POETRY TRANSLATION: THE CORRELATION BETWEEN THE LANGUAGES AND POETIC SYSTEMS

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ABSTRACT

When thinking about literature, it is emphasized that the work tools of the stone mason are stone and tools, the work tools of the painter are paper, colors and brushes, and the work tools of the writer are words. Continuing this logic, it can be noted that the primary working tool of any translator is the text created in the original language. Therefore, the quality of the resulting translated text depends not only on the professional skills of the translator, but also on the primary characteristics of the original text. This article focuses on the main types of images and imagery that are presented in the texts of ghazals and rubaiyat composed in the medieval ages by famous poetry of Islamic oriental world.

Keywords: medieval poetry translation, poetic imagery, poetry translation, poetic text, ghazal, rubaiyat

INTRODUCTION

Translation of poetry is a complex task, which requires from the translator perfect knowledge of the language of the original in order to be able to understand the implicit meanings of the text of the poetry. The "cooperation" between the translator and the original text is carried out in several stages, the first of which is the determination of the genre relevance of the text. Moreover, the translator is required to have an advanced grasp of knowledge in linguistics and literature, together with poetry system of both source and target languages. Besides, its linguistic complexity, which usually occurs due to the uniqueness and originality of each language, the translator of the poem has to deal with a huge amount of connotative meanings load that are mounted onto the imagery of the poetic text. To understand the meanings that an image carries within the stanzas., the translator must be quite comfortable in understanding the cultural code and outlook of the poet as as well as the people speaking in those languages.

MAIN PART

Poetry translation is a complex process. Not every translator can translate a lyrical passage. It is required that the translator has appropriate philological knowledge and artistic talent, a good knowledge of the laws of poetry, and, most importantly, a sense of musical tone and rhythm. It depends on the skill of the translator to recreate the poem in an attractive way. There is a translator who is always looking for an opportunity to fully preserve the features of the author's artistic skills in the translation. If you look at the history of translation studies, you can see that until now there is no consensus about the factors that ensure the quality of translation.

A translator who decides to translate classical literature always works with imagery of the author and the images within the text. There are several characteristics of fiction that distinguish it sharply from scientific or technical literature. A literary text is a written representation of real reality, which is always presented through the prism of the author's worldview, their personal attitude to the times and events in which they live or the issue they are covering.

Any artistic text is a unique information encoded using language tools. A literary work, whether it belongs to the genres of prose or poetry, is not an objective reality, but a reflection of the author's point of view or emotional reaction, which can be referred as artistic texture. From this point of view, one element that distinguishes a literary text from other types of texts is the artistic image. In general, the concept of image has many definitions because it is used in fields such as philosophy, psychology, technology and cultural studies together with literary studies.

To date, several views have been created in the theory of literature that represent the image and its constituent elements. In particular, according to the definition given in the dictionary of literary studies, "Artistic image supposes the image of existence (a person, thing, event, etc.) seen by an artist's eye and creatively processed on the basis of an ideal" . The general concept of an image is an emotional representation of a certain idea. An artistic image does not only reflect a person's image, but it is also a picture of a person's life, in which there is a specific person in the center, but it also includes everything that surrounds his life. According to V.N.Kulibina, the reader understands the plot of the entire work from the symbiotic analysis of individual images during the reading of the work. According to the scientist, that's why the images taken separately are the main unit of the work of art, and the system of images in the work is formed from their combination.

Translation theorists have developed a number of rules that should be followed in the implementation of poetic translation. Such rules, according to theorists, are primarily related to the features of the structure of the poetic text. According to

S.F.Goncharenko, "when translating a poetic text, first of all, it should be based on the purpose of the translator, that is, what component of the text he is trying to restore in the translation. The translator must recreate any poetic text equally in stylistic, semantic and pragmatic aspects. If any of these aspects dominates the translation, it becomes impossible to create a poetic translation.

