Issues Of Reproducing Artistic Transfers In Poetry Translation In Uzbek Parallel Corpus

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ABSTRACT

Poetry translation is one of the complex types of literary translation due to being an artistic unity consisting of not only words, but also their rhythm, tone, musicality, rhyme and layers of meaning. The process of re-creating artistic transfers (metaphor, metonymy, synecdoche, etc.) in poetic translation in parallel corpus of the Uzbek language into other a foreign language always poses a number of challenges. Our thesis deals with semantic analysis the complications of re-creating artistic transfers in translation of parallel corpus.
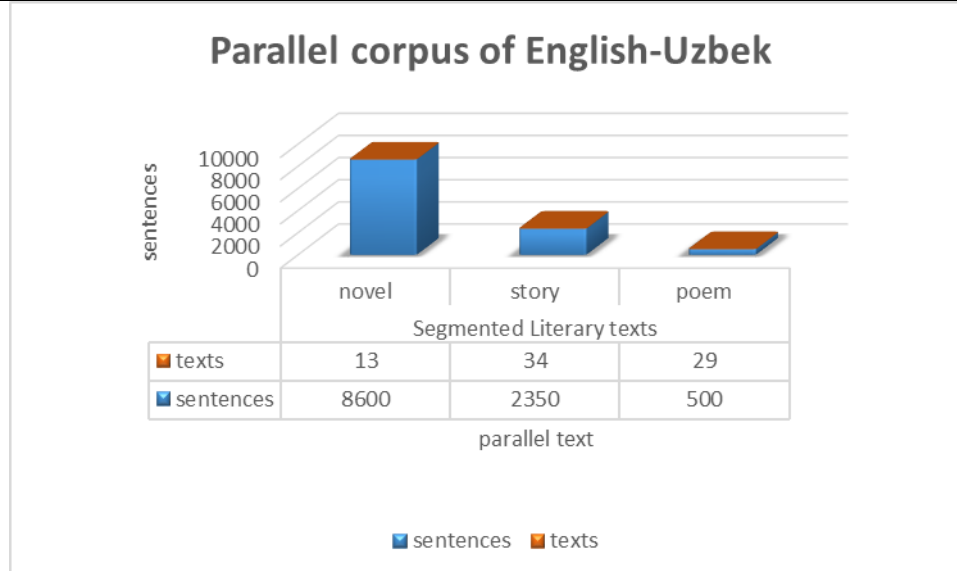
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Introduction

A parallel corpus consists of a set of texts in several languages, and the information is interconnected on the basis of translation alternatives in the linguistic base. For example, information or news on official websites is provided in two or more languages. This, in turn, is collected as a database (MB) of text translation alternatives and serves as a resource for machine translation [1]. Over the past decade, the amount of information on the internet has increased. A large amount of unstructured data, referred to as big data on the web, has been created. Finding and extracting data on the internet is called information retrieval. In the search for information, there are web crawler tools, which are a program that scans information on the internet and downloads web documents automatically. Search robot applications can be used in various fields, such as news, finance, medicine, etc. In this article, we will discuss the basic principle and characteristics of search engines as an example to build parallel corpora, as well as the classification of modern popular crawlers, strategies and current applications of crawlers [2].

Considering significance of parallel corpora we obtained applied project entitled "PARATRANSLATOR- creation of electronic translation dictionary platform based on parallel corpus for Uzbek" financed by Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan. Through the project, we have been collecting parallel corpora of the Uzbek language in different genres comprising English, French, Russian, Turkish, Korean, Japan languages. Hence, some of them is loaded in our site https://uzbekcorpus.uz/ .

In our article, we represent our point of views working on literary texts in parallel corpus English-Uzbek respectively, namely poems on segmenting metaphoric units of translation by human resources:

Parallel corpus of English-Uzbek

	novel	story	poem
texts	13	34	29
sentences	8600	2350	500

parallel text

■ sentences ■ texts

It is important to say that post-editing after segmented alignment units of literary texts in parallel corpus is time and labor consuming process. Here we attempt to explain artistic expressiveness of poetic texts according to parallel corpora.

The translation of poetic works mainly includes two major directions: coherence in terms of content and artistic expressiveness. One of the important issues of poetry translation is the re-creation of artistic components, findings and artistic transfers of the original language in the language being translated. Based on the customs, lifestyle, traditions, culture, spirituality, climate and geographical location of each nation, its views, comparisons, and artistic transfers are also different. This "variety" always presents complex problems to the translator, requiring him to be creative and attentive to the text. In addition to knowledge of the language, the translator also needs poetic talent. The translator should fully reproduce the essence of the poetic work written in the original language in the translation, skillfully turn the artistic transfers, because the artistic transfers increase the charm and aesthetic impact of the poem. Artistic transfers, especially metaphors and other stylistic devices, are expressed in different ways in world languages. For example, a metaphor that is simple and understandable for one nation may seem incomprehensible or unnatural to representatives of another nation. Such situations cause the following problems for the translator:

Loss of meaning: Metaphor, allegory, etc., lose their original meaning during the translation process and become incomprehensible or illogical. **Cultural differences, differences in values:**
Cultural differences and uniqueness of values are also important in the translation of artistic transfers. For example, symbols or values accepted for one nation may be completely different in another nation. So, in the process of poetry translation, there are many such and other problems. However, in this brief article, we considered it permissible to dwell not on the problem, but on its solution, that is, on the ways of re-creating artistic transfers in translation. In the process of translation of literary works, it is desirable for the translator to skillfully use several approaches based on his experience and skills. In this case, such methods as achieving equivalence, adaptation, adding or reducing details in harmony with the original are useful to the translator.

