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Article



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## PRESERVATION PROBLEMS OF RHYME AND RADIF IN TRANSLATION

**Abstract:** In this article the poet and scholar Chustiy's translation, the poems of our mature translator Shoislom Shomammedov's translation, Edward Fitzgerald's translation and following poems by the great genius Robert Burns are widely used.

**Key words:** inner rhyme, alliteration, radif, creative style, anaphora.

**Language:** English

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### Introduction

Reflecting the weight of a poem means reflecting its bottom, its music, and therefore its mood and emotions. Much can be said about the peculiarities of Eastern poetry, such as internal rhyme, repetition of sounds, alliteration, compound rhymes, homonymous rhymes, and so on. We have gained a lot of experience in this field and have achieved a number of successes, which now allow us to translate genres that are not related to the satellite at all[1].

Radif is a very interesting and complex issue. Giving it away poses a serious challenge to translation, as well as intractable intricacies. This is why some translators cannot reflect it. However, radif is not only a formal element of the structure of the poem, but it carries a great meaning and serves to increase the power of the work, the resonance of the poem. Once upon a time, there was even a tradition of radiance [2]. Contemporaries and poets from different eras competed with each other on the basis of a given radif, such as a flower, a candle, and so on.

As mentioned above, some translators translate by dropping the radif. For example, in translating A. Staroston Sakkoki's radical ghazal "bribe" into Uzbek, the poet and scholar Chusty chose the same path. It can be argued that the translation came a long way from the original because it did not reflect the radif. We can cite the first byte of the gazelle as proof of our point.

In the example of the original:

Be boda spring is not pleasant.

Chustiy's translation:

I don't like the beauty of flowers,

Spring if you do not enjoy the bush.

### Main Part

In Eastern poetry, the tradition of Nazism continued, meaning "to follow" and "to respond." At this point, it would be clearer to give examples of poems in Western literature based on this genre.

Radif in Robert Burns' poem:

*My hearts in the Highlands, my heart is not here,*

*My hearts in the Highlands, a chasing the dear.*

*A chasing the wild deer, following the roe*

*My heart's in the Highlands wherever I go!*

The words "My heart's in Highland" between the first, second and fourth verses of the passage served as radifs. Notice the next paragraph of the poem.

*Farewell to the mountains high covered with snow,*

*Farewell to the staths and green volleys blow.*

*Farewell to the forests and wild – hanging woods,*

*Farewell to the torrents and loud – pouring floods.*

In the verses in this paragraph, the word "Farewell" is a radif, and the words "show," "blow,"

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"wood," and "foods" are rhyming words. All of the above considerations and reflections, and more examples, show that rhyme and radif enhance the seriousness and content of the work [3]. In the Russian, English, and Uzbek examples above, we looked at how the radii fit together. Now we turn our attention to the rubai of Umar Khayyam.

Uzbek translation by Shoislom Shomuhamedov:

*I will drink wine when I die -*

*Let the smell come out of my grave*

*If the humor passes, my grave is from the beginning*

*It's too hot in here.*

Translated by Nikolai Strijkov:

*Будем до смерти пить, чтоб из наших могил,*

*Винный дух, как из доброго жбана разил.*

*Чтобы мымо идущий несчастный бродяга*

*Отяньель и о горестях мыра забыл*

Translated by Edward Fitzgerald:

*That even buried ashes such a share,*

*Of vintage shall flang up into the air.*

*As not a true – believer passing by,*

*But shall be overtaken unware.*

In the Uzbek translation of this rubai by Umar Khayyam, the words "wine" in the first verse, "gurkirab" in the second verse, and "harob" in the third verse are rhymed with the letter "b", but no radif is used in this rubai. In the Russian version, the above words "mogil", "razil", "zabil" are considered to be hajib, which is the cause of rhyming the letter "l", and radif is not used here either [10]. In the English translation, this rhyme is expressed in exactly the same way, where the words "share", "air" and "unware" are rhyming words, and the translation does not use a radif. Example: U. Khayyam's translation:

*I am a rebellious slave, where is your consent?*

*My heart is dark, where is your light?*

*If you give me paradise for my obedience,*

*That's my right, where's your name?*

Translated by Nikolai Strijkov:

*Бутновшик я, когда где же твоя провата!*

*Где твой сеет – одопела меня темнота.*

*Говоришь будь послушным и рай обещаешь*

*Эта плата, но где же твоя до брата*

Translated by Edward Fitzgerald:

*Oh thou, who man of baser Earth didst make,*

*And even with Paradise devese the snake.*

*For all the bin where with the face of man,*

*As Bleached – Man's forgiveness give - and take!*

Our analysis shows that the Uzbek, Russian and English translations of the Persian rubai have taken different forms. An example from another rubai written in the same way:

Uzbek translation by Shoislom Shomuhamedov:

*The dew of spring on the flower is good*

*Everyone who casts their eyes upon it, wants a go.*

*Talk about rubbing salt in my wounds - d'oh!*

*Rejoice, every moment of this day is good.*

Translated by N. Strijkov and A.

