



RESEARCH ARTICLE

REFLECTION OF RADIF IN POETIC TRANSLATION

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ABSTRACT

This article focuses on the study of genre problems of poetic translation, in particular, on the reflection of radif in translation. Although the content of this problem in the example of Makhtumkuli's poetry is integrated with the number of lines from poetry, the use of these techniques, although less in the practice of poetic translation, is not surprising if the recognition serves as a special tool for translators.

Keywords: Poem, Radif, Translator, Translation, Poetic Repetition, Verse and Strip, Meaning, Form and Content, Word, Radif-Poem, Translation Without Radif, Text, Poet, Makhtumkuli, The Turkmen Language, The Uzbek Language.

INTRODUCTION

Special attention is paid to the role of literature in the development of society at a new stage of modern socio-economic transformations, especially the role of literary connections and literary translation in the spiritual and moral education of the younger generation. As a result, the concepts of fiction, which is an integral part of our national culture, have been established that translation is an important source that is important in the renewal of national consciousness and thinking. Hence, the fact that "at present the task of all of us is to bring to a new level a question of great importance, that is, to expand our reading and bring our young people to a new level of love for the book, our work aimed at further increasing their spiritual immunity" (Mirziyoev, 2017). Accordingly, the special development of the law and principles of translation from related languages in Uzbek translation, the comparative study of poems by Turkmen poet Makhtumkuli on the example of a number of translators, in particular, the study of genre problems in poetic translation is one of the promising areas of modern Uzbek translation studies. It is known that a large number of tasks are assigned to the task of Radif, which is a manifestation of poetic repetition: it interacts with verse and paragraphs, thereby establishing poetic integrity; serves to increase the meaning; actively participates in the implementation of the melody. Radif often expresses the main position of the poet, emphasizing and enhancing the meaning as a result of repetition (refrain). Poets before choosing radif paid attention to how this word corresponds to their purpose. Radif-it is also taken into account that the word has a beautiful ring, falling in weight (Salomov, Komilov, 1979).

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Therefore, the role of radif in increasing the sensitivity and reasonability of the poem, in meaning, is difficult to overestimate. Often the main burden of meaning in a line falls on this poetic element, poets are able to abandon this word if they want to emphasize what is most in the thought" (Salomov, Komilov, 1979). But it is not always possible to reflect it in translation. As a result, most often its content is absorbed in rows of lines from poetry. And when saved, it is not always successful: either incomprehensible to the reader, or inappropriate words are applied to the work of art. And this makes the content of the poem crumbly, can reduce its volume and neutralize its expressiveness. "The transmission of the radif is a serious test for translator, while at the same time remaining, sometimes causing unresolved confusion. For this reason, some translators do not reflect it. But the fact is that in the poem, radif is not only a formative decoration, it carries a great meaning, it serves to increase the impact force of the work, the resonance of the poem.

Literature review

Translators as N. Komilov, S. Alimov, E. Ochilov, A.Djumaev, M.Azim and M.Kenjabekreflected theradif in the translation of poetic works, especially in comparing the Turkmen and Uzbek languages.

METHODS AND ANALYSIS

It is known, that in translation practice there are the following ways of translating radif:

- Without translating radif, rewrite. To do this, the word that has become a radif must exist in the translation language

and represent the meaning in the original language – only then it can be translated "without translation". By the way, the scope of application of this method is somewhat limited. When translating from related languages and from languages with a large amount of lexical common, this method is at hand (Ochilov, 2014).

- Translation of word or phrase that has become a radif. This method is often used when translating from all languages, particularly from unrelated languages.
- Translation of another word that entered the work by subtracting from the radif. Because a word or expression used as a radif may not fall on all verse sentences in a single line. In this case, another word (or words) corresponding to the general spirit of the poem and serving to ensure its integrity is output to the predicate.
- Translation of the poem from radifinto without radif. Because it is not always possible to reflectradif in another language. In this case, the translators divide the meaning expressed by the radif into a work.
- Translation of a poem without radifinto radif. In itself this will serve the success of the translation.
- Translation of one part of the words that became a radif. Part of the words that make up the radif is transferred exactly so that it is also clear to the reader of the translation, and the incomprehensible part is translated.
- Leave the radif exactly the same, regardless of whether the translation is clear to the reader.

In the translation of the poems of Makhtumkuli you can find all these techniques associated with the translation of radif. When translating from related languages, radif is often not a problem, because the word or phrase that has become radif is also available in the translation language. However, sometimes very specific words of a particular language are rejected by themselves, and their transfer to the language of translation leads to the fact that the text becomes incomprehensible.

