

## TRANSLATION OF POETRY

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**Abstract.** *This article provides general information about the translation of the poem. Also, translation methods of the poem, problems in the translation process, and an artistic analysis of the poem given as an example in the article are presented.*

**Key words:** *translation, poetry translation, translation problems, translation methods.*

Translation is not an easy process. For it lots of afford is demanded. Poetry translation is accounted for one of the most difficult process among other types of translation. Under the translation poetry's, lots of labor is laid. A poem contains many elements to give its structure. Rhyme is the most common of these elements. Another one is number of syllables. Even if the translator is not a poet, he/she has to aware of these elements of poetry. In this article information which is about general translation process and problems into the translation of poetry are given.

Poetry translation does not admit word for word translation. In some cases ways like addition, omission are used in the translation process. Moreover, true equivalence of words should be selected for target language. Usually, translation may seen as a collection of ordinary words. However, at first glance, complicate process which is difficult to understand is laid at its core. Moreover, there are unique aspects of translation process that require lots of skills and responsibilities for translator. It encourages to learn more, analyze again and again and also to think more deeply over problems such as lexical, grammar and stylistic which forced to display delicate aspects of words. Because of this, only language skills will not be enough when translate optional text that is taken from one language into another one. In artistic science, not only translator should recognize all of styles of translation completely, but also should has creativity. When translating artistic science, the role of abstract elements such as talent, inspiration is incomparable. That's why translator who engage with another types of translation (synchronous, scientific-technical, political-publicist) always can not able to engage with artistic science which is the most complicate and delicate types of translation. In translation of scientific texts, the main goal of translation is convey the main context of a particular message while in artistic translation and poetry translation which is heart of it. The main purpose of translation is saving inner experience and psyche of author originally. It is clear that translation is also writer's product of creativity in a some extend.

Brilliant translator Erkin Vohidov is said: any work that is created without inspiration is similar to kiss which is taken without love. Indeed, kiss which is taken without love is so cool and unlovely. The work which is created without inspiration is



so unattractive. In poetry translation, not only mean of the text which is translated is saved, but also great attention should be paid to tone. This situation, in turn, requires great skill and also awareness of poetry from translator. As, some words and phrases can't be translated in originally. But saving rhyme in the lines of the poem is much more difficult. Or, vise verse, even when rhyme is saved, transferring its spirit to translation may become a problem.

Translating is a work, 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 (diction), figurative language, metaphors, etc. While the expressive functions shall put forwards the writer's thought (or process of thought), emotion, etc. And the translator should do his or her best to transfer these specific values into the target language (TL). 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 one of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature. [1]

In general, 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 (in Bassnett-McGuire, 1980: 81-82) noted seven methods adopted by English translators in translating Catullus's poems: phonemic translation, literal translation, metrical translation, verse-to-prose translation, rhymed translation, free verse translation, and interpretation. Phonemic translation attempts to recreate the sounds of the source language (SL) in the target language (TL). And at the same time the translator tries to transfer the meaning. According to Lafevere, in general the result sounds awkward and sometimes leaves some parts of the original meaning behind. Literal translation means word-for-word translation. This method will not be able to transfer the original meaning; while the phrase and sentence structures tend to fall by the wayside in the TL. The metrical translation emphasizes the reproduction of the original meter into the TL. And because each language has its own specific stressing and pronunciation system, this method will result in the inappropriate translation in terms of meaning and structure. Verse-to-prose translation has also some weaknesses. The outstanding weakness is the loss of the beauty of the original poem. The next method is rhymed translation which emphasizes the transferring of the rhyme of the original poem into the translation in TL. The result will be appropriate physically but tend to be semantically inappropriate. The sixth method is free verse translation. With this method the translator may be able to get the accurate equivalents in the TL with a sound literary value of the result. On the other hand, the rhyme and meter tend to be ignored. So, physically the result is different from the original, but semantically it seems the same. The last method noted by Lafevere is interpretation. According to him there are two types: version and imitation. A version of a poem in the TL will semantically be exactly the same with the original, but physically totally different. Further, an imitation is exactly a different poem, but the title, topic, and starting point



are the same with the original poem. 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. According to Suryawinata [2] 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 [3] The term communicative and semantic translation themselves are proposed by Newmark. 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 scientific texts, which are also called informative 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 [4] 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.

Translation is a type of artistic creativity. It consists of recreating a text in one language to another one. When it comes to problems of poetry translation, the main drawback is finding appropriate equivalent for target text. Immature translators' main problem is could not find true equivalence. In turn, it may lead to misunderstanding of poetry mean. If Alisher Navoiy's poetry is taken as an example, words are changed while translation but meaning is saved. Namely, translator is able to use true equivalence of words.

Jondin seni ko‘p sevarman, ey umri aziz  
 Sondin sebu ko‘p sevarman, ey umri aziz.  
 Har neniki sevmak ondin ortiq bo‘lmas  
 Ondin seni ko‘p sevarman, ey umri aziz.

Translation:

I love you more than my soul, oh my dear  
 I love you more than all numbers, oh my dear.  
 Loving anything cannot be more than that

I love you much more than that, oh my dear. (Translation of Q. Ma'murov)



In this poetry, translator could choose exact words in target language. If words are used without focusing on their meaning, poetry’s meaning would change completely in the target language. For example, phrase of “ey umri aziz”: if it is translated word for word, its meaning would disappear. Namely, “oh dear life” but it may not be true translation. Instead of this misunderstood word, translator utilizes the most suitable word like “oh my dear”.

**Foydalanilgan adabiyotlar ro‘yhati:**

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