Shomuhamedov:

*Розы прекрасны, покрытые вешней расой,*

*Милой лисо даже розы затмило красой.*

*Полно, Хайям себе сердце тиранить такой,*

*Ибо прекрасно, что живы пока мы с тобой.*

Translated by Edward Fitzgerald:

*Ah fill the cup: - what boots into repeat,*

*How time is shipping underneathour feet,*

*Unborn Tomorrow and dead Yesterday?*

*Why feet about them if today be sweet!*

Translated by Edward Fitzgerald:

*Would you that spangle existense spend,*

*About the secret – quich about it, friend*

*A hour perhaps divides the false free*

*And upon that, prithe, my life depend.*

In the English translation, the words "spend", "friend", "depend" formed a rhyming system, while in the Uzbek and Russian translations the radif "one breath" and "мгновнье одно", and two-word radif, are not reflected in the English translation.

Let us consider another rubai in which a similar rhyme occurs.

Translation by Sh. Shomuhamedov:

*The day the sky was saddled,*

*Munitariy Parvin when it was created.*

*When our destiny was over,*

*That's our destiny, don't be Jigarhun.*

Translated by N. Strijkov:

*В, ден когда землей заблестала Луна*

*Оседлали в навесных лугах скакуна*

*В этот день Наши судьбы записани были*

*сам господь записал – в чем же наша вена.*

Translated by Edward Fitzgerald:

*I tell you this when, started from the coal,*

*Over the flaming shoulders of the fool.*

*Of Heaver Parwin and Mushtari they flung,*

*In my predestined plot of Dust and Soul.*

In the above translations, the words "kun", "Parvin", "Jigarkhun" in Uzbek are the words that implement the rhyme system. In both the Russian translation, the English translation, and the Uzbek translation, the rhyming system appeared in the form a, a, v, a. In the translation of this rubai, the closeness to each other is obvious. But the rubai analyzed below is not like that.

Translated by Sh. Shomuhamedov:

*There are veins in your body, bones,*

*Live without leaving the house of destiny.*

*Do not bow your head, even if it is Yov Rustam,*

*If you are a grateful friend Hotami Toy*

Translated by N. Strijkov:

*Тему нашему – жилим согудам костям,*

*Круг пройти суждено по известном путям,*

*Не клонись, если враг твой мугоч как Рустам,*

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*He gardisъ если другъ твой богатъ какъ  
Руслам.*

Translated by Edward Fitzgerald:  
*Well let take them! What have we to do,  
With Kaikabad the Great, or Kaikasru?  
Or Hatim call to supper – head not you  
Lit Zal and Rustam bluse as they will.*

### Conclusion

Among these translations, however, led to various disagreements. For example, in the Uzbek translation the words "pay", "chuyqmay", "Toy" are rhyming, and the basis of this rhyme is the letter -y-, while in the Russian translation, where the rhyming system in the form of a, a, v, a, "kostyam", "Putyam", "Rustam", "Rustam" are rhyming words rhyming in the form a, a, a, a. When it was translated into English, the rhyme disappeared altogether. That's the problem we're looking for.

Another example:

Translated by Sh. Shomammedov:

When the departed return, O drunkard,  
Sleepy in the dust, O drunkard.  
Listen to me, O drunkard.  
Whatever they say, wind, drunkard.  
Here the words "mahal", "behol", "sol", "wind" are rhyming words, and the word ending with the word "ey saqiy" has become a radif.

Translated by N. Strijkov:

*Все умедими в лопе земном о саки,  
Спать в могилах сырых крепним снам о саки,  
Это правда, а все аталное зогатки,  
Веселамъ в том мире хмельном о саки*

Translated by Edward Fitzgerald:

*Why all the taints and stages who discussed  
Of the two World's so wisely-they are trust  
Like foolish Prophets borth, their words korn  
Are katter'd and their Mouth are Stop with Dust.*

In the English translation, the rhyming system is somewhat similar to the Uzbek system, but the radif is omitted here.

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