by the automatic translation program used (Google Translate) could be estimated at around 15–25% and that the automatic Tajik text was of lower quality than its Uzbek equivalent. These values correspond quite well to the global indicators of differences between the compared versions of the texts quoted above.

7. The monograph also contains quite a lot of content that is not directly related to the issues of machine translation of literary texts, but the authors decided that it is necessary to present the historical background of the content of Ksawery Pruszyński's story. Thanks to this, it was possible to elucidate to the readers of the story the background against which its action takes place and to help them to understand at least some of the contexts and connections implied in the text between Samarkand and Kraków, or Uzbekistan and Poland.

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