

## TRANSLATION OF POETRY

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**Annotation.** This article aims to explore what is translation of poetry, the difficulties most of translators face to during translating poems, the ways of translation used to translate poems and a poem in three language version as an example.

**Key words:** *poems, sound, form, poem structure, rhymes, audience*

## INTRODUCTION

Translating poems from one language to another is even trickier and more controversial. Poetry is a nuanced, special kind of language that operates on multiple levels of meaning. The sound, form, and visual shape of a poem are all just as important as its content. Robert Frost is often quoted as saying that poetry is what is lost in translation. Indeed, when reading a poem, there is level of complexity that is required in understanding the meaning. Each poem is designed in the eyes of the poet to be interpreted in one way, yet it is purely up to the reader to choose how to interpret it.

## MAIN PART

Translation is never exactly accurate; every language is different so that not every word can be perfectly translated. For example, in English tone is required to understand the meaning of certain word such as love; is it the love for your family, love for your special one or the love for your friend? The meaning of word can only be told with the assistance of other phrases and words. In other languages, love can be expressed in different words.

The order in which elements of the poem should be prioritized are:

- Meaning
- Poem structure (stanzas, line numbers)
- Poetic techniques (rhythm, alliteration, assonance)
- Line structure (word count, syllable count)

When a translator works on poems, first of all, they have to decide whether the poetic verse and structure of the rhymes correspond to the original. If the translator

decides to change the structure of the verse, it is necessary to determine which structure to prefer, while it is necessary to take into account the semantic content of the poem, that is, the external form should be close to the implications contained therein.

The main difficulty in poetic translation is to combine the original meaning with the necessary form, and it should be mentioned that exact and literal translation in this case is very rare. The main emphasis should be placed on the transfer of the main idea and the mood of the original.

One of the most difficult issues in translation theory and practice is to recreate the rhythm of the original. Translation theorists insist on the transfer of rhythm in the translation, as rhythm represents the international essence of poetic phrases.

Another considerable problem in poetic translation is rhyme. V.V.Nabokov, in the article “The Art of Translation”, describes this problem as: “Mg-no-vain-yay” has over two thousand Jack-in-the-box rhymes popping out at the slightest pressure, whereas I cannot think of one to “moment”. These elements like rhythm, rhyme, along with tempo and flow are considered as aesthetic qualities of poems in one word.

On the other hand, taking into consider about the author’s style is also important. The difficulty is that for the successful transfer of the author’s style account should be taken not only of phonetic features (alliteration, assonance, onomatopoeia) or of the so-called “music of verse”, but also of characteristic features of the era, national and social identity. Particularly, I.Kashkin insists on preserving the image system through a reasonable interpretation of the author’s will to achieve maximum proximity to the original work.

Finally, translators must account for cultural differences when adapting a poem for a new audience. Many poems include cultural allegories, including references to local politics or art that readers in a different language may not be familiar with.

Clearly, no translator can reproduce all of these different aspects of the original poem. Poetry translators have to make difficult decisions which change the nature of the poem. However, among different scholars who have some words on poetry translation the most famous scholar is Jakobson, who believes that “Poetry by definition is untranslatable ... and it requires creative transposition” (cited in venuti, 2000, p.118) But some other scholars like Dryden (cited in Miremadi, 1995, p.85) argue that all meanings and concepts are translatable and what is said in one language can be conveyed in another language. Many researches are designed to investigate the problems a translator may face during the task of literary, especially, poetry translation.

According to Sen & Shaole (2010), Lefevere’s classification of methods is useful for cases in which either the source or the target language is English. They also add that strategies are comprehensive enough and the elaboration on each strategy is well-defined. The Belgian theorist Lefevere views poetry as a unified context in which the

form, content and aesthetic issues are closely intermingled but all of the issues have their own special value. Below is a list of his comprehensive and modern strategies:

1. **Phonemic translation:** It tries to reproduce the source language sound in the target language, simultaneously attempting to capture the sense. This is effective in translating onomatopoeic words but can often become very awkward as the meaning gets lost in the process.
2. **Literal translation:** Word-for-word translation that might distort the meaning as well as the stylistic aspects of the original.
3. **Metrical translation:** Translation in which there is an attempt as metrical reproduction. Like literal translation, concentrating on the metre might result in distortion of sense and the overall qualities of the text as a whole.
4. **Poetry into prose:** This can capture the sense, but the poetic qualities tend to get lost.
5. **Rhymed translation:** The translation tries to retain the rhyme scheme and metre of the original. This can end up very clumsy translation that does no justice to the source text.
6. **Blank verse translation:** The restrictions imposed by metre can distort the text. But Lefevere also notes that this translation can achieve greater degree of accuracy.
7. **Interpretation:** Lefevere discusses versions and imitations under this head. Versions are those in which the substance of the SL text is retained and the form is changed. Imitation is that in which the translator produces a poem that is only marginally related to the SL text. Both are receptor-friendly texts but they acquire that quality at the expense of the original text.

Poetry translation may be defined as relaying poetry into another language. A poetry translation project usually aims to publicize a poet or poets. Poetry translation is typically overt and poetry translators are concerned to interpret a source poem's layers of meaning, to relay this interpretation reliably, or to create a poem in the target language which is readable and enjoyable as an independent, literary text.

In general, there are a lot of methods in translating a text, but not all of them are appropriate to translate a poem. According to Suryawinata (in Aminuddin, 1990, p.140), among several translation methods proposed by experts the communicative and semantic translation are worth noting. The two are even said to be the only methods that fulfill the two main aims of translation: accuracy and economy.

Communicative translation attempts to render the exact meaning of the original in such a way that the readers may not find difficulties in understanding the message of the translated text. In communicative translation, therefore, the translator can generously transfer the foreign element in the SL into the culture of the TL where

necessary. This type of translation is best used for general argumentative and vocative texts by Newmark.

The semantic translation, on the other hand, attempts to reproduce the precise contextual meaning of the original by taking more account of the aesthetic values and expressive component of the original poem, such as peculiar choice of words, figurative language, metaphors, sounds, etc. This type of translation is best used for imaginative literatures, which are also called expressive texts by Newmark. The writer, however, agrees with Suryawinata stating that a poetry translator, in fact, frequently functions as the mediator of the communication between the poet and the reader. Therefore, the translator should take the readership into account. In short, he should try to make the content and the beauty of the original poem ready for readership.

Finally, we analyze a poem named “My Heart’s in the Highlands” by Robert Burns with the translations of it in two: Uzbek and Russian languages.

- My heart’s in the Highlands, my heart is not here;  
My heart’s in the Highlands a chasing the deer;  
Chasing the wild deer, and following the roe;  
My heart’s in the Highlands, wherever I go.
- Qalbm mening tog’larda... Qoyalar bo’ylab  
Yelday uchib boraman bug’uni quvlab.  
Hurkib qochgan ohuda yugurar ko’zim...  
Qalbm mening tog’larda, yerdaman o’zim. (Mukhammad Ali)
- Любовь, как роза, роза красная,  
Цветет в моем саду.  
Любовь моя - как песенка,  
С которой в путь иду. (Samuil Marshak)

The poet or the translator have fully grasped the essence of the Russian text, and the rhythm and playful nature of the lines are vividly reflected in the Uzbek translation. It is clear that the meaning and mood have been seamlessly transferred. Even the moment when the protagonist, chasing the northern wind, suddenly startles a goat (koza), is depicted with finesse. By replacing the original image of a roe in the snowy northern mountains with a frightened deer in Uzbek, the translator has managed to intensify the emotional tone of the poem without losing its authenticity.

### CONCLUSION

Taking into account that the translation of poetry is full of challenges, when translating a poem, attention must be paid to a multitude of language features. As translators, we must capture tone, voice, rhythm, rhyme, syllable count and themes to effectively introduce new readers to a work of literature. All languages have unique linguistic features in speech sounds, in word meaning and in grammar, which produce

tremendous difficulties in fulfilling a perfect translation of poetry. In translation of poetry the first and foremost task is to retain the poetic form of the original, even if some of the original elements are lost in the course of the translation.

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