

## THE COMPLEXITIES OF TRANSLATING UZBEK CLASSICAL POETRY INTO ENGLISH

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In this article, literary translation, in particular, is typical of poetic translation aspects have been studied. Theoretical overview - conclusions Alisher Navoi presented based on translations of his ghazals into Russian and English. Texts Theoretical conclusions are drawn based on cross-sectional analysis. Classical Turkish literature In the translation of ghazal, which is considered one of the important genres, the translation text is translated into the original text comes close, but cannot be exactly the same as the original find confirmation.

**Key words:** *solution of problems faced within translation; conflicts in translation between words and expressions, dealing with functions of image and bearing; critical approach towards the usage of rhymed words in ghazal and in translations.*

### **Beckground**

The study of style should be the first step towards a more detailed examination of language components and how they are used in speech. The majority of linguists agree with their illustrious French colleague Charles Bally in asserting that the study of synonymic language resources is the main focus of stylistics. Language experts concentrated on the importance of situational appropriateness in the selection of language varieties and their appropriate functions. A classification that distinguishes functional styles based on these guiding principles is provided by V.A. Kukharenko. She claims that literature is an artistic form of speech(5, 5). In light of this concept, we define literary translation as the recreation of the expressive speech found in the source text.

### **Poetical units in literary translation**

Although all translation contexts have the same fundamental traits, there are various types of translation that can be distinguished based on the ST's predominate communicative function or the type of speech that is being translated. Thus, we specify that literary translation is concerned with literary texts (i.e., works of fiction or poetry), whose primary goal is to leave the reader with an emotional or aesthetic impression. its aesthetic worth determines its communicative value in the first place, and the translator's main responsibility is to convey this artistic value in the translation.

Literary works are recognized to fit into a variety of genres, and each genre requires a particular structure and uses a particular aesthetic technique to captivate the reader. Each of these literary genres has multiple subgenres, and the translator may

choose to focus on one or more of them according on their skills and background. Playwrights, poets, and prose translators all face different difficulties. The difficulties of combining the necessary literary qualities from one language into another are addressed in literary translation. According to us, this problem—translating from Uzbek to English—has not yet been thoroughly investigated.

The poet must carefully choose his or her words, taking into account both their technical definitions and their suggestive force. Each word in a well-written poetry has significance, yet because the meaning of such a poem is so densely packed, it requires effort on the reader's part to unravel it. Poems also rely on the original presentation of words and concepts. A poet might use analogies, ironic contrasts, and intense sensory descriptions. The use of rhyme, rhythm, and repetition can help a poem's themes stand out. Sound patterns can be straightforward or sophisticated, simple or complicated. We consider the use of rhythm and rhyme, shape, meaning, tone, imagery, and figures of speech when it comes to the understanding of poetry.

### **Translation in Uzbek classical poetry**

One of Navoi's many masterpieces, a ghazal, was chosen to illustrate the aforementioned differences. This chapter offers a semantic explanation of each of the original poem's seven baits in order to help the reader—who presumably does not speak Uzbek—understand the ST and the original meaning of the ghazal is analyzed by studying the poetic devices and styles used in the English translation of this ghazal by Navoi. The ghazal «Yig'lagay» by Navoi contain exceptional expression of a deep philosophical thought presented not by bare notions but by exiting emotions and picturesque images. His poetry is so varied; it has reserved motivations and solitary passages that are representative of the romantic inexpressibility of a man's inner life. The poet makes an effort to understand the place of man on Earth as well as to express his own personal emotional experience. We may without a doubt be proud of Uzbek because of the innovative work of this exceptional poet.

The first stanza:

Yo'qki, yomg'uridin meni holimg'a davron yig'lag'ay,  
Ko'rguzub gulgun bulut istar magar, qon yig'lag'ay.

The author of the translation is as follows:

No, the time did not shed tears for me,  
But its red cloud is a blood sign of crying .

In this stanza, the situation of a poet or a lover is not only exaggerated, but also an event of revitalization has occurred. In this, a beautiful simile is made with the clouds crying blood, and the level of impressiveness is increased.

In the translation, every word is in its place and the rhyme is preserved. Original poem rhyme will be transferred using this method into the target language translation. The good thing is that this method will offer physically appropriate translation but the translation is inappropriate semantically. A conceit is, essentially, an extended metaphor. Which, when you think about it, it's kind of stuck-up to have a fancy word

for an extended metaphor, so a conceit is pretty conceited, don't you think? In order for a metaphor to be a conceit, it must run through the entire poem and be the poem's central device. in which the cloud's bloody cry represented his intense grief, and this state was transferred.

The second stanza:

Anjum ermaskim, erur aflok ashki donasi,  
Har tun ahvolimg'a baskim charxi gardon yig'lag'ay.

The author of the translation is as follows:

It's not the stars in the sky,  
But seeing my tears , the sky is crying

This poem is an experiment in metaphor: how many ways can the self be reproduced before “Yig'lagay”. This anaphora draws attention towards the poet's increasing need to define himself, while also setting the poet up for a series of well-crafted poetic devices.

