



ISSUES OF RESTORATION OF TONE IN POETIC TRANSLATION

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Abstract. In this article, we analyzed the poetic translation and its complex requirements. Other types of poetic translation (simultaneous, scientific-technical, political-journalistic, informational-analytical material translation), in particular, the different aspects of literary translation, have been researched. Most importantly, the creativity and the skill of using words, which are very important in poetic translation, form the center of analysis of this article. In addition, a lot of attention is paid to the issue of being able to maintain harmony and morale.

Keywords: literature, work of art, translation, translator, poem, rhyme, spirit, inspiration, talent, skill, artistic taste.

A translation can usually be seen as a simple collection of words. However, his it is a complex process that is difficult for the reader to understand at first glance lies In addition, the translation process has its own characteristics, which are from the translator requires more skill and responsibility. Keep looking for it, again and again lexical, grammatical, which forces to analyze and bring out the finer points of the word and encourages to think over a number of problems such as stylistic painting.

The reason for this is the translation of a text taken from one language into another language language skills alone are not enough. In art science the translator not only fully understands the issues of translation, but also some creativity must have the ability. Talent, inspiration in translating a work of art The role of such abstract elements is incomparable. Therefore, other types of translation (simultaneous translation of scientific-technical, political-publicistic, informational-analytical materials) translators engaged in the most complex and delicate type of translation they do not always dare to touch the so-called artistic translation. Scientific deliver the main content of a specific message to the reader in the translation of texts if giving is the purpose of translation, in literary translation and especially its heart. In this poetic translation, the inner experiences and the spirit of the author of the work are original its main purpose is to preserve the status quo.

In the science of literature, a translator should not only fully understand the issues of translation, but also have some creativity. After all, the importance and role



of abstract elements such as talent and inspiration in re-presenting an artistic work into the language of translation is incomparable. Therefore, translators engaged in other types of translation (simultaneous, scientific-technical, political-journalistic, informational-analytical translation of materials) do not always dare to try literary translation, which is considered the most complex and delicate type of translation. In the translation of scientific texts, delivering the main content of a certain message to the reader is the goal of translation, while in literary translation - and especially in poetic translation, which is the heart of it, it is its main goal to preserve the inner experiences and psyche of the author of the work in its original state.

For this reason, we call the representatives of this field rightly poets-translators. A prose work has a plot, composition, conflict, development of events and, of course, solutions to problems. In the words of Ustoz Asqad Mukhtar, a translator creates like an artist, not a draftsman, and the author's opinion is more clear to the reader thanks to various methods of translation, including metonymic, transformation methods, implicit (hidden) meanings, and explicit (detailed) expressions. strives to deliver. But to translate the tone and lyrical experience of the four-line poem to the extent that the reader can find a place in the heart, as we mentioned above, requires poetic inspiration and skill.

You can feel the oriental tone from Rubai's English poetic slang. Such poems are not found in English poetry. However, in the verse "Sondin, I love you very much, dear life" in this Rubai, the poet does not mean the number of numbers, but "I love you more than any number of beings that can be counted". English lyrics don't have the phrase "I love you more than any number." Therefore, Navoi does not use this phrase, which is given in a very simple form in the translated language. If the translator had realized that the word "sondin" in the poem is not just a countable number, but is used in the sense of uncountable, infinite, perhaps he would not have made such a serious mistake. was In this place, the translator, the well-known Navoi scholar, the translator, the Doctor of Philosophy, Sh. As Sirojiddinov explained, the word "sondin" was used in the translation as "infinity" instead of "numbers". It would have been possible to fully preserve the original meaning and spirit of Rubaiyi.

Indeed, poetic translation is one of the most complex translation processes. Despite this, our poet-translators are doing unique and somewhat effective work in fulfilling this difficult task.

In particular, Q. Mamurov is one of the talented translators who is engaged in the work of translating not only poetry, but also Alisher Navoi's rubai into English.



Of course, That is why Q. Ma'murov was able to accurately copy his tone into the translation and recreate the spirit of the Turkish Rubaiyat in English.

Jondin, I love you so much, oh dear life, Sondin, I love you so much, oh dear life, I can't love you any more, Oh, I love you so much, oh dear life. Q. Administrator's translation: I love you more than my soul, oh, my dear, I love you more than all numbers, oh, my dear, Loving anything can not be more than that, I love you much more than that, oh my dear.

