



**“KUNTUG’MISH” DOSTONI MISOLIDA O’ZBEK XALQ OG’ZAKI IJODI
NAMUNALARINI O’ZBEK TILIDAN INGLIZ TILIGA TARJIMA QILISH
JARAYONIDA YUZAGA KELADIGAN MUAMMOLAR TAHLILI**

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Annotatsiya: Mazkur maqolada o’zbek xalq ijodi namunalaridan biri “Kuntug’mish” dostoni misolida o’zbek tilidan ingliz tiliga dostonlarni tarjima qilish jarayonida yuzaga keladigan muammolar tahlili ko’rib chiqiladi. Tarjima jarayonida qanday usullardan foydalanish kerakligi va qanday o’zgarishlar yuzaga kelishi mumkinligi muhokama qilinadi.

Kalit so’zlar: manba tili, tarjima tili, xalq og’zaki ijodi, she’riy matnlari, ohangdorlik va qofiya, transformation.

Abstract: In this article, the analysis of the problems that arise in the process of translating the epic from Uzbek to English is considered on the example of “Kuntugmish”, one of the examples of Uzbek folklore. It is discussed what methods should be used in the translation process and what changes may occur.

Key words: source language, translated language, folklore, poetic texts, melody and rhythmic construction, transformation.



Introduction

The most important factor in the translation of examples of folklore is to preserve the form of expression in the clear delivery of the content. It should be noted that ensuring unity of form and content in the translated text is an important factor. The difference between language families in translation practice complicates the task. Uzbek and English languages belong to different families, Turkish and Indo-European language families, so it is somewhat difficult to achieve a positive result within the framework of equivalent translation.

In addition, poetic texts are the main part of folklore and it creates more problems in the translation process. These types of issues include alliteration, anaphora, epiphora and rhythmic construction of poetry.

Below, we analyse these problems based on “Kuntugmish”.

LITERATURE REVIEW AND RESEARCH METHODOLOGY

Comparative literature, contrastive and descriptive translation and interpretation analysis of linguistic terms and stylistically analysis of literary translation during the research for the article.

Three poetic methods are offered when turning from the original to the translation:

- a) epic formula;
- b) variation;
- c) parallel lines.

In folklore poetics, the general methods used to preserve the rhythmic structure of the poem can be used when translating such features as epic places, variations, parallelism of lines into any language.



RESULTS

This article analyzed the problems that arise in the translation of poetic texts found in examples of folklore and what methods were used to preserve the melody and rhythmic construction of the poetry.

DISCUSSION

Transformation occurs in the title of the work being translated, the word “Kuntug’mish” is translated into English as “Kuntugmish”.

Source language:

*“Po ’lat nayza qor ostida yotarmi,
Temir nayzang egovlasang o ’tarmi,
Sening to ’rang nomardlardan emasdir,
Mard o ’g’lon sevgisini tashlab ketarmi?”*

Translated language:

*“Under snow doesn’t stand steel spear,
Is it sharp if you sharpen iron spear,
You think your prince isn’t bounder,
Brave men don’t betray his lover.”*

As we can see, the phenomenon of inversion was used in the translation of this poetic text. Rhetorical interrogative sentences were changed to negative sentences. Also, the word “to ’ra” in the source language is used in the sense of a prince and means belonging to the upper class, noble. Therefore, an equivalent translation was achieved by translating it as “prince” in the target language. In order to preserve the melody and rhythmic construction



of poetry, the word “*sevgi*” (*love*) was translated “*lover*” (*sevgili*). In addition, the word “*tashlab ketmoq*” (*to leave*) in the source language was not translated literally into the target language, but was translated as “*to betray*” (*xiyonat qilmoq*) in order to achieve adequacy.

Source language:

“*Bog’ ichinda olma-anor istaydir,*
Bo’yi mahbub, mushki dildor istaydir.
Qadrdonlar, birga yurgan beklarim,
Do’stlar-ay, ko’ngil bir yor istaydir.”

Translated language:

“*In the garden some fruit my soul desires,*
Odor of loving hearts my soul desires.
My mates with me, my dears,
Oh my friends, only lover my soul desires.”

This poetic text also used the phenomenon of inversion. Also, the names of the fruit mentioned in the first verse of the poem were generalized in the target language and translated as “*some fruit*”. In addition, two identical synoyms are used through the combination “*bo’yi mahbub, mushki dildor*”. It is given as artistic textures in folklore. “*Bo’yi mahbub*” and “*mushki dildor*” is synonymous, it means “*fragrance of lover*”, “*odor of lover*” The meaning of them was generalized and translated through a phrase. “*Odor of loving hearts*” is an alternative option.

CONCLUSION



The most important requirements for translators when translating samples of folklore is to completely transfer the content of the original text into the target language without changing the form of the original text.

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