



## Poetry Translation and Its Methods

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**Annotation:** This article is about one of the types of literary translation, poetry translation. Also, the article describes the poetic translation and its types and methods of their translation. The following information and the detailed notions of scientists will help you better understand this topic.

**Key words:** poetry, poem, literary device, translator, style, type, method, source language, target language, transformation.

**Introduction.** Literary translators translate literary texts (prose or verse). This is a tricky type of because, translation although it is not always technical, it must faithfully convey the source text's meaning, figure's of speech, rhythm, and style. Literary texts such as novels, fiction, prose, poetry, books, plays, and scripts. The process essentially involves constant mediation between the translator and the author. [1]

Poetry translation may be defined as relaying poetry into another language. Poetry's features can be sound-based, syntactic or structural or pragmatic in nature. Poetic translation" is occasionally used instead of "poetry translation" to refer to a text, or producing a text, that functions as a poem in the target language, or which uses poetic language. Reading poetry in translation will not only allow us to find affinities with poets internationally, but also surreptitiously influence our writing, shaping us into more informed, more ethical, and more connected writers. Poetry is largely language specific with meter, syllable harmony & tone that are impossible to replicate by translation. One can give an approximation, but not a full concordance. Poetic language in prose is much easier to translate than actual poetry. Why is poetry hard to translate? Culture specific terms are often used in poetry. That poses a problem because those cultural features get lost when translating into another language (another culture). In other words, they lose their meaning because they do not represent the same thing to people in a different culture.

**Methodology.** Poetic musicianship is unique and they have different character. This refers to the meaning and expressive harmony of the word, the power of the word, and the harmonious use of the word. The music of the poem, in turn, is the result of the sound of words, the form of words and the unity of meaning. Various arts used in poetry are directed to the realization of poetic music. Therefore, each poetic system has its own characteristic, traditional weight, rhythm and tone. In poetic translation, it is not possible to completely preserve all the elements of the work, but according to the opinion of some translation scholars, the image in the poem and poetic harmony should be preserved. The extent to which the poetic image and harmony is preserved is determined by the skill of the translator. According to the English translator Stanley Kunitz, in order to achieve poetic alternative, translators usually try to maintain a balance "between formal requirements and semantic precision". Russian translators emphasize the need to focus on formal precision in poetic translation, placing even higher demands on poetic translation.[2]

Alliteration, assonance, rhyme, which are widely used in poetry, in Uzbek poetry, in addition to this, radif serves to express the thought in a beautiful and meaningful way. If the above-mentioned phonetic stylistic tools and methods cannot express the idea beautifully and meaningfully and perform only a formal function in the translation, the content of the poem will be damaged, and in most cases, the text of the poetic translation will be far from the original text. If the used means of expression cannot enhance the artistic impression, the tone, rhythm, and most of all, the content of the poem will



change, it will be difficult to get the appropriate aesthetic pleasure from the poem, the content will become shallow, and the means of expression may become just a collection of sounds. Poetic music mainly affects the structure of rhythm, poetic rhythm, unlike prose rhythm, does not depend on syntax, but on the basis of weight, it affects the syntactic structure of the poem itself.

Poetic syntax is very different from ordinary speech and literary syntax because it breaks the usual word order.

**Result.** The demand for direct translation from foreign languages, in particular from English to Uzbek, has increased since the 90s of the 20th century, that is, after Uzbekistan gained independence. 15-20 years ago, there were very few translators who could translate directly from foreign languages. Therefore, the works of art were written in the Uzbek language, mainly at that time it was translated through Russian, which acted as an intermediary language.

Direct translation from foreign languages into Uzbek requires the development of vocabulary and lexicography. Rich experience in translation from Russian to Uzbek and from Uzbek to Russian has been gained in our republic. There are still a lot of tasks to be performed in the analysis of works translated from foreign languages, conducting scientific research on them.

Most of the prominent poets and writers of our republic are also skilled translators. Among them, Gafur Ghulam, Maqsd Sheikhzade, Yusuf Shomansur, Jamal Kamal, Ibrahim Gafurov and others can be mentioned. It is no exaggeration to say that they literally opened a school of poetic translation. Gaybulla Salomov, who is considered the father of the translation school of Uzbekistan, deeply thought about the basics of poetic translation and gave recommendations in his numerous articles, monographs, manuals and textbooks. G. Salomov's student and follower, N. Komilov, is currently continuing his work in the field of translation.

From the 70s of the 20th century, the process of translation from English, German, and French into Uzbek language began. One of our poets, Jamal Kamal from English, Abdulla Sher from German, and Shavkat Rahman from Spanish, studied the original language and tried to translate the works directly from the original.

Russian translation scholar T.A. Kazakova says in her textbook "Practicalum on Literary Translation": "When translating a poem, the translator has to choose one of two main categories depending on its form. One of them is free verse, and the other is a poem with a classical structure. That's why the poem has an unchanging weight, rhythm and stop" (Kazakova, 2003: 22). A traditional poem is more emotional.

The reason why we are talking about free verse is that, among traditional poems, free verse is widely used in English poetry of the 20th century. By English poetry we mean American and British poetry here. In fact, free verse requires less work than translating traditional poetry, but the specific features of this poetry should be taken into account in the translation process. In this case, its syntactic and semantic structures may take different forms in the translation of free verse.

**Analysis.** Below we will see the differences between the translation of Sherali Jorayev's poem "My First Love" from Uzbek to English and the translation of Robert Burns' poem "Ae Fond Kiss" from English to Uzbek.

