

ИСТОРИЯ РАЗВИТИЯ ДЕТСКОЙ ПОЭЗИИ НА АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

HISTORY OF THE DEVELOPMENT OF CHILDREN'S POETRY WRITTEN IN ENGLISH AND UZBEK

Muqumjon Axunov Muhammadaminovich

(PhD) filologiya fanlari bo'yicha falsafa doktori

Мукумжон Ахунов Мухаммадаминович

(PhD) доктор философских наук в филологии

Mukumjon Akhunov

(PhD) Doctor of Philosophy in Philology

Marjona Muxiddinova Nodirbek qizi

Andijon davlat chet tillar instituti talabasi

Мухиддинова Маржона

Студентка Андижанского государственного

института иностранных языков

Mukhiddinova Marjona

Student of Andijan State Institute of Foreign Languages

Аннотация: В данной статье автор попытался изложить свое мнение об истории развития детской поэзии, написанной на современных английском и узбекском языках. При этом основное внимание автора уделяется детской поэзии, написанной на английском и узбекском языках, как основному исследовательскому материалу. В процессе подготовки статьи автор критически подошел к взглядам английских и узбекских лингвистов и смело высказал свое мнение. Статья может быть полезна тем, кто изучает английское и узбекское переводоведение и его лексикологию.

Ключевые слова: перевод, переводоведение, детская литература, поэтический перевод, поэт, поэзия, романтизм, стихотворение.

Annotation: In this article, the author tried to express his opinions about the history of the development of children's poetry written in the modern English and Uzbek languages. In this, the author's focus is on children's poetry written in English and Uzbek as the main research material. In the process of preparing the article, the author critically approached the views of English and Uzbek linguists and boldly expressed his opinions. The article may be useful for those who study English and Uzbek translation studies and its lexicology.

Key words: translation, translation studies, children's literature, poetic translation, poet, poetry, romanticism, poem.

INTRODUCTION

Children's literature, which is an integral part of our general literature, has grown from the stories of mothers to their children, from examples of oral creativity such as quick sayings and riddles that serve to develop children's intelligence, to unique written literature, it has its own unique creators. It has been. This literature served to educate the young generation in the spirit of the best traditions and values of our ancestors. Especially the 30s of the 20th century was the period of literal formation of children's literature.

LITERATURE ANALYSIS

The role of the science of history is incomparable in educating the young generation growing up in our heavenly country in the spirit of loyalty to their country and people, and in strengthening the love, kindness, and self-sacrifice contributions of the citizens of my country called Uzbekistan. History is especially important in studying the life, lifestyle, religion and faith of our great ancestors, trade and diplomatic relations with different countries and countries, and their bravery in heroically protecting the borders of the Motherland from invaders.

In the written literature of the East, the works classified by such names as "pandnoma", "mav'izatnoma", "nasihatnoma", "moral books" are the first examples of children's literature. For example, "Maviizatnomai Kaikovus" ("Nightmare") by Kaykovus, "Gulistan" and "Boston" by Sheikh Saadi, and "Bahoristan" by Jami are among them. These have entered the Uzbek children's literature through translation. Alisher Navoi's works "Hayrat ulabror", "Mantiq ut-tayr" and "Mahbub ul-Qulub", Khoja's "Miftah ul-adl" and "Gulzor", and Gulkhani's "Zarbulmasal" are classic examples of Uzbek children's literature. He has been serving to educate the young generation in the spirit of good human qualities for centuries with his articles and stories.[1]

RESEARCH METHODOLOGY

It is known that while we teach foreign languages to young people, we also teach them the customs, art, and literature of the peoples of the languages being studied. "Translation" will help us for this. Therefore, translation is a kind of creativity. Creativity consists of tests and experiments. From Beruni and Farabi, to M.V. Lomonosov, A.S. Pushkin, V.G. Belinsky, Gaybullah al-Salomu, J. Sharipov, all translators have expressed their opinions about this feature of translation. S. Siddiq spoke about the translation of poetic works. He said: "In translating a poem, it is intended to transfer the quality of the form of the poem along with the full meaning and content. The poem's lines, melody, weight, the form of the rhymes, the poet's style, that is, the artistic features,

should be reflected in the poem. Especially poetry translation requires some problems, even if it is not necessary to be a poet to translate a poem. Poet Begoyim Holbekova writes: "It is possible to entrust the task of translating non-poetic works, such as articles and books, to a person who has not learned to write articles in his own language, but to a person who has not practiced poetry in his own language." it is impossible to give a translation of the poem.[2]"

