

TRANSLATION OF POEMS: PROBLEMS, SOLUTIONS AND CHALLENGES



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Annotatsiya

Ma'ruzada tarjimonga xos xususiyatlar, tarjimonlik kasbiga umumiy tavsif berilgan. Tarjima jarayonida vujudga keladigan lingvistik va boshqa turdagi muammolar, shuningdek, tarjimadagi mutanosiblik haqida so'z yuritiladi. O'zbek klassik adabiyotidagi poetik asarlar tahlili, tarjima qilishda vujudga keladigan mushkilotlar bilan tanishtirib o'tiladi.

Abstract

The report considers translators' conditions, the main characteristics of translating profession. Linguistic problems and other points in translation, solution defects in translation. Analyzing translating poems in Uzbek classic literature, explanations difficulties in translating process have been acquainted.

Аннотация

В докладе рассмотрено общее описание профессии переводчика, лингвистические проблемы и другие сложности, возникающие во время перевода, а также корректировка дефектов. Так же рассмотрен анализ поэтики в узбекской классической литературе.

Kalit so'zlar: tarjima madaniyati, hissiy bo'yoqdorlik, yuqori sifatli tarjimalar, tarjimada anglashilmovchiliklar, badiiy uslub, ijodkorning shaxsiy uslubi, tilning leksik va sintaktik o'ziga xosligi, stilistik vositalar, ekstralingvisiv bilim, klassik adabiyot.

Keywords: translation culture, emotional coloring, translations in high quality, misconceptions, literary style, writer's private methods, lexical and syntactical idiosyncrasy, stylistic devices, extralinguistic knowledge, classic literature.

Ключевые слова: культура перевода, эмоциональность, экспрессивность, качественные переводы, неиндентичность в переводе, литературный стиль, идиостиль автора, лексические и синтаксические особенности языка, стилистические средства, экстралингвистические знания, классическая литература.

Nowadays, our independent Uzbekistan is focusing on developing in every area. As The President of the Republic of Uzbekistan Shavkat Mirziyoyev Miromonovich said: "At the time internalizing new technologies we need to pay attention on the youths' reading books, being friends with books, raising level of reading of population. For all of this, we need to set and promote our national literature and world literature on social network" [1]. This speech sounded like an appeal. In addition, we need to notice that glorifying Uzbek literature to the world is the current issue for us.



On 13 May in 2016 the Decree of the President of Uzbekistan on establishing Tashkent State University of Uzbek language and Literature named after Alisher Navai' was signed. The following must be marked as the main tasks of the University:

- Training translators who can do scientific, literary and other translations in high quality from Uzbek into foreign languages and from world languages into Uzbek.
- To train highly qualified scientific and pedagogic personnel that meet the current requirements.
- To study scientific problems related to historical evolved linguistic and literary schools and doctrines of the Uzbek language.
- To create complete academic and educational grammar reflecting the true nature and specific features of the Uzbek language to make scientifically based suggestions concerning its sound system and their verbalization in the text.
- To help our mother tongue take a worthy place in Internet global information network.

As scholars stated that fact, there are few people considers entering the translating as a profession. Cause of this is various difficulties in this process. Translation has its several conditions:

- We must realize the fact – some types of people can be good translators, some cannot. As the popular American novelist Jonathan Lethem said: “Fantastic writing in English is kind of disreputable, but fantastic writing in translation is the summit” [2]. Because, this action has responsibility and people can't just translate something, they must dedicate themselves to this work;
- Knowing language is not enough;
- Read extensively in your native language and in the language(s) you translate from;
- Develop your writing, analysis, and (for interpreters) public speaking skills;
- Have awareness of popular culture;
- Have background knowledge;
- Distribution of the time;
- Research, research and again research;

Phraseological units are figurative set expressions often described as "idioms". Such units have an important role to play in human communication. They produce a considerable expressive effect for, besides conveying information, they appeal to the reader's emotions, his aesthetic perception, his literary and cultural associations. Whenever the author of the source text uses an idiom, it is the translator's duty to try and reproduce it with the utmost fidelity.



There are five aspects of in the meaning of idioms that will influence the translator's choice of an equivalent in the target language. They are the idiom's figurative meaning, its literal sense, its emotive character, stylistic register and national colouring. The figurative meaning is the basic element of the idiom's semantics. Thus "red tape" means bureaucracy, "to kick the bucket" means to die, and "to wash dirty linen in public" means to disclose one's family troubles to outsiders. The figurative meaning is inferred from the literal sense. "Red tape", "to kick the bucket", and "to wash dirty linen in public" also refer, respectively, to a coloured tape, an upset pail and a kind of laundering, though in most cases this aspect is subordinate and serves as a basis for the metaphorical use [1,2,3].