When it comes to translating poetic works, the content of the original text is language features in covering the essence, expressiveness of thought and other aspects is decisive. We know that translating poems is a very complicated process is considered In another language, keeping the meaning and melody of the poem translation is considered a great responsibility of the translator. All phonetics of the poem and intonation forms, such as weight, rhythm and tone, the poetic meaning of the work serves to express.

"The main task of poetic translation is to translate good poetry into bad poetry trying not to turn around, keeping the translation content as complete as possible stay, the weight of poetic text forms in accordance with the content of the poem is to maintain tone. How important is the problem of choosing words in translation for the creators of the work if so, it is more important in literary translation. The translated work is adequate it is certain that the translator will face the problem of choosing an alternative word. A. Oripov's poem "Atalar ilgida zamon bi vakt" in the Karakalpak language It is translated as "time in the generation of ancestors". Translated the name of the poem fully reflects the meaning it wants to express. Meaning by the translator using the word "offspring" as equivalent to "marrow" reached closeness. The translation of the first stanza of this poem contains the original accordingly, appropriate units were selected for some words.

But we can see that there are some mistakes in the second stanza of the poem it will be possible.

A. Oripov:

If I take an oriental metaphor, remember

One name is bad, one name is poor.

Holding the earth in the palm of his hand, to the generation

After all, it's the fathers who have delivered everything.

Translated by P.Mirzabekova:

I'll remember if I take it,

One horse has a head and one horse has a bucket.



Keep it in your hands and go to the yard
Putinley jetkergen fathers, akir.¹

It seems that the first verse of this paragraph was a wrong translation. Poet about the memorization of an oriental allegory, that is, a certain used in the East intended as an analogy, but the meaning in the Karakalpak translation of the poem we can see that it is far from reality. The translator defines the East He may have translated it wrongly in the context of what I want to remember. Emphasis only on the word east due to its orientation, the Sharqona tashbeh combination has changed to the form of the definition of the East. The phrase holding the ground in the palm of the third verse is in the Karakalpak language, holding the ground in the palm turned in the sense of catch. The word Zaminni used in the original income agreement in the translation it is expressed in the form of Zaminda in the place-time agreement. However, the original version of the poem talks about holding the ground, that is, the earth in the palm of one's hand. However, the translation is given in the sense of holding in the palm of the hand, the second in the poem did not leave a negative impact on the essence of the clause. If the "land" The meaning of the verse when the word is translated as "zámiyñdi" and not "zámiyñde" would be concretely expressed. "When it comes to translations from one language to another, from them the grammatical peculiarities of each of them should be taken into account. We rarely find such errors in the translation of the following paragraphs. Only in the fourth paragraph, there are small flaws related to the use of words: "Bread, the painful cry of a child" verse "Nan degen perzentñiń dártli ármanı" translated as In this case, it is a verse to pronounce the word ``khitab" as ``Arman" slightly exaggerated its meaning compared to the original. In the original version of the poem the word khitab is used in the sense of a call, appeal. The word "Arman" means "Karakalpak" incomprehensible words of the language" in the dictionary also in the meanings of exhortation, call there is no opinion about its expression.

The last verse of this stanza is translated as "His hair is foaming like a sable". It is expressed in the form of "Shaşları kırawday aǵarıp shıǵkan" and the translator's poem we can see that he tried to preserve his artistry. However, in the original version the meaning of the poem is not fully translated. Already, "something of the poem with the change of an important particle, his whole soul may take on a different color." Therefore, as much as possible, the meaning shell of each word, the meaning of the fire, as well as carefully understanding the additions, and then in the translation

¹ Арипов А. Ағар даяр., – Ноқис: Билим, 2021., – с. 59.



It is necessary to reflect on the basis of the internal capabilities of the language. We know that the translator faces many difficulties in the process of poetic translation will come. Such situations depend on the translator because translation is a creative activity requires the ability to find a solution to any problem situation. "To the truth being creative is the main goal of translation is an important factor"

In conclusion, when translating poetic works, the translator is the original text and the translation It is important to maintain a balance between the possibilities of the language. Every translation presents a unique challenge, and skilled translators are able to appreciate the beauty of the original poem and from the general features of the language to restore its strength should be able to use it. The thought expressed in the original is also full, clear and in the translation it must be reflected in an effective way, and the translation must correspond to the norms of the target language.

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