Achieving Equivalence: In this method, the translator replaces the original artistic transfer with a similar medium available in another language. For example, the line *"Her teeth were like the ivory"* in the English poem *"The Lass that Made the Bed to Me"* by the great Scottish poet Robert Burns can be translated into Uzbek as *"uning (qizning) tishlari durga o'xshardi (her teeth were like pearls)* because this comparison is also understandable to Uzbek culture.If we were to translate this line literally, it would mean "her teeth were like ivory", which would be completely different,

that is, typical and suitable for Scottish culture. In such a situation, no matter how much you explain to the Uzbek readers, they will still imagine the rough teeth of an elephant. To get a clear idea of this, we quote that verse in full and share our translation:

> Her hair was like the links o'gowd,
>
> Her teeth were like the ivorie,
> Her cheeks like lilies dipt in wine,

> The lass that made the bed to me.
> (Robert Burns)
> Mayin edi sochi ipakdan,
> Tishlarin dur qatori deysiz.
> Menga o'rin - joy solib bergan
> Gul yuzni gul ifori deysiz.

(Translation is ours - B. Kholbekova)

When segmented abovementioned the poems English into Uzbek by translator CAT tool (SMARTCAT), there is changes the strings of the order the third and fourth sentences:

№	Source (EN)	Target (UZ-LATN)	Task
1	Her hair was like the links o'gowd,	Mayin edi sochi ipakdan,	+
2	Her teeth were like the ivorie,	Tishlarin dur qatori deysiz.	+
3	Her cheeks like lilies dipt in wine,	Menga o'rin -joy solib bergan	-
4	The lass that made the bed to me.	Gul yuzni gul ifori deysiz.	-

According to traditions in Uzbek national literature, girls' teeth are compared to pearls. This, of course, refers to its beauty, purity, and dignity [4].

Adaptation: In cases where direct translation is not possible, the translator recreates them by adapting them to the culture of the target language. This method is often used when there are large cultural differences between nations. For example: Indians compare a woman's beauty to a cow, saying, "*as harmless as a cow, as beautiful as a cow*," because the cow is sacred to the Indian people, so this comparison sounds natural to them. In Uzbek culture, such an analogy has a completely contradictory, rude meaning. In Eastern literature, female beauty is compared to the *moon and a flower*.

Adding or omitting details from the original: This method is more used in poetic translation, because poetry is laconic, that is, a broad meaning is expressed in a concise form [5]. This allows to preserve the effect of the original text to a certain extent. We can take as an example the following poem and its translation:

Мени бир нома бирла дилбарим ёд этмади ҳаргиз,

Қулин қайғудин ул хат бирла озод этмади ҳаргиз.

Сиришким сайли йиқмай қўймади худ сабр бунёдин,
Бузуғ кўнглумда тарҳи васл бунёд этмади ҳаргиз.

Балолар тоғини ҳажринда тирноғим била қоздим,
Мен эткан ишни ошиқликда Фарҳод этмади ҳаргиз.
  (Alisher Navoiy)

With a letter my beloved didn't remember me at all,
With that letter she didn't release me from grief at all.
The flood of tears destroyed the building of patience,
In my broken heart she didn't wake hope for dating at all.
With my nails I digged up an evil mount in separation,
What work I had done, Farhad couldn't do in love at all.
(Translation is ours - B. Kholbekova)

The line ***"Сиришким сайли йиқмай қўймади худ сабр бунёдин"*** *that is,* **tears did not stop until they destroyed the house of patience,** *can be translated as follows:* **The flood of tears destroyed the building of patience, that is, "кўз ёшлар тошқини сабр уйини бузиб юборди"** . In this situation, the antonymic translation technique was used. Here, the word "flood", which is not present in the original, has been translated by way of compensation in order to convey the essence of the ghazal to the English reader in an emotionally moving spirit. In English lyric poetry, tears are often expressed through the expressive artistic transfer *"flood of tears".* It can be seen from this that in necessary cases, the translator has to express the creative power of the original text in a new way, but in harmony with the original, in the environment of the translated language. In the process of translation, some words or figures of speech may not be directly translated, but new, common cross-cultural equivalents may be used instead. This is in accordance with the principles of dynamic equivalence of translation, in which appropriate changes are allowed in order to convey the same level of meaning and effect.

In short, when translating poetry, recreating in translation not only artistic transfers, but also individual words characteristic of a particular people or culture, is a complex process that depends on the knowledge and experience of the translator, understanding of cultural differences, and creative approach. So selecting and segmenting phrases and literary units in some cases, we cannot follow the rules order by order of each words or word forms in the texts. Parallel corpus of poems of the Uzbek language and other foreign languages we should consider translation process methodically semantic features of the source and translated texts.

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