Idioms can be positive, negative or neutral. It is clear that "to kill two birds with one stone" is good, "to find a mare's nest" is a ludicrous mistake while "Rome was not built in a day" is a neutral statement of fact. They can also differ in their stylistic usage: they may be bookish (to show one's true colours) or colloquial (to be a pain in the neck). Besides, an idiom can be nationally coloured, that is include some words which mark it as the product of a certain nation. For instance, "to set the Thames on fire" and "to carry coals to Newcastle" are unmistakably British.

In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In this regard, translating is not dogmatic process. Vice versa, masterpieces in Uzbek literature is getting popular in the world day by day. «No one could write the best and the most as him» [6] the owner of such honorable words Alisher Navoi's works were translate into the decent languages. One of the firstly translated composition was "Sabba'i sayyor". The composition "Majolis-u nafois" was translated by translators in XVI century. The book, which left an indelible mark in history of language "Muhokamat ul-lug'atayin" was translated into Turkish and Tatar language in the late IXX and XX centuries. Alisher Navoi's books spread in Europe XVI-XVII in fast pace. Recently, in honor of Navoi' French national library complimented Uzbekistan national library with Alisher Navoi's books translated into French. In our country translation scientists are still working on translating Alisher Navoi's works. Xolbekov.M, G'afurov.I, Abduazizov.A, Odilova.G.K, Rixsieva.G, Hamidov.X and etc. are known by their translation works.[7] There were some misconceptions about translating uzbek classic literature, because of its complicated structure in national spirit. Aesthetic values or poetic truth in a poem are conveyed in word order and sounds, as well as in cognitive sense (logic). And these aesthetic values have no independent meaning, but they are correlative with the various types of meaning in the text. Hence, if the translator destroys the word

choice, word order, and the sounds, he impairs and distorts the beauty of the original poem. Words or expressions that contain culturally-bound word(s) create certain. Anyway, translation scientists in Uzbekistan succeeded in this duty. There is a fragment of translation Navoi's rubai by translator K.Ma'murov: [8]

*Jondin seni ko'p sevarmen, ey umri aziz,
Sondin seni ko'p sevarmen, ey umri aziz,
Har neniki sevmak andin ortiq bo'lmas,
Andin seni ko'p sevarmen, ey umri aziz.*

Then we can see translating:

*I love you more than my soul, oh, my dear,
I love you more than all numbers, oh, my dear,
Loving anything cannot be more than that,
I love you much more than that, oh, my dear.*

It is obvious that national picture of the poem is more expressive and emotive rather than original one. Translator did his work perfectly.

In poems Alisher Navoi' we come across to rhythmical rubai. The first three parts has the same rhymes. Usage of such rhymes gives clear meaning in each line. For example:

*Ko'z birla qoshing yaxshi, qabog'ing yaxshi,
Yuz birla so'zing yaxshi, dudog'ing yaxshi.
Eng birla menging yaxshi, saqoqing yaxshi,
Bir-bir ne deyin boshtin-ayog'ing yaxshi.*

Then look at the translation:

*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.*

Translator chooses the most suitable words for eyelids, lips, chins instead of *qabog'ing, dudog'ing, saqoqing, ayog'ing*. As a result, there appeared the rhyme. In translating Navoi's poems translators should pay attention not only on right translation, but also on tune. He often used the style of writing poems called "tashbeh". In the next poems translated achieved a good result of complete correspondence translation:

*G'urbatda g'arib shodumon bo'lmas emish,
El anga shafiqu mehribon bo'lmas emish,
Oltin qafas ichra gar qizil gul bitsa,
Bulbulg'a tikandek oshiyon bo'lmas emish.*

Here is a translating:



*A poor is said to be not happy in a strange land,
People are said not to treat him friendly and kindly,
Should there grows a red rose in the cage,
Is said not to make a company like a prickle for a nightingale.*

Here translator is able to grasp deep meaning, however typical tune of rubai is lost. Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values.

In conclusion, the requirements of equivalence in the translation of emotive prose differ considerably from these in other styles where form merely serves to convey the content of the utterance and do not fulfill any expressive and aesthetic function (publicist style in all its genres being to a certain extent an exception). In these styles stylistic means and devices are merely used as their indispensable markers. But in the Belles-lettres style form and content are inseparable whole; their common goal is to affect the reader emotionally, to appeal to his feelings and to stir his imagination, to arouse his sense of values both ethical and aesthetic. The approach to the problems of equivalence is broader and more flexible in this style. Losses may be greater here but so are the possibilities of compensation because the object in view is to produce as forceful a stylistic effect as that produced by the original. While in the translation of official, scientific and newspaper texts the losses are grammatical or lexical, in the translation of Belles-Lettres texts the losses are also stylistic affecting the expressive value of the translated text.

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