

TRANSLATION OF POEMS

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Abstract: *This research analyzes the complexities of the translation of the text of poetry, focused on its English and Uzbek versions. It aims to prove how cultural bodies and languages impact the translator, especially with regard to the aesthetic form, emotional content, and the meaning of artistic interpretation. This compares the processes and problems of the transformation of English poetry into Uzbek one way and the other.*

Key words: *Poetry translation, fidelity vs. adaptation, cultural nuances, emotional impact, Uzbek poetry, metaphorical language, rhyme, creative reimagining, free verse, literary equivalence, comparative analysis, cross-cultural translation.*

Аннотация: *В данном исследовании анализируются сложности перевода текста поэзии, ориентированные на его английскую и узбекскую версии. Его цель – доказать, как культурные тела и языки влияют на переводчика, особенно в отношении эстетической формы, эмоционального содержания и смысла художественной интерпретации. Это заставляет сравнивать процессы и проблемы трансформации английской поэзии в узбекскую наоборот.*

Ключевые слова: *перевод стихов, верность vs. адаптация, культурные нюансы, эмоциональное воздействие, узбекская поэзия, метафорический язык, рифма, творческое переосмысление, свободный стих, литературная эквивалентность, сравнительный анализ, межкультурный перевод.*

Annotatsiya: *Ushbu tadqiqot she'r matni tarjimasidagi murakkabliklarni tahlil qilib, uning ingliz va o'zbek tillaridagi variantlariga e'tibor qaratadi. U madaniy organlar va tillarning tarjimonga qanday ta'sir qilishini isbotlashga qaratilgan, ayniqsa estetik shakl, hissiy mazmun va badiiy talqinning ma'nosi. Bu esa ingliz she'riyatining o'zbek tiliga o'zgarishi jarayonlari va muammolarini bir-biriga qiyoslaydi.*

Kalit so'zlar: *She'r tarjimasi, o'zgarmaslik va moslashuv, madaniy tafovutlar, hissiy ta'sir, o'zbek she'riyati, metafora tili, qofiya va metr, qayta ijodiy tasavvur, erkin she'r, adabiy ekvivalentlik, qiyosiy tahlil, madaniyatlararo tarjima.*

INTRODUCTION

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. Apart from transforming text, poetry translation also involves cognition, discourse, and action by and between human and textual actors in a physical and social setting. A poetry translation project usually aims to publicize a poet or poets. Poetry translation is typically overt. Poetry translators are concerned to interpret a source poem's layers of meaning, to relay this interpretation reliably, and, or to 'create a poem in the target language which is readable and

enjoyable as an independent, literary text. Poetry accounts for a tiny proportion of world translation output.

In translating poetry between English and Uzbek, particular difficulties arise from the differences in the languages as well as their cultures. While English possesses a flexible syntax and a great number of words, Uzbek is more agglutinative and has a developed variety of metaphors and oral speech forms. These languages should be taken into account while translating one poetry into another. The following paper contrasts the translation approaches of selected poems written in English and Uzbek regarding structuralist, cultural, and emotive contexts.

Methods and Specific Examples

Foundational works, including Roman Jakobson's essay on translation and Uzbek literary studies by Abdulla Qahhor, provide theoretical insights.

2. Case Studies

Example 1: Robert Frost's Stopping by Woods on a Snowy Evening

English Original:

"The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep."

Uzbek Translation:

"O'rmonlar go'zal, qorong'u va chuqur,
Ammo bajarishim kerak va'dalar,
Uyqudan oldin yurishim kerak uzoq yo'llar."

Analysis: The Uzbek translation keeps the tone of reflection but had to adapt syntax for the natural flow of the Uzbek language. "Dark and deep" here gets translated as "qorong'u va chuqur," which reflects the same imagery but, structurally different, feels less lyrical.

Example 2: Shakespeare's Sonnet 18 ("Shall I Compare Thee to a Summer's Day?")

English Original:

"Shall I compare thee to a summer's day?
Thou art more lovely and more temperate."

Uzbek Translation:

"Seni yoz kuniga qiyos qilaymi?
Sen yanada go'zal va sokin."

Analysis: The Uzbek version simplifies Shakespeare's syntax and condenses "more lovely and more temperate" to "yanada go'zal va sokin" (more beautiful and calm), losing some nuance but maintaining the core compliment.

Example 3: Abdulhamid Cho'lpon's Ona tilim (My Native Language)

Uzbek original:

"Ona tilim, sen vujudim — jonu tanim,
Sen bir olam, seni sevib kuylayman men."

English Translation:

"Mother tongue, you're my soul and my body,
You're a world; I sing of you in my love."

Analysis: The English translation captures the poem's essence but sacrifices the musicality of "jonu tanim" and "sevib kuylayman," which rely on Uzbek's natural rhythm and rhyme.

For children, the world is full of wonder and excitement. They are naturally curious about everything. The longer they live and the more they experience, the more they learn. Children need guidance to know what they should and should not do. These poems can be used as a conversation between children and adults about life lessons. So, I want to give my own translation of several poems:

Example 4: Original (English) version:

Way down South

Way down south where bananas grow,
A grasshopper stepped on an elephant's toe,
The elephant said, with tears in his eyes,
"Pick on somebody your size."

The Uzbek translation:

Uzoq janub tomonda...