Harsh life realia and environment together with political situation in the country did make the classical poets use a certain type of symbolic language in order to encrypt their messages. On one hand, it was not a problem in the period of the life and creativity of the poet, as the person to whom the message was compiled for would immediately understand its meaning and decrypt its content, while those who were not supposed to have access to it would find it extremely difficult to use the words of the poet against themselves. On the other hand, this trend would evoke multiple numbers of interpretations, that created today's condition when even scholar argue about the nature of the messages within the ghazals and rubaiyat.

Emphasis on the stylistics of the original text by the translator can lead to translation formalism, literal translation of the meaning, and overstepping the pragmatic level can lead to nationalization. The scientist differentiates the words poetic translation, poetic translation and poetic text. Based on this, he describes the translation of the poetic text as follows:

1. Poetic translation is a translation of a lyrical passage, a means of poetic communication between the author and the recipient through a poetic text.

2. Poetic translation is a type of translation that uses words and phrases equivalent to the original text from the lexical and stylistic point of view, but does not reflect the aesthetic content that forms the basis of the original text.

3. Philological translation is a prose translation of a poetic work that aims to fully convey the meaning of the original text to the recipient.

The scientist says that any poetic translation is a poetic text at the same time. A poetic text is divided into lines, but a poetic text also consists of elements such as rhythm, rhyme, meter, and phonetic construction. Thus, this type of translation is a form of a poetic text created in one language in the form of a poetic text in another language. S.F. Goncharenko in this process mentions that although the translator is in favor of creating a translation text equivalent in meaning and aesthetic to the original text, sometimes he can use a form and language style that are not in the original to correctly recreate the meaning of the poem. So, poetic translation is a translation of a poem for the general public, which simultaneously serves as a means of influencing the literature of the translated language and bringing languages and nations closer together.

The Russian literary critic and critic N.S. Gumilev, who is a supporter of strict adherence to form in the translation of poetry, notes three approaches to the translation of poetry:

1. Free amateur translation. The translator interprets the text of the original according to his own knowledge, uses words and phrases that are far from the language of the original, changes the rhyming of the original according to his taste, increases the number of verses if he wants, or reduces them if he wants.

2. An amateur, but scientific translation. In this type of translation, the above situations are returned, but the poem comes out educated and understandable even in a foreign language. This can be expressed as an example of a translation into Russian: "if the poet had written in Russian, he would have written exactly like this."

3. Meter-shifting translation - some people think that one meter and tenor can be replaced by another, for example, a six-tenant with a five-tenant; abandoning rhymes, introducing new images, etc. But a good poet uses the same form as the only way to express the spirit.

The scholar shows the nine principles that a poetic translator should follow. According to him, it is important to keep the following in the process of poetic translation:

1) number of lines; 2) meter; 3) sequence of rhymes; 4) the feature of transferring an unfinished thought to another verse; 5) nature of rhymes; 6) vocabulary; 7) type of comparison; 8) special techniques; 9) transfer of tones.

Although small lyrical genres are shorter in form than prose works, they are distinguished by the fact that they can capture the idea and purpose expressed in dozens and sometimes hundreds of pages written in prose in the core of wonderful verses or stanzas. The main purpose of any text is to form a dialogue between the author and the reader. The main requirement for the implementation of this type of communication is determined by the completeness and comprehensibility of the thought in it. Another difference between the poetic text and the prose works is the narrowness of the thoughts and emotions expressed in it.

The complexity of translating the classical lyrical texts of the Muslim East into Western languages is explained by the presence of certain obstacles. The first obstacle is the problem of meter. It is known that Aruz, formed in Arabic poetry, later became the main system of Persian and ancient Turkic classical poetry. Its main feature is the grouping of short, long and very long sentences based on a certain order. There are the following elements that make up the rhythm of the Turkish aruz:

1) hijo - this unit, which means "correct reading" in Arabic, is the smallest rhythmic element of Turkish aruz, and it refers to a collection of sounds uttered with one breath. The syllables, in turn, have the following three forms:

A) short syllable - consists mainly of syllables consisting of the beginning and middle of the word, as well as open and only one short vowel. It is usually abbreviated as "V".

