
THE WAYS OF TRANSLATING SYNONYMS IN UZBEK POETRY

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ABSTRACT

This article describes the main aim of translation and difficulties of translation in choosing proper synonym. Synonyms are different words with similar or identical meanings and are interchangeable. Native speakers feel that some pairs of synonyms are more synonymous than others. This gives us the idea of a scale of synonymy. Obviously, the idea behind synonymy is that of sharing meaning that is that two words share (part of) their meaning.

KEYWORDS: *Cross-Cultural, Interlingual Communication, Slim, Slender, Clarification, Culturally-Bound Word, Bilingual, Comprehension, Translation.*

INTRODUCTION

The main aim of translation is to serve as a cross-cultural bilingual communication vehicle among peoples.. In addition to reading comprehension ability, the knowledge of specialized subjects derived from specialized training and a wide cultural background, and the global vision of cross-cultural and interlingual communication, it is a must to learn how to handle the strategic and tactical tools for a good translating performance.

One of the difficulties of translation is to choose proper synonyms. Synonyms are different words with similar or identical meanings and are interchangeable. Native speakers feel that some pairs of synonyms are more synonymous than others. This gives us the idea of a scale of synonymy. Obviously, the idea behind synonymy is that of sharing meaning that is that two words share (part of) their meaning. It has become a problem to establish how much overlapping do we need for two words for being considered synonyms. [7;6]

Cruse [3;17] asserts that there is “no neat way of characterising synonyms” . He says that “synonyms must not only manifest a high degree of semantic overlap, they must also have a low degree of implicit contractiveness” Synonyms are those lexical items “whose senses are identical in respect of ‘central’ semantic traits, but differ, if at all, only in respect of what we may provisionally describe as ‘minor’ or ‘peripheral’ traits”. Cruse also notices that synonyms occur together in certain types of expression. “A synonym is often employed as an explanation, or clarification, of meaning of another word” When synonyms are used contrastively, the difference is signaled by expressions such as more exactly, or rather. Ex: truthful: honest they are synonyms although they share only part of their meaning; truthful: purple they are not at all synonyms. Cruse says that an important thing here is contrast.

Sometimes the feature is objective (denotative), [2; 13] referring to some actual, real world difference in the referents: walk, lumber, stroll, meander, lurch, stagger, stride, and mince. Sometimes the feature is subjective (connotative), referring to how the speaker feels about the referent rather than any real difference in the referent itself: die, pass away, give up the ghost, kick the bucket, croak. There tend to be very few absolute synonyms in a language. Example: sofa and couch are nearly complete synonyms, yet they differ in collocability in at least one way: one may say couch potato, but not sofa potato. Here are some examples of near-synonymic variation: seep - rip (abstract dimension), enemy —foe (emphasis), error- mistake (denotation, indirect), pissed-

drunk —inebriated (stylistic, formality), skinny: thin: slim, slender (expressed attitude), daddy: dad: father (emotive).

Usually, words that are close in meaning are near-synonyms (or plesionyms) almost synonyms, but not quite; very similar, but not identical, in meaning; not fully intersubstitutable, but instead varying in their shades of denotation, connotation, implicature, emphasis. [1; 8]

In addition, many groups of words are plesionyms that is, nearly synonymous; forest and woods, for example, or stared and gazed. The notions of synonymy and plesionymy can be made more precise by means of a notion of semantic distance but this is troublesome to formalize satisfactorily. If two words differ semantically (e.g., mist fog), then substituting one for the other in a sentence or discourse will not necessarily preserve truth conditions; the denotations are not identical. If two words differ (solely) in stylistic features (e.g., frugal, stingy), then intersubstitution does preserve truth conditions, but the connotation is changed. One should understand both semantics and stylistics have a large role in order to be able to deal with translation without any problems and in order to understand the way translation goes on it is of a great importance to know more information about semantics as well as stylistics because they are considered as the basics of a better translation. [6; 20]

