

CHALLENGES OF PRESERVING PHONETIC FIGURES IN TRANSLATION

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Abstract: Phonetic figurative words and styles, that is, word games, alliteration, assonance, onomatopoeia and other similar methodological tools, are of particular importance in prose and poetic works to tone autor's speech, to introduce imagery, to show the individuality of the author. These phenomena, which are a methodological figure, are formed from the repetition of words and sounds, from a certain harmony of sounds, from certain rhythmic combinations. In translation practice, it is not always easy to fully transfer phonetic figures into another language. The fact is that when each language is phonetically specific, the sound system, sound combinations, Language Movement and word tone will also be specific to a particular language. Therefore, phonetic figurative expressions in translation remain one of the very complex problems.

Keywords: phonetic figurative expressions, translation, problems, rules, sound, words, rhythmic combinations, sentence, practice.

One of the first problems when it comes to translating phonetic figurative expressions is the difference in the phonetic system of languages. Each language is characterized by a sound system, the number and characteristics of sounds used in the composition of words, and their rules of conjugation. It is not possible to recreate any phonetic figure in the source language, such as alliteration, repetition of certain sounds, in the same tone or in the same musicality, in the same spiritual-weight, in direct translational language, in most cases. In front of the translator, the task arises of not losing a certain sound combination or word play, tonality or musicality. In addition, in some cases, the segmentic tone in the original can sound unnatural or artificial, when it is literally turned into another language. There is also another socio-psychological problem in the preservation of phonetic figures

in translation. For most language users, especially clients of a work of art, a certain phonetic figurative expression depends on general linguistic thinking, Customs and traditions in some culture and language, text structure and stylistic norms, and in translation they can be perceived as a completely alien or undemanding aspect in the context of other language literature. Not only is the phonetic, but the problem of contextual and semantic compatibility also manifests itself. For example, if alliteration in the source language is used to emphasize a word, create imagery, or create an interesting rhythm, it is possible that the translation will evoke a completely different image.[1]

While deciding to maintain or change such tools in translation, the translator must always take into account the author's intention, aesthetic tone, the purpose he pursues from the text. But in any case, the issue of maintaining the phonetic figures in full seems problematic enough, since the nature of the language tools will be inherent in the Variety, the level of tonality, the combination of sounds and the level of aesthetic compatibility. Sometimes the translator may completely distort or remove the phonetic figure and try to replace it with a different kind of musicality or tone. Creation, i.e. "transcreation", plays an important role in this process. That is, although the phonetic figure in the original text is not directly translated, the translator seeks to create a new phonetic effect within the scope of other language possibilities. But even in this, the above problems arise: a new figure may not be able to cope with the task in the original, serve a different artistic effect. The direct translation of phonetic figures into practice faces difficulties. Basically, in works of art, such means serve to enhance emotion and enrich style. Translation uses modern translation techniques, such as equivalent substitution, to ensure contextual coherence, with the aim of preserving these tools, conveying as distinct a variety of colors as possible. This, of course, depends on the specialty in which the translator was kept, his approach to the style, attention to the work and experience.[2]

There are different views on the conservation of phonetic figures in translation theory. Some of them refuse to translate literally every phonetic figure in the

original, and instead it is recommended to find alternatives that are lexically or semantically closer. Others try to modernize as much as possible, even with a new figure or words, which can give the original effect. Which direction is more preferable depends on the nature of the work, its genre, and the characteristics of the source language. The problem of preserving phonetic figures in the translation process is relevant not only for a work of art, but also for advertising texts, poetic verses and oral speech. In texts like these, sound repetition, rhythm, intonation, and stylistic specificity become important at each level. Conveying these features of language without completely changing them requires the skill of the interpreter and does not always give a reliable result. When solving translation problems associated with phonetic figures, it is necessary that each translator chooses a flexible approach. Because each text reflects its own style, spiritual-emotional load, individuality of the author. The main task in the translator is to get as close as possible to the beauty, artistry, musicality that the author has, but at the same time convey text in a way that is not alien to the reader. On this basis, it is a difficult matter to completely and literally return phonetic figures in translation, but there are possibilities to adapt them contextually or functionally. Typically, there is a high probability that phonetic figures will be gnawed in the translation, but as a translator artist may be able to find other, similar, phonetic tools in that text environment. This suggests that the translation takes on a creative and individual tone.[3]

Phonetic figures (sound Games, alliteration, assonance, onomatopoeia, etc.) are considered of particular importance in certain literature and genres. In such literature, without phonetic means, the artistic or emotional power of a work is greatly diminished. These literature and genres can be described as follows: poetry. In almost all literary schools, poetic phonetics is widely used. In Western poetry, Russian and English literature, alliteration and assonance give poetic lines musicality, melody, rhythm, and emotional emphasis. In Uzbek, Turkish, Persian and Arabic poetry, such tools have also played a key role in strengthening the content and tone of poetry from time immemorial. Children's literature. Dark, light,

interesting stories for children, fairy tales, melodic poems and quick sayings (chastushka, skorogovorka, tongue twister) are created precisely by means of phonetic figures. In this literature, the game of sounds, the effects inherent in sound are of great importance. Dramaturgy and oral folk art. Including folk epics, oral tales, wedding Bakhshi tunes, qasida and marsias, and others, phonetic figures are designed for melody, ritual, rhythm, and rhythmic effect. Lyrical prose and postmodernist literature. Some modern prose works (especially in the postmodernist and avant-garde direction) attempt to create a unique artistic space through sound play, word combination, sound rhythm. Advertising, magazines, headlines and jingles. When creating short, memorable sentences in advertising texts, advertising slogans and media, word and sound Games, phonetic figures are actively used. Examples of folklore and oral creativity. In particular, fast sayings, Proverbs, riddles, narratives become lively, melodic, memorable and figurative at the expense of phonetic figures. When said as a base, phonetic figures, especially in poetry and children's literature, take the field as the most important artistic medium. When translating such literature, the preservation of phonetic figures requires special attention and a special approach.

CONCLUSION

In conclusion, the translation of phonetic figures is one of the most complex and delicate issues facing the translator. The translator must try to create each artistic organization, the artistic beauty that exists in the work, musicality and tone, in a way that deeply understands the author's style, once again in his own language. However, in any translation, phonetic figures are not fully preserved. The translator should focus on adapting artistic style and aesthetic characteristics, conveying the spirit of the work to the reader. A creative approach, professional skills and linguocultural knowledge are important in this path. Thus, within the framework of translating phonetic figures, it is desirable that, in recreating the beauty and artistry that the author means in his own language, the translator has a deep sense of the peculiarities of each work, the phonetic capabilities of the source and receiving language, in addition to the effective use of creative search, modern

linguistic research.

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