



**RECOMMENDATIONS ON POETIC TRANSLATION FROM UZBEK INTO  
ENGLISH LANGUAGE**

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<b>ABSTRACT</b>	<b>KEY WORDS</b>
In this article we have focused on various methods of translation, characteristically, direct method in poetry translation, its peculiarities and advantages. As we have chosen poetry translation, we tried to give some recommendation on poetry from Uzbek into English language.	Direct translation, literary works, target language, source language, phonemic translation, literal translation, metrical translation, verse-to-prose translation, rhymed translation, free verse translation, and interpretation.

Translator doesn't chase in word, oppositely, he searches  
for meaning, melody, rhythm, color..."  
"Tarjima tashvishlari", Gaybulla Salomov.<sup>1</sup>

**Introduction**

Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words, figurative language, metaphors, etc. While the expressive functions shall put forwards the writer's thought, emotion, etc. And the translator should try, at his best, to transfer these specific values into the target language . As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature. This simple writing will present in brief some considerations in translating poetry and the eight-stage procedure to translate a poem.

There are a lot of methods in translating a text, but not all of them are appropriate to use in translating a poem. Andre Lafevere noted seven methods adopted by English translators in translating Catullus's

<sup>1</sup> Translation of the text is by an author of the article.

poems: phonemic translation, literal translation, metrical translation, verse-to-prose translation, rhymed translation, free verse translation, and interpretation.<sup>2</sup>

Lafevere's explanation of the above methods seems to reemphasize Cluysenar's opinion that the weaknesses of the poetry translation methods are due to the emphasis given to one or some of the poetic components in the process of translating. The literal, metrical, and rhymed translation seem to emphasize the "form" or "poetic structure" of the poem; while the rest emphasize on the transferring of the precise meaning into the TL. It seems no methods described above will cater the poetry translators' needs appropriately. The two are even said to be the only methods that fulfill the two main aims of translation: accuracy and economy.<sup>3</sup>

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. Literature is always in keeping with the times, so the works of every writer are a product of his time because they take in spiritual atmosphere of the times and touch upon the stirring issues. From this point of view the original poetic texts of the well-known Uzbek poets of the seventies-eighties of the 20th century: Abdullah Oripov, Erkin Vohidov, Muhammad Ali and Aman Matchan, Muhammad Yusuf and the translated texts of their poems into English are the works truly reflected the important verges of Uzbek life reality at transitional restructuring period of society

Thus, the translation of Uzbek lyrics is the most difficult task, so in this difficult field of translation art everything depends, of course, on the talent, but also on the correct understanding of the ways in which to go, from understanding the differences in the criteria of loyalty applicable to a particular type of poetry.<sup>4</sup> Not having studied the original carefully, not missing it "through himself", and also not having "a sense of the English language" (i.e. when at the subconscious level you know which word of the translation language brighter expresses the essence of the word of the language from which you translate), modern translators sometimes translate the poetic works of Uzbek poets hastily.

The use of different poetic two- and three-foot syllables and rhyming method of syllabic-tonic poem by Uzbek poets gives more opportunities in the choice of rhythm and rhyme for translation into English. If, in the classical Uzbek verse, based on the proportion that Uzbek words in the vast majority of cases longer than three or even four times the English, it is logical to use the English classic eight-foot verse instead of the corresponding Uzbek classic eleven-foot, taking into account the stylistic and syntactic functions of the syllables of these two languages. But the syllabic-tonic system of the poetic works of E. Vahidov, A. Aripova, A. Mattana, M. Ali, unlike classical, gives rich rhythm and variability in the choice of syllable and rhyme for translation into English, because each of these poets has created its own individual and unique construction of forms and content.

Translation should not make the poem more difficult to understand by "encrypting" the meanings that were clear in the original. The most important principle in translation is: "no gains and no losses" of any kind. The product of translation should be a poem in the same way in which the original poem is a translation of the writer's thoughts and feelings. The translator of poetry must become the voice of the original poet and thus he should be able to produce a poem that sounds as if it were written by that particular author directly in the target language.