Last night as the wan moon was leaving the sky  
As Venus smiled a sad smile above me high  
When my moaning soul in silence made my cry  
Then I bought you to my mind, o my first love  
And was lost in thoughts of mine, o my first love  
Youth passed with pleasure, sometimes bad too.  
Sometimes I was separate with heart, sometimes belief too.  
But I lost you, my first love I slept forever, my first love.

**Uzb- version**

Kecha oqshom falakda oy bo'zarib botganda,



Zuhra yulduz miltirab, xira xanda otganda,  
Ruhimda bir ma'yuslik, sokinlik uyg'otganda,  
Men seni esga oldim, birinchi muhabbatim,  
Eslab xayolga toldim, birinchi muhabbatim.  
O'tdi yoshlik zavq bilan, gohi to'polon bilan,  
Gohida yaxshi bilan, gohida yomon bilan,  
Ayro ham tushdim ba'zan qalb bilan imon bilan,  
Lekin seni yo'qotdim, birinchi muhabbatim,  
Mangu g'aflatga botdim, birinchi muhabbatim

Ushbu O'zbek tilidagi parchani ingliz tiliga tarjima qilish davomida, tarjimon she'r tarjima davomida ayrim o'zgartirishlarni kiritgan. Misol uchun **Zuhro** yulduzi tarjimada **Venus** deya ta'kidlangan. Bundan tashqari, birinchi misradagi **oyga** nisbatan berilgan sifatlanishning o'zgarishi, miltirab so'zining tushirilib qoldirilishi, eslab xayolga toldim- jumlasining boshqacha usulda ta'kidlanishi, ayro ham tushdim- jumlasidagi **imon** so'zining boshqa so'z bilan ifodalanishi bularning barchasi tarjima jarayonidagi tarjimon tomonidan kiritilgan o'zgarishlardir.

Ae fond kiss, and then we sever,  
Ae fareweel, and then for ever!  
Deep in heart-wrung tears I'll pledge thee,  
Vidolashdik garchi pichirlab,  
Warring sighs and groans I'll wage thee.  
Who shall say that fortune grieves him,  
While the star of hope she leave him Me,  
nae cheerful twinkle lights me;  
Dark despair around benights me.

#### **Uzb- version**

Astagina o'pishdik giryon,  
Ayri tushdi yo'llar har tomon!  
Vidolashdik garchi pichirlab,  
Faryod soldi yurak qon yig'lab.  
Taqdir ekan ne ham qildik biz,  
Umidni chin baxt deb bilibmiz.  
Ammo bugun ko'zlarimda yosh,  
Yorsiz yo'lim yoritmas quyosh.

Ushbu she'r tarjimasida tarjimonning asarni ijodkor sifatida katta ehtiros bilan sevganini, shoirning fikr-o'ylari, ifoda uslublari, she'rning maromi, ohangini butun vujudi bilan his eta olganini yaqqol namoy- on etib turibdi. She'rning qofiyalanish tartibi uning tarjimasida ham asliyatdagidek boshdan oxirigacha bir xil aa,bb shaklda aks etgan. Shotland shoiri Byornsnig ruhiy olati, qalb iztiroblarini o'zbek tarjimoni Begoyim Xolbekova o'z ona tilimizda yuksak poetik ma- horat bilan qayta yarata olgan.[3]

**Discussion.** Translating traditional poetry is complex and includes takes a number of problems. In this case, the poem's weight, rhythm, rhyme, not only the melody, harmony, but also in different combinations of the poem the type, characteristic, individual style of the author in line, it is necessary to take into account the characteristics of poetry in each language will come. The translator of this poem has deep knowledge, traditions of two languages, national characteristics, linguistic and cultural aspects, the main ones in the poem reasons for the use of ideas, images, stylistic tools and methods, participated in the expressive delivery of poetic information to the reader the function of each of the language elements, the characteristics of the period when the poem was written and the like are required to be taken into account.



A comparative study of the poetic structure of two European and Turkic languages showed that there is a great difference between them not only in terms of poetry, but also in poetic systems. There is still no clear information in the theory of translation about how much English can be translated into Yambi, Korean or Doctili Uzbek, and it is not enough. Recommendations for translating English poetry into Uzbek are not fully developed. This should not lead to the conclusion that poems are not being translated from English to Uzbek or from Uzbek to English. Dinara Sultanova, a senior teacher of the "Theory of Translation" department of the Samarkand State Institute of Foreign Languages, is a practicing specialist who has been translating English and American poems into Uzbek and Uzbek poems into English for many years. He translated Dushan Fayzi Zarafshani's epics "Mrs. Hillary in Samarkand" and Vahid Abdullah's "Samarkand Sayli" into English. In addition, he directly translated into English the works of Burns, W. Shakespeare, E. Poe, as well as the works of Uzbek poets Abdulla Oripov, Erkin Vahidov and a number of other famous and young talented poets who are just starting poetry. is one of the talented translators.

He is taking bold steps in poetic translation another practitioner-translator is the senior teacher of the Andijan State Institute of Languages, poetess Begoyim. He directly translated the poems of Burns and James Joyce from the original into Uzbek language, making a great contribution to introducing examples of English literature to the Uzbek people.[3]

**Conclusion.** In general, a poetic translation requires the translator to have a broad worldview, the poetry systems of two languages, the traditions related to poetry (rhyme, radif, vazan, turaq, hijani). features) and requires knowledge of the latest developments in the field of poetry writing and translation. In conclusion, as we mentioned above, since the translation of the poem is more complicated, we should pay special attention to its rhyme, weight and syllables during the translation. Also, while reading the article, we can witness the opinions of several scientists based on the stated fact. In addition, the above-mentioned analysis of translations from English to Uzbek and from Uzbek to English allows for a comprehensive study of this topic.

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