ANALYSIS AND RESULTS DISCUSSION

Another complex aspect of Nazmi translation is the re-creation of similes from the original language in the target language. Based on the customs, lifestyle, climate and geographical location of each nation, comparisons and analogies are also different. For example: in Scottish literature, especially in the works of Robert Burns, the whiteness of a girl's teeth is compared to ivory, and the breasts of a lover are compared to a snowy peak. Therefore, taking into account the nature of the reader's reception, here the translator has the right to make appropriate changes in his translation, that is, it is permissible to compare the whiteness of the girl's teeth to a pearl, and the chest of a man to a dove. Poet Begoyim Holbekova gives another example from the life of Robert Burns, that is, in the poem "John Anderson", Robert Burns writes about the blackness of his childhood friend's hair as "your locks were like the raven". The word "zog" represents writing in Uzbeks, so in our translation we thought it would be better to give the blackness of the hair as "night black".

John Anderson

When John Anderson was a child,
 There was fire in your body.
 Your hair is black as night,
 Lightning flashed on your forehead.
 And now, let's go
 Your hair is snow-white.
 Your cold palms,
 Ready to pray, ready to pray.
 John Anderson, my friend,
 We climbed mountains with you.
 How many bright and glorious days,
 We were flooded like a wave.
 How about today, in the mountains
 Let's walk holding hands
 Lying on the floor,
 Let's go to bed together.
 John Anderson, my friend[3]

The genius of English romantic poetry, George Byron, fascinated Uzbek poets in the last century. Famous writers such as Hamid Olimjon, Maqsud Shaikhzoda, Jumaniyaz Jabbarov, Muhammed Ali, Rauf Prafi translated Byron's poetry into Uzbek with interest in different periods. The epic "Manfred" was translated into Uzbek by the talented poet Rauf Parfi and published in 1974 in Byron's "Saylanma". In other words, the poet Rauf Prafi lived in the spirit of romantic poets such as Byron and Bunin, he created in their path, he was a rebellious poet who brought his unique revolutionary romanticism to the poetry of the last century. The same spirit and mood of the poet-translator is the reason why the poem "Manfred" was published in the Uzbek language as well, and it was the reason for the reconstruction of the text of Byron and Bunin.

When we read the epic in the original and in the Russian translation, we observe that the inner experiences of the main character Manfred, the magical spirit with divine power are mainly manifested in his monologues. In the romantic interpretation of these monologues, it is not difficult for the reader to hear the emotional and tragic situation of the hero.

... And yet not cruel: for I would not make,
Put find a desolation. Like the wind,
The red-hot breath of the most lone simoom,
Which dwells but in the desert? And sweeps o'er
The barren sands which bear no shrubs to blast,
And revels o'er their wild and arid waves,
And seeketh not, so that it is not sought,
But beigne met is deadly, -such hath been
The course of my existence: ... [4])

Uzbek poet Rauf Parfi, who followed Bunin's translation, translates the verses as follows.

... I'm not evil, but every step of the way
I'm going to be ruined
But he was born in the steppes
Deprived of Mehrab forever
Izgiv is constantly among the sands
He was not looking for anyone, but he met him
Destroyer of every living soul
Harisel's breath is new
My life is over. Everything is in my way
I'm going to die every time I come across it! They were not [5]).

It can be seen that the tone and meaning of the original and the Russian translation have been fully preserved in the Uzbek translation, and the spiritual mood of Byron and Bunin is embodied in the poet Rauf Parfi, which is reflected in the translated verses, the combination of metaphors and epithets he created.

We can give many such examples. Now we want to reflect on Sheikh Saadi, who lived in the 13th century. Sheikh Saadi is a wise man. Muslihiddin Saadi, who lived in the 13th century, was a poet and thinker who created philosophical and ethical works. If you get to know his heritage, he will appear as a true sage. His wisdom and teachings cover all aspects of society and life. They glorify true human qualities, decency, love and loyalty, dignity, honesty, friendship, which is a priceless treasure. On his part, Saadi warned the future generations about the evils alien to the society and our minds at that time, and taught that there is no more misery than spending life in vain.

CONCLUSION

If you look at a series of books, where the heritage of the ancestors, the teachings, wisdom, and writings of the sages have come to life, you will definitely notice the name of Saadi. The more you bite into the jewels of the heart that he left, the more you will be refreshed, the more you will learn, the more you will learn, and the more you will find answers to all the questions you are interested in. Below you will enjoy such spiritual upheavals.

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