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<sup>2</sup>Lafevere A. *Translating Poetry, Seven Strategies and a Blueprint*. Amsterdam: Van Gorcum 1975. pp.81-82

<sup>3</sup>Newmark P. *Approaches to Translation*. Oxford: Pergamon Press. 1981.p.22

<sup>4</sup>Girshman M.M. *Literaturnoe proizvedenie: teoriya i praktika analiza.* - M., 1991. – p.201.

Considering all analyzed features of poetry translation from Uzbek into English we came to the conclusion that the following recommendations by us are beneficial in direct translation for each translator:

1. Andre Lafevere`s methods are effective to translate poems (phonemic translation, literal translation, metrical translation, verse-to-prose translation, rhymed translation, free verse translation, and interpretation)<sup>5</sup>.
2. The two are main methods that fulfill the main aims of translation: accuracy and economy.
3. In poetry translation, semantic translation is more appropriate method than communicative translation.
4. Translator`s skills in Uzbek poetry genre are with due account taken of philosophical seriousness, composition, conditional and epic characters, specific features of images, language simplicity, intonation and author's manner. So, each Uzbek poet`s poem requires particular attention and individual decision from a translator-poet.
5. The translator's task is to convey the originality of this attitude and this emotional assessment
6. Translation should not make the poem more difficult to understand.

Here, we tried to translate a poem by Uzbek poetess Halima Khudoyberdieva and used the direct translation method:

Bilmam, to`g`rimidi va yoki xato, O`g`ilchasin uch kun kuttirdi ota.	I don`t know was it true or false? What was case? A father had little son waited for three days.
Uch kun unga umid bog`ladi yetim, Uch kun kir yengiga yig`ladi yetim.	For three days looked for father`s road, orphan, For three days tears flowed, orphan.
Keyin ota kutdi. Uch yillab kutdi. Ko`zi yoshdan xira, g`iltillab kutdi.	Then that father waited. Waited for three years, His eyes muddled because of tears.
Chiqib kunshuvoqqa, tom orqasiga, Sog`inchlarin ekdi tomorqasiga.	He felt sense of missing; he felt it a lot, And planted these feelings to own garden plot.
Keyin...o`ttiz yillab ko`zi yo`l o`ydi, Keyin ko`rmay qoldi. Ko`ziyam to`ydi	Over thirty years stared in order to find Even his eyes fed-up. He became blind.
So`ng... timirskilanib chiqdi so`riga, O`ldi. Shu yuk bilan ketdi go`riga.	Getting on his suri* hardly Afterward He died... took all grieves to tomb as award.
So`ng... U ham umr bo`yi bo`lganmidi xit – Ular-chun uv tortdi hovlida ko`r it. <sup>6</sup>	Then... I don`t know may be it has became dull too – Blind dog wailed for them in the yard: auuu...

Rhyme words in this translation work are:

Case – days

road – flowed

<sup>5</sup> Lafevere A. Translating Poetry, Seven Strategies and a Blueprint. Amsterdam: Van Gorcum, 1975, p.221.

<sup>6</sup> Khudoyberdiyeva H. Buyuk qushlar. – Sharq, Toshkent, 2012.

Years – tears

A lot – plot

Find – blind

Afterward – award

Too – auuu (onomatopoeia)

Here these features can be seen saved:

✓ Content. If content is not fully saved, work will not be as juicy as an original one.

✓ Structure. These elements must be in the structure of translated poems:

- Rhyme

- Rhythm

- Line

- Couplet

- Quatrain

- Meter

- Stanza

- Maximal usage of synonyms. In the translation version of the poem we can

see all features which were mentioned above. And all of these help us to create perfect work.

In general, “direct translation” can be comprehended as a way of translation, which means translating lexical units directly and a translation made directly from the ultimate source text, without a mediating text. The translator must be able to decide on the importance of its cultural context, what the phrase really means, not necessarily what it literally means, and convey that meaning in a way which makes sense not only in the target language but also in the context of the target culture. The similarity of rhythm, rhyme and content of the poetic translation with the original helps to give the reader the feeling of reading original work. In this case, the method of rhyming translation can be of great help to the translator.

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