



TRANSLATION OF POETRY

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Annotation

Translation is a form of literary creation that involves the reproduction of a text in one language into another, and translation is the most important form of interethnic communication. This article describes about translation of poetry and its techniques.

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Poetry is one of the most emotional examples of art. Poetry embodies the role of the people, the level of cultural development, the uniqueness, the power of the language, the status of the talents and abilities. Poetry plays a different role than prose. It has great generalizing power. A single verse can express a whole world of meaning. Because poetry can express a person's feelings, moods and inner world, emotions more fully and deeply, it penetrates into the heart very quickly. Therefore, poetry is an art of incomparable aesthetic power, of great educational value. Thought is formed in poetry through emotions, passions and stable intonations. Intonation subjugates each word in the poem, increasing its impact, making the content more vivid, influencing the spirit of the reader.

No matter how difficult it is to translate a work of prose from one language to another, it is much more difficult to translate a poem because there are specific aspects to the translation of a work of poetry. The translator must restore not only the content of the words in the poem, but also its rhythm, rhyme and intonation.

In poetry, form and content are closely intertwined. Each piece of poetry has its own form - rhyming system, rhythm and intonation. In order to express a particular idea, the poet chooses the appropriate words and phrases, the way of syntactic connection, the type of weight, and thus creates a form that can better express his idea. Each particle is a means of conveying meaning in a poem. In poetry, the combination of content and form is consistent. Evidence suggests that translation originated in ancient times due to the need for communication between people of different tribes. Translation is a type of literary creation that



consists of re-creating a text in one language in another. Translation is the most important form of interethnic communication, and its creation in the form and content of the original is determined by the translator's choice of original linguistic means in his own language. Depending on the nature of the original and reconstructed text, translations can be translated into literary, scientific and other forms. separated. Depending on how the original is presented, it can also be found in the form of details, interpretations, and comments.

Translation is a complex process and a responsible job. Despite the advent of automatic translation systems based on artificial intelligence technologies, translation has always been and remains a creative endeavor. The distinctive features that distinguish poetic works from prose also have an impact on the translation process. Therefore, when an important part of a poem changes, the whole spirit of the poem can change. As the rhythm changes, so do the words and the meaning of the words, and so does the intonation and style. This means that the whole poetic essence of the work will be different. The lyrical protagonist, his voice, his attitude to the world, takes on a fragmentary status.

Poetic translation involves a complex creative process. This complexity is especially evident in the translation of poetic works. That is why we rightly call the representative of this field a poet-translator. At the same time, the translator works not as a painter, but as an artist, and seeks to convey the author's opinion to the reader more clearly through various ways, including the detailed explanation of the hidden meanings of the translation. However, translating the melody and lyrical experience of a four-line poem to the extent that it takes place in the heart of the reader requires poetic inspiration and great skill from the translator. Poetic translation, like poetry, is born when it is inspired, when the work has a strong influence on the translator.

However, we have to admit that the translation of a poem is a work of the heart. Because a translator recreates a ghazal or a poem that is close to the heart, that suits the soul, that falls on the soul, with aesthetic pleasure. If the translator does not enjoy the ghazal or poem in his translation, the translation he makes will not be aesthetically pleasing, and as a result the translation will be dry and without juice.

Poetic translation plays an important role in the study of mother tongue and foreign languages in language (speech), in the development and improvement of terminology, in the scientific interpretation of linguistic texts; It allows us to solve the problem of the interrelationship of existing and imaginary things



(material and ideological), to draw theoretical conclusions for the correct understanding of social consciousness and the human being as a social being.

The problem of the interrelationship of language and thought, of linguistic and logical units (sizes), is studied simultaneously by the linguistic cognitive analysis of poetic translation. The main linguistic methods are descriptive (comparative, confrontational, contrastive, typological), historical (comparative-historical, comparative) and normative stylistic (normative-methodological) methods.

There is also a linguistic-cognitive method in poetic translation. The word cognitive is derived from the English word "cognize - to know, to understand, to comprehend", which is not limited to the theory of knowledge in philosophy, but also deeply connects language with thinking and deeply studies its organic connection with linguistic phenomena. Cognitology makes the description of the process of linguistic realization of knowledge one of the most important problems in the humanities. This problem determines the important directions of scientific research that are developing in our time.