B) long hijo - it is mainly formed using closed syllables, the vowel "o" and suffixes at the end of the word. It is separated by "−" in drawings.

C) very long hijo consists of one long and one short hijo. It is formed as a result of the use of a long vowel ending in a series of consonants or in a closed syllable. It is represented by "−V" inside the line and "□" at the end of the line.

2) rukn means "pillar" in Arabic and is formed by joining hijas in a certain sequence. There are eight original types of columns in Aruz: fauvlun, failun, mafoiylun, failatun, mustafilun, maf'uvlotu, mafailatun and mutafailun. Network (fariy, fur'u) columns are formed as a result of the hijas meeting a certain change (zihof) in the structure of the columns.

3) bahr means "sea" in Arabic and is formed by repeating the columns in a certain order. Unlike bahr hija, rukn, misra and bayt, which serves as a rhythmic measure for a certain part of the poem, it determines the rhythmic completeness of a whole poem in aruz. Navoi distinguishes 19 independent seas, and Babur 21. "In connection with the features of the Uzbek language, the words in our poetry differ according to the level of activity in their use: if hazaj, ramal, rajaz, muzori', hafif, mujtass, munsarih, sari', mutagarib words are actively used, mutadoric, perfect tawil words are very rare; Wafir, Muqtazab, Madid, Basit, Qarib, Mushokil, Garib, Ariz, Amiq Bahr are not used in our poetry.

The syllabic-tonic system is typical for the English language. As the main feature of this system, which is made from the combination of the Greek words "syllable" and "stress", it can be shown that stressed and unstressed syllables in verses are grouped and repeated based on a specific order. The basic unit of this system is the foot. Any foot: 1) number of joints; 2) quality of joints; 3) is formed by the combination of components, such as the location of syllables in a word.

The rhythm or meter of the poem is created from the repetition of the stops. Systems such as dimeter, trimeter, tetrameter, pentameter for expressing meters; the most common columns or feet of these systems include iambic, choreic, spondee, and dibrax for two-syllable measures, and dactyl and anapest feet for three-syllable measures. In this case, the "∪" symbol is unstressed, the "/" symbol, called ictus, means a stressed syllable.

The iambic foot is a form of syllabic-tonic or syllabic-stress system common in English, and its pentameter form is particularly common in Shakespeare's work. English has ensured that the natural meter in speech is iambic. The iambic meter is formed by the sum of the "unaccented + ACCENTED" ("da-DAM") syllables. This

meter also reminds you of your heart rate. It is marked in the text as " ∪ /". English words such as "today, apart, belong, delight, perchance, afraid, the ski, alone, upon, arise" are pronounced exactly in the iambic meter.

CONCLUSION

Translating poetic works into English is a complex task that requires not only good knowledge of the source and translation languages, but also an understanding of poetic devices and cultural contexts. Some general tips for translating poetry into English include:

-Understanding the original text: Before starting the translation, understand the meaning, form and poetic devices used in the poem; analyze the historical and cultural conditions in which the text was written;

- Identifying the audience: thinking about who the poem is intended for and how they will receive the translation. Consideration of factors such as age, education level and cultural background;

- Striving for harmony of form and meaning: Although it is important to preserve the original form of the poem, the meaning of the poem is the priority. Searching for alternative ways of conveying the meaning of the poem in English, while preserving the essence and intention of the poem;

-Staying true to the original: While it is tempting to take creative liberties with translation, staying true to the poem's original meaning, structure, and poetic devices;

-Editing and Revising: After completing the initial translation, editing and revising the translated text to remove any unnecessary words and to ensure that the translation accurately conveys the meaning of the original poem. exit;

In general, translating a poem requires both technical skill and creative ability. Finding the balance between staying true to the original and creating a unique new work of art is crucial, and this practice is the ultimate expression of a master translator's talent.

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