DISCUSSION

By itself, the Uzbek and Turkmen have moved away from their belonging to the same family and from their mutual proximity, but translators sometimes abuse this opportunity, leaving pure the Turkmen to the Uzbek reader without translating unfamiliar words. If we take into account the fact that the poet rejects the word that he emphasizes in the poem itself, then when the radif become incomprehensible, the essence and main idea of the poem is also not sufficiently disclosed to the reader. For example, in the work of Makhtumkuli there are a number of poems in which the words "do`ndi" (inverted), "belli" (sign, known) became radif, in the translation of which it is not justified that these Turkmen words were left in the case of radif. In particular, J. Sharipov left this word in the translation of two poems with the radif"do`ndi". This work of the translator was also criticized by G. Salomov: in the title of the poem "do`ndi" began to comment: aylandi, o`tdi, bo`ldi (turned, passed, finished). So we need to translate it into Uzbek, that's all. Rather, the words"aylandi, o`tdi, bo`ldi" in this poem does not fit. In this case, it is necessary to continue the search again, without postponing it until you find an alternative and suitable word. In the Uzbek language, there is a word that covers the meaning of the Turkmen single word "do`nmoq"

In the original: Tilla tagtda *gapilar*,

Dövyr aylanip yapilar,

Ishan, molla, pir, sopular,

Ilata azara döndi(Magtumguli, 1983).

*In translation:*Tilla taxtida *qopilar*,

Davraylanibyopilar,

Eshon, mulla, pir, so`filar

Elatga ozora do`ndi(Makhtumkuli, 1958).

It is said that the words "qopilar" (doors) are "eshik", and the fourth line is interpreted as "Elgaozorberguvchigaaylandi". In the translation of this poem, E. Ochilov takes the word "do`ndi" as "was" and creates a pure Uzbek translation:

Tilla taxt sari eshiklar,

Zamonlar o`tib bekilar,

Eshon, mullayu so`filar

Elat uchun ozor bo`ldi(Makhtumkuli, 2014).

In the sixth paragraph of the poem "Nodon falakdan" word "döndi" – "do`ndi" has evolved in radif:

Biziñ görendostlaravara döndi,

Bash aparanärlerbichärädöndi,

Yörgürarapatlar, gör, xara döndi,

Gimmatiyarilib, yamanpelekden! (Makhtumkuli, 1983).

J. Sharipov perceives it as "bo`ldi". Thisradif, which proved itself in the first two lines, was not good in the third line:

Ko`zimko`rgando`stlarovorabo`ldi,

Bosh ko`targanerlarbechorabo`ldi,

Chopqirarabotlar, ko`r, xorabo`ldi,

Qimmatdanayrilib, yomonfalakdan(Makhtumkuli, 1958).

In the third line it should be "xorbo`ldi", "xorgaaylandi". And for this purpose it is necessary to replace two previous lines of a rhyme. In addition, the phrase "qiymatdanayrilib" has not been successful, it would be worthwhile to translate it into Uzbek as "bahosito`shib", "qadriqolmay".

Radif elected by M. Kenjabek still out of order:

Bizningko`rgando`stlarovvoraqaytdi,

Bosh ko`targanerlarbechoraqaytdi,

Yo`rg`aarabotlar, boq, xoraqaytdi,

Qimmatiyarilibyomonfalakdan(Makhtumkuli, 2004).

"In translation, most often the idea is clarified by finding and replacing one word with another. The search will continue as long as the word is not found. Sometimes even several generations of translators share even the fact that the" necessary " word cannot be found. The word is waiting for its inventor (Isomiddinov, 1990). The same can be said about the word "do`nmoq" - an ancient Turkic word, means turn, change, walk, turn, is now an archaic layer of the Uzbek language. However, some Turkic languages, including the Turkmen, are also active now. Therefore, such translators as Zh. Sharipov, A. Djumaev, M. Azim, in the translation of the poem "Do`nar", the exact transfer of this word to radif did not justify itself.

Conclusion

It turns out that the correct reflection of the radif is one of the main factors that ensure the success of poetic translation. The radif found and used in the translation reveals the theme of the poem and ensures its resonance, instead of falling, incorrectly chosen radif not only deprives the poem of artistic charm, but also violates its meaning, sometimes even causes an error or reverse interpretation of the meaning that the poet assumes.

This suggests that the translation of radif should be approached responsibly. Not only that. "Radif is one of the stylistic elements of Eastern poetry. The study of the problems of reinterpretation of this poetic technique in translation is an integral part of the study of the preservation of the author's style... It is also difficult to say that the author's style is preserved in the work of translation, where the radif was not recreated at all, since it is impossible to consider a full-fledged translation without reflecting the author's style" (Olimov, 1980).

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