According to Professor Sh. Safarov, the task of cognitive linguistics is to study and preserve knowledge through language, the use and transmission of language, in general, the in-depth scientific study of the language system and its structure in connection with thinking in the human brain.

Therefore, a person's attitude to everyday events is inextricably linked with the practical application of the cognitive theory of language. After all, on the basis of our life experience, knowledge and skills formed over the years, we get ideas about something that exists in one way or another in reality - objects, events, happenings, and based on this, in the process of conversation we to become more fluent, that is, to be strong. We know that the activity of cognition begins with the direct perception of reality. In modern linguistics, the cognitive direction is closely related to the analysis at the lexical-semantic level, according to which language is a general cognitive mechanism, as well as a system of signs that perform the task of presenting, transmitting and modifying information as a cognitive weapon.

The distinctive features that distinguish poetic works from prose also have an impact on the translation process. The first thing that comes to mind when you look at any work of poetry is its appearance, which allows you to distinguish poetry from prose without getting acquainted with its content. This outward aspect is the form of poetic works in a certain order: size, banding, rhyme.



Appearance qualities affect the way of expressing the content of a poetic work (density of expression, frequent use of figurative means, specific syntax).

The study of how and in what quality the special features of poetry are used in the translation process, the essence of their restoration of the aesthetic impact of the translated works is of particular interest from the point of view of translation theory and practice. Philologist and translator Murodkhon Ergashev praised poetic translation, saying: "Poetic translation is the highest form of literary translation compared to other types of literary translation." It is no coincidence that our famous translator praised the translation of poetry. Because in the process of poetic translation, the poet is a translator, a creative translator. It is with such difficulty that the translation, which becomes the property of the people, rises to the level of art.

Due to the fact that poetry is the most lively and influential among other styles and genres, as well as it has re-arranging elements such as rhyme, verse, band, the word order in its sentences is more and more antique than prose. subject to change. Syntactic methods are also used more in poetry than in prose, they are involved in the organization of the rhythm of the poem, increase its expressive power, and most importantly, the impact of its ideas and content on the emotions of the reader. Syntactic tools such as inversion, fragmentation, repetition, syntactic parallelism, chiasm (inverse 8 parallelism), rhetorical questions are common in both French poetry and Uzbek poetry.

Due to the widespread use of bilingual literature and the lack of national color, the re-creation of the above-mentioned methodological tools in the text does not pose great difficulties in translation, and they are often reflected in the original. During the years of independence, samples of Uzbek classical literature have been translated into English several times. .

In short, if the form and content of the translated poem is sufficiently deeply felt by translators, it can be adequately recreated in translation, because the reserve of Uzbek poetry is sufficient to restore the qualities of any work, the function of its methodological tools in the translated text. Although syntactic tools are not always given in the same original form in translation, skilled translators make extensive use of the ability to reproduce their function in the text by other means. This is important in order to present the work to the reader of the translated language in a way that is consistent with the original.

Translators also use lexical and grammatical transformations in the translation of poetry. Salomov noted, "It is important in all literary genres to give the tone



of a work of art in translation. From a separate proverb or parable to a sonnet, a ghazal, a poem, a story, a novel, if harmony is not provided, that translation sounds fake. The melody, in turn, is associated with other components of the work of art, lexical unity, syntax, inversion, saj, radif, rhyme etc., in translation, either natural or, conversely, forgery, artificial context, artificial artistic environment. leads to the emergence of ".

Finding the right style key in a translation depends on being able to correctly define the relationship between the writing style and the idea of the work and the author's worldview, and to interpret the rhythm, tone, syntactic style, and character set. Unless an optimal style key is found when translating a work, the translation cannot be in a state of equivalence to the original. The principle of methodological adaptation is inextricably linked with the general concept of translation. For example, all translators and theorists are divided into two groups when it comes to what translation should look like. While the first group believes that the translation should sound like an original work, others claim that the translation should sound like a translation. Each specific translation is the product of how the translator understands the translation. In order to translate a work into his own language, the translator must first rely on the form's content function in his search for a formal key. The content of the poem is closely connected with the sound form. The same weight can perform completely different functions in different languages. Because each language has its own tone and pronunciation. Words in different languages also differ in length or brevity.

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