Anaphora describes a poem that repeats the same phrase at the end of each stanza. The repetition of the sentence at the end of the stanza increases the melodiousness and effectiveness. This stanza also reflects revitalization. The state of being in love is transferred and expressed to the whole being.

The third stanza:

Chok bag'rim qonu dog'in ko'z yoshim daf' etmadi,  
Lola naf'idur, nechakim abri nayson yig'lag'ay.

The author of the translation is as follows:

My tears didn't wash the stain of my broken heart,  
The tulip blooms because of spring crying

In this stanza, the noun phrase is compared with each other, but exaggeration is used appropriately. and in the translation, the translator expressed it simply and clearly without straying from the original meaning. Again, Navoi uses contrastive sentences. On the one hand, his love hurt him, but there is a hint that it is beneficial to the lover as well as tulips .

The fourth stanza:

Ko'z qurubtur ashkdin ul oy havoyi ishqida,  
Bas qilur oxir bulut, chun ulcha imkon, yig'lag'ay.

The author of the translation is as follows:

My tears dried up in the air for my moon-faced love  
After all, even the cloud stopped as possible as cried

In the original version, it is given as dry eye. However, the translation clarified that it was a tear. Navoi wonders if her beautiful face or the hurt they inflicted on his heart should bother him.

The fifth stanza:

Parda ichra yig'lab ashkim, vahki, pinhon qolmadi,  
Sham' fonus ichra eldin qayda pinhon yig'lag'ay?



The author of the translation is as follows:

How hard I tried to hide my tears, I couldn't hide from all.

Where the candle inside the lantern hide to cry?!

In this verse, the poet expressed the peak of his suffering as the culmination of great works. The ghazal is very melodious and sounds beautiful in every language. the translator's translation has the same tone, almost word for word translation.

A rhetorical question, often used in poetry, conveys meaning more strongly without requiring an answer. This stanza begins with the question word. It is noteworthy that such kind of rhetorical question is particularly typical for Uzbek mentality. Formulated in this way the question can convey perfectly the agony of a man's soul. That is why the phrase is so expressive which is conveyed quite successfully in the English translation by means of inversion (How the candle inside the lantern hide crying?!). In the Uzbek line the four words are equally stressed and emphasized by voice as we would do in a real debate. Along with this the question word «qayda» is charged with the special semantic stress. A spondee appearing in this case induces a reader to make a semantic pause. Thus the line begins with a spondee, then it changes for iambus and then - for a prolonged pyrrhic. The metre of the English variant of translation is iambic tetrameter alternating with a pyrrhic. The author of the translation uses iambic trimeter with a prolonged pyrrhic at the end of the line.

The sixth stanza:

Mu'tabar ermas, agar zarq ahli ko'p to'kkay sirishk

Kim, musha'bid oz diram istab farovon yig'lag'ay.

The author of the translation is as follows:

It is not reliable, even if the hypocrite spill tears

Who please a little penny they force crying

At this point, it should be said that classical poetry uses many archaic, historical or obsolete words. It requires more effort from the translator. It is important to find equivalents that match the current meaning of the words.

The translator finds an equivalent for the word “zarq ahli” (the hypocrite). The powerful philosophy of Navai's ghazals is reflected in this verse. At first we conclude that it is about love, but we find the truth about the disgusting evil people in the original society.

The seventh stanza:

Hajr tig'idin ne g'am har dam Navoiy yig'lasa,

Kimki bo'ldi pora-pora bag'ri, oson yig'lag'ay.

The author of the translation is as follows:

It is not surprising that Navoi cried a lot because of hurt,

Because it is easy for a person with a broken heart to cry.

In the process of our small research, we have seen that it is not possible to give the exact meaning of a word in the translation of some concepts of some gazelles. It should also be noted that the translation is not a one-time, but a unique example of

creativity that has been polished over the years. In the process, equivalents in other languages are found according to the meaning of the words, and changes are made to the ghazal. In the course of our research, we tried to express our views.

Along with rind ghazals, Navoi's works also describe and illustrate rind, which deepens our comprehension of the world of the rind thinker. In all literary works, this topic is perceived as a picture that develops a moral and artistic quality. Such a solution results from an accurate comprehension of the meaning of the phrases used in the relevant works. The analysis of Navoi's works reveals that the poet had a profound awareness of rind and rind. This demonstrates Navoi's sharp thinking.\

### **Conclusion**

Therefore, some also combine the roles of translator and poet, and as a result of their distinctive writing styles—which frequently combine translation and rewriting—these poets' works are receiving more and more attention in the literary world. Such examples include the aforementioned modernist translation and trans creation. The translator is also an author. He has strong cause to dislike archaisms. He speaks in a modern language, but not in such a way that it loses its relevance to the present and its living history. Don't worry that the past will be erased by modernity. When read in contemporary diction, old writers will not lose the centuries of their age. Unless the author, like Spenser, purposefully emulated an old form, readers of the original book read in the language of their own period. If you decide to do that, prepare a suitable speech, avoid using the derogatory term "writer," wish yourself luck, and don't place any bets.

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