In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In this regard, translating is not dogmatic process. Vice versa, masterpieces in Uzbek literature are getting popular in the world day by day. «No one could write the best and the most as him» [5; 13] the owner of such honorable words Alisher Navoi's works were translate into the decent languages. One of the firstly translated composition was “ Sabba'i sayyor”. The composition “Majolis-unafois” was translated by translators in XVI century. The book, which left an indelible mark in history of language “ Muhokamat ul-lug'atayin” was translated into Turkish and Tatar language in the late IXX and XX centuries. Alisher Navoi's books spread in Europe XVI-XVII in fast pace. Recently, in honor of Navoi' French national library complimented Uzbekistan national library with Alisher Navoi's books translated into French. In our country translation scientists are still working on translating Alisher Navoi's works. Xolbekov.M , G'afurov.I , Abduazizov.A, Odilova.G.K, Rixsieva.G, Hamidov.X and etc. are known by their translation works. [4;21] There were some misconceptions about translating Uzbek classic literature, because of its complicated structure in national spirit. Aesthetic values or poetic truth in a poem are conveyed in word order and sounds, as well as in cognitive sense (logic). And these aesthetic values have no independent meaning, but they are correlative with the various types of meaning in the text. Hence, if the translator destroys the word choice, word order, and the sounds, he impairs and distorts the beauty of the original poem. Words or expressions that contain culturally-bound word(s) create certain. Anyway, translation scientists in Uzbekistan succeeded in this duty. There is a fragment of translation Navoi's rubai by translator K.Ma'murov:

Jondin seni ko'p sevarmen, ey umri aziz,
Sondin seni ko'p sevarmen, ey umri aziz,
Har neniki sevmak andin ortiq bo'lmas,
Andin seni ko'p sevarmen, ey umri aziz.

Then we can see translating:

I love you more than my soul, oh, my dear,
I love you more than all numbers, oh, my dear,

Loving anything cannot be more than that,

I love you much more than that, oh, my dear.

It is obvious that national picture of the poem is more expressive and emotive rather than original one. Translator did his work perfectly

In poems Alisher Navoi we come across to rhythmical rubai. The first three parts has the same rhymes. Usage of such rhymes gives clear meaning in each line. For example:

Ko'z birla qoshing yaxshi, qabog'ing yaxshi,

Yuz birla so'zing yaxshi, dudog'ing yaxshi.

Eng birla menging yaxshi, saqoqing yaxshi,

Bir-bir ne deyin boshtin-ayog'ing yaxshi.

Then next translation:

Your eyes and brows are good, eyelids are good,

Your appearance and words are good; your lips are good,

Your cheeks with marks are good, chins are good,

Shall I name one by one, you are good from head to foot.

Translator chooses the most suitable words for eyelids, lips, chins instead of *qabog'ing*, *dudog'ing*, *saqoqing*, *ayog'ing*. As a result, there appeared the rhyme. In translating Navoi's poems translators should pay attention not only to "tashbeh". In the next poems translated achieved a good result of complete correspondence translation:

G'urbatda g'arib shodumon bo'lmas emish,

El anga shafiqu mehribon bo'lmas emish,

Oltin qafas ichra gar qizil gul bitsa,

Bulbulg'a tikandek oshiyon bo'lmas emish.

Here is a translating:

A poor is said to be not happy in a strange land,

People are said not to treat him friendly and kindly,

Should there grows a red rose in the cage,

Is said not to make a company like a prickle for a nightingale.

Here translator is able to grasp deep meaning; however typical tune of rubai is lost. Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values.

The requirements of equivalence in the translation of emotive prose differ considerably from these in other styles where form merely serves to convey the content of the utterance and do not fulfill any expressive and aesthetic function (publicist style in all its genres being to a certain extent an exception). In these styles stylistic means and devices are merely used as their indispensable markers. But in the Belles-lettres style form and content are inseparable whole; their common goal is to affect the reader emotionally, to appeal to his feelings and to stir his imagination, to arouse his sense of values both ethical and aesthetic. The approach to the problems of equivalence is broader and more flexible in this style. Losses may be greater here but so are the possibilities of compensation because the object in view is to produce as forceful a stylistic effect as that

produced by the original. While in the translation of official, scientific and newspaper texts the losses are grammatical or lexical, in the translation of Belles-Lettres texts the losses are also stylistic affecting the expressive value of the translated text.

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