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Problems of Translation of Uzbek Poetry in English

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***Abstract:** This article discusses the problems, difficulties and style of translation, as well as the need to pay attention to the problems of preserving the original intranlation.*

***Key words:** poetry, translation, transformation, rhythm, rhyme, melody, English poetry, French poetry, Uzbek poetry, lexical addition, substitution, omission.*

A number of scientific works and articles have been published about the translation problems of Uzbek poetry. Basically, scientific approaches related to the rendering of the original meaning and content in a foreign language, the mysterious world of Uzbek poetry and the elements found in it, rhyme, stops, and other related elements can be found in the translation language. However, translation is not an easy task as people consider. Translation is a tool that transfers the meaning of a written message from one language to another. This is also reworking text from one language into another to sustain the original message and communication as a process.

It is not just copying a writer's and poet's own and other creative examples to foreign languages, but it also shows the worldview of authors, their artistic attitude and emotions, the artistic color of the topic chosen by the writer, the national plot related to the national spirit and the character of the heroes, is the art of perception into a foreign language, and this is a very difficult task. How to give them in the translation process. how to preserve the original rhyme and meaning creates a very problematic situation. For example, when there are words specific to nationality, how to reflect it in a poetic translation fills the translator with a little deep thought. Also, the relevance of the chosen topic is determined, on the one hand, by the language being translated, in particular, the entry of various artistic works created in that language into our social life, its role in information exchange, significant contribution to the development of science and technology, literature and art, and on the other hand and using the existing possibilities of the Uzbek language, on this basis, to translate directly from the original and reduce the activity of intermediary language services to the minimum level within the

framework of the Uzbek language, weight, rhyme, rhythm, rhythm, narration etc. is explained by the occurrence of provision » [6,144].

G'.Salomov noted, "Giving the tone of a work of art in translation is important in all literary genres. From a single proverb to a sonnet, a poem, a story, a novel, if harmony is not ensured, the translation sounds fake. And the tone in turn, in connection with other components of the artistic work, lexical unit, syntax, inversion, rhyme, weight, etc., in the translation, either naturalness or, on the contrary, fakeness, artificial context, artificial artistic environment appears leads to being" [5, 230].

Translators use lexical and grammatical transformations in the translation of poetry. Transformation is used where the norms of the language and the poetic structure allow, in cases where it does not harm the meaning of the poem (1, 38-39). There are the following methods of using compression in English poetry:

1. Mechanical lowering. In this case, it will not be possible to give the original element in the translation, restraint and measure do not allow.
2. Creative omission. In this case, the state of compression is realized through the transformation method (compression).

In creative translation, not only words, but also original sentences are translated. In translation, the types of transformations can also be problematic in translating the original rhythm and stanza. For this, A.M. Kapulenko said, the most important task of translation is to recreate the tone of the original in the translation [3]. Inversion also has an important role in poetry translation.

Due to the addition of suffixes in words to the rules of Uzbek poetry, errors may occur in figurative translation. "Finding the key to the appropriate style in translation depends on correctly determining the connection between the writing style of the work, the idea and the worldview of the author, and being able to correctly interpret the characteristics of rhythm, tone, syntactic style and series of images. In translating a work, unless an acceptable stylistic key is found, the translation cannot be in a state of equivalence with the original. The principle of methodological adaptation is closely related to the general concept of translation. For example, all translators and theorists are divided into two groups on the question of what translation should be. The first group believes that the translation should sound like the original work, while others claim that the translation should sound like a translation. Every concrete translation is a product of how the translator understands the translation. In order to translate the work into his own language, the translator must first base the form on the content function in search of a form key. The sound form of the poem is closely connected with its content. The same weight may have different functions in different languages. Because every language has its own tone and pronunciation. In addition, words in different languages differ in terms of length or brevity" [3].

"Literary translation involves a complex creative process. This complexity is especially evident in the translation of poetic works.

We can rightfully call a representative of this field a poet-translator. "Prose" work has a plot, composition, development of events and a solution. In this, according to the words of the master writer Asqad Mukhtar, the translator creates like an artist, not a draftsman, and explains various methods of translation, including metonymic, transformation methods, implicit (hidden) meanings. Through (detailed) narration, the author tries to convey his thoughts to the reader more clearly. However, translating the tone and lyrical experience of the four-line poem to the extent that the reader can find a place in his heart requires poetic inspiration and skill" [4].

A translator of a poetic work is fundamentally different from a translator working on the basis of an order, engaged in other fields of translation (translation of scientific-technical, synchronous, information-analytical materials). After all, he is an innate talent who can feel poetry from the heart. In this sense, translating poems to order may not always be effective. The reason is that a poetic translation, like a poem, is born when inspiration comes, when the work has a strong influence on the translator. When a translator starts translating with an order in his hand, the priority is not the pleasure of creativity, but the desire to deliver the order to the owner as soon as possible. Here is an example:

Ko`z birla qoshing yaxshi, qabog`ing yaxshi,
Yuz birla so`zing yaxshi, dudog`ing yaxshi.
Eng birla menging yaxshi, saqog`ing yaxshi,
Bir bir ne deyin, boshdin-ayog`ing yaxshi

We read this verse in English in the translation of Q. Ma'murov:

Your eyes and brows are good, eyelids are good,
Your appearance and words are good, your lips are good,
Your cheeks with marks are good, chins are good,
Shall I name one by one, you are good from head to foot.

The conjugation of nouns in the original has also been transferred to the translation. The translator tried to give a word Ayoging with words eyelids, lips, chins create harmony in English and achieved it. In the translation, the tone of the rubai is completely preserved. Just as there is no aruz in English poetry, there is no iamb in Uzbek poetry either. In this way, there is a difference between yamb and aruz. The translator dared to combine two poetic systems and traditions that are far from each other. He introduced a radix rhyme that gives a new tone to the English yambic, which preserves the conciseness and emotionality of the original. As a result, there was a third poetic commonality consisting of the combination of native language and foreign language poetic elements.

In conclusion, translation is a very difficult matter. Translation of a poem is a work of the heart. A future translator should read a poem that inspires him and inspires him to translate. Inspiration comes when you feel like it.

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