

FEATURES OF THE TRANSLATOR'S STYLE IN POETIC TRANSLATION

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Abstract: *This article presents comments on features of the translator's style in poetic translation.*

Key words: *translation studies, translation, simple collection, lexicology, lexicon, contact communication, translator.*

A translation can usually be seen as a simple collection of words. However, at its core lies a complex process that is difficult for the student to understand at first glance. In addition, there are a number of problems, such as lexical, grammatical and stylistic coloration, which force the translator to do more research, to bring out the finer points of the word by repeated analysis. The reason for this is that language skills alone are not enough to translate a text taken from one language into another. For this, it is important for the translator to have a complete understanding of the translation problems we mentioned above.

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-publicistic, 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 its heart, its main goal is to preserve the inner experiences and psyche of the author of the work in its original state.

"That's why we call the representatives of this field rightful 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) statements. 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.

It is known that the translation is also a product of the translator's creativity to a certain extent. At this point, to understand the place of the aforementioned poetic inspiration in translated works, it is enough to remember the definition given to it by our mentor poet and accomplished translator Erkin Vahidov: "Any work created without inspiration is like a kiss received without love. It's like a kiss." A kiss without love is cold and unattractive, and a work created without inspiration is equally unattractive.

Training for any activity is initially carried out by creating skills and competencies. In order to form such skills and competences, i.e. the activities of a synchronist, it is first necessary to master the types of activities that require concentration and to form the mechanisms for their activation. The formation of any activity is carried out through the development of primary and secondary skills. Primary skills are formed by slowly and sequentially performing the elementary basics of the activities to be mastered, the ways and methods of their execution. Secondary skills involve the use of practical methods in different situations.

It is known that simultaneous translation is taught after completing the courses of oral and written translation, consecutive translation, theory and history of translation, and after the formation of certain skills and competencies related to the science and practice of translation. First of all, it is required from the students who started to study this science in depth, to master many mental skills, to learn the methods of rapid implementation of translation practices. Therefore, the content of teaching simultaneous interpretation requires further improvement of students' acquired knowledge, acquisition of specific skills and competencies. The content of simultaneous interpretation consists of a number of components, each of which is directed to the implementation of a specific educational goal. The first component of the content of simultaneous translation is the perceptive ability of the student: it involves the systematic development of attention, memory and thinking, training him for intensive mental activity. This, in turn, requires raising the culture of listening and understanding, increasing the speed of knowing (understanding) words, word units and stylistic constructions, and correctly directing the work of word selection in translation. Synchrony should learn to distinguish and understand the speech being heard in different speed and tone, timbre, pronunciation.

Here, we will focus on the differences and complexity of the poetic translation from the literary translation mentioned in the introduction of the article. In poetic translation, it is necessary to pay great attention not only to the content of the translated text, but also to its tone. This situation requires the translator to have great skill and to be somewhat aware of poetry. After all, it will not be possible to translate some words or phrases in their original form.

Orzu qilsang tillolardan ko'shkli taxtni,

*Quchay desang olamda yo'q tugal baxtni,
Kel do'stginam belni bog'lab buzmay axtni,
Shohlikni qo'y o'z onangga qullik qilgin!
If you dream a throne which is made of gold,
If you want to embrace all happiness in the world,
Come my friend keep your oath forget the other,
Refuse to the kingdom and serve your mother.*

In the process of translation, the translator faces countless practical difficulties. Such situations require a creative approach to the solution of each problematic situation from the translator, due to the fact that translation is a creative activity. A creative attitude to the original is an important factor in the realization of the main goal of translation.

The analyzes show that in order to raise the translation to the level of art, first of all, you need to know and love literature and poetry with sincerity, love, dedication. In poetic translation, we need to deeply understand that not only relying on language skills, but also inspiration and innate talent is an important element.

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