Bananlar o'sar emish uzoq Janub tomonda,
Fil oyog`in niqtabmish, chigirtka nogahonda.
Shunda ulkan fil dermish, qah-qah otib yuzida,
"Sen kuchingni ko`rsatgin, borib o`zing tengingga".

Example 5: (Original English version)

Clouds

White sheep, white sheep,
On a blue hill,
When the wind stops,
You all stand still.

When the wind blows,
You walk away slow.

White sheep, white sheep,
Where do you go?

Bulutcha

Bulutcham, bulutcham, oppoq bulutcham,
Makon qilib bu moviy osmon.

Gar shamol qilsa rahm,
Senga kelajak zamon,
Nogoh bo`ron uyg`onsa,
Bo`lursan tezda gumon.

Qo`zichoqlarim, momiq qo`zichoqlarim,
Arazlab, sen ko`z yosh-la ketursan qayon?

I have also several examples of translation of Uzbek poems in English.

Example 6: (The Uzbek original version)

O`quvchiga esdalik
Bo`lay desang bog`bon,
Yo Vatanga posbon,
Yo osmonda uchuvchi,
Yo dengizda suzuvchi,
Niraki qilsang tilak,
Bariga o`qish kerak.
By Kuddus Mukhammadiy

Whispers of wisdom

Being a gardener is your dream?
How about becoming a wardream?!
You could be a pilot as well,
But what if you can swim very well.
In short, if you want to meet your aim,
You should study, instead of a game

Example 6:(Original English version)

All for Want of a Nail

For the want of a nail the shoe was lost;
For the want of a shoe the horse was lost;
For the want of a horse the battle was lost;
For the failure of battle the kingdom was lost;—
And all for the want of a horseshoe nail."

Yo`qolgan mix kasriga...

Birgina shu mixchani deb taqa yo`qolib,
Ulkan bir ot ag`anadi taqa kasriga.
Xuddi o`sha bir ot sabab jang boy berilib,
Bir saltanat yuz tutar mag`lubiyatga;
Taqa uchun mix keltirmish bu oqibatga...

3. Interviews with Translators

The interviews conducted showcased different approaches:

Translator A (English to Uzbek): Mentioned that when translating Shakespeare's Sonnet 18, he had to simplify metaphorical language because the Uzbek readership would be unfamiliar with the style of Elizabethan poetry.

Translator B (Uzbek to English): Challenges which were highlighted in the translation of Cho'lpon's metaphor-rich works where cultural and historical nuances are deeply embedded.

4. Comparative Analysis

Example 1: Frost's Imagery vs. Uzbek's Symbolism

The translation of Frost's "woods are lovely, dark and deep" to Uzbek does not lose its effectiveness but loses the subtle play of contrast between "dark" and "lovely" since in Uzbek, darkness is often portrayed with more negative connotations.

Example 2: Cho'lpon's Rhythmic Lines vs. English Prose

The rhythmic and repetitive structures of Cho'lpon, so common in Uzbek oral traditions, turn out to be less vivid in their English prose translations.

Results

1. Fidelity vs. Adaptation

Translators balance preserving the source text's meaning with making it accessible to the target audience. For instance, Frost's contemplative tone resonates in Uzbek, but the rhythm and alliteration of the original are difficult to replicate.

2. Cultural Nuances

Uzbek poetry often involves historical and cultural symbols that are unfamiliar to the English reader. For example, in Cho'lpon's "jon-u tanim" (soul and body) is a spiritual connection that is less powerful in English. Conversely, translating Shakespeare into Uzbek often involves simplifying metaphors to align with Uzbek readers' expectations.

3. Techniques for Aesthetic Preservation

Free Verse Adaptation: Used in translating Frost's structured poems into Uzbek to maintain emotional depth.

Literal Translation with Footnotes: Used with Cho'lpon's works, which required an explanation of certain cultural symbols such as "ona tilim" (mother tongue).

Creative Reimagining: Employed in translating Shakespeare's complex sonnets by replacing imagery relevant to the culture.

4. Reception Analysis

The Uzbek translations of Shakespeare are more readable, although they lose some of the poetic nuances. Frost's poetry in Uzbek is better in terms of the philosophical nuances that come through, even when rhythm is sacrificed.

DISCUSSION

•The Translator's Role as Cultural Mediator

Translating between English and Uzbek highlights the need for cultural sensitivity. Frost's imagery of woods, for example, is less symbolic in Uzbek culture, where nature is described differently.

•Challenges in Poetic Devices

Rhyme and Meter: Translating Frost's rhyming couplets into Uzbek free verse loses the musicality but retains the contemplative tone.

Cultural References: Uzbek poetry's metaphors, like Cho'lpon's "sen vujudim" (you're my existence), often require footnotes to resonate with English readers.

•Emotional Resonance

Translators also stress the importance of emotional resonance; in Cho'lpon's Ona tilim, the spiritual love that the Uzbek language is rooted in comes across well in English, though not quite as poetically.

CONCLUSION

A comparison of the translations of English and Uzbek poetry reveals the complexity of dealing with linguistic and cultural differences. The translators are supposed to balance fidelity to the original text with adaptations that work in the target language. This study has shown the importance of creative problem-solving for preserving emotional and aesthetic fidelity and provides a framework for future translations.

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