



THE PROBLEMS OF POETIC TRANSLATION AND THEIR ANALYSIS IN THE POEM

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ABSTRACT

The provided article by the author is dedicated to different problems of poetic translations during the translation processes, namely poetic ones. We also give various analysis of the problems via dealing with two poems in two different languages and their analysis.

As we know that poetry is a separate world where the feelings of a poet and his or her art felt expressions reside. By means of the correspondence of meaning, word choice, rhyme, rhythm, and some other poetic devices in the poem a poet intends to express his or her ideas of a certain thing or a situation, experiences they or other people had, human feelings such as love, revulsion, admiration, friendship, faith as well as descriptions of a certain things or circumstances they may have experience. Poems could be written in different languages throughout the world but they carry certain meanings and purposes which are tended to be universally understood regardless, which language they were written in. Following some points proposed by Hariyanto (no date) the writers try to give examples how to translate English poems into Uzbek, especially, in how to handle the translation from the point of view of aesthetic values, expressive values, collocation, poetic structure, metaphorical expression, sounds.

Having been holding an important place in the lives of the people throughout history and across cultural and natural boundaries, we need the help of who can keep the meaning of the poem in its translation in another language as it was in the original one. Nevertheless, many translators face difficulties, have problems when translating a poem.

In the current article, we are also going to shed light on some problematic issues that are common in poetry translation. Specifically more emphasis will be put on the word choice and rhyming problems.

According to Hariyanto poetry translation should be semantic translation for a poem is typically rich with aesthetic and expressive values. As the professor claims, a translator of poetry may face the linguistic, linguistic, literary, aesthetic as well as socio-cultural problems during his engagement in translation. Linguistic poems may include the collocations, the translation version of the poem should not look awkward to the reader: usually in the English language we



say “to make a speech” and not “to say a speech”, or “to run a meeting” and not “to do a meeting” and so on so forth.

However, it also differs in the English language as well. For instance, the word “run” can give several meanings, such as the in the collocation “to run a company/inn/cafe”, etc. The interpretation is not something like “to get engaged in a physical activity like running” but it will be correct to say “to govern or to own a company/inn/cafe”.

As Hariyanto states, the first step to deal with this problem is to find the deep (underlying) structure. According to Newmark, the useful procedure is to find the logical subject first, and then the specific verb. The most important matters are these factors only. Once we discover first, those two elements, the rest fall into place. After that the translator can reconstruct the structure in the target language as closely as possible to the original structure.

Mr. Hariyanto claims that some certain factors that cause hardship in translating poetry are aesthetic, and literary problems. They are related to poetic structure, metaphorical expressions, as well as sounds. These aesthetic values do not carry an independent meaning, but they are correlative with the various types of meaning in the text. This means that if the translator destroys the word choice, word order, and the sounds, he or she spoils the beauty and the expression of the original poem. Gracefulness, gentleness, for example, will be ruined if the translator provides unsophisticated alliterations for the original carefully-composed alliterations. An English version of an Uzbek poem can be taken as an instance here:

You are my holy shrine
Poetry – my holy place, my worshipping shrine,
Full of poison and honey – precious soul of mine,
You are my sorrow and hope, agony, and delights.
My modest inspiration at my sleepless nights.
Without you I don't need gem or treasure,
No need for a beauty or a pleasure.
Without you for me life is blank too,
May no moments of my life pass without you!

The Uzbek version of the above provided poem that is a dedication for poetry was written with adequate elegance and delicacy that a reader may effortlessly comprehend how the writers feel about poetry.

However, the translator strived to utilize more close words in case he was not able to find the exact translation of a particular word or phrase. The Uzbek version is available here as proof:

Ka'bamsan
Ka'bamsan she'riyat ezgu ehromim,
Og'u ham bol to'liq bebaho jonim,
Alamim va ishqim, umid-u armon,
Uyqusiz tunlarim jindek ilhomim.
Kerakmas inju ham, sensiz haqiq ham,
Kerakmas shaddod ham, sensiz daqiq ham.
Hayot ham men uchun sensiz be'mani
Sensiz o'tmasinda, hatto daqiqam.



Now, let's make the comparison of the translated and original versions of the poem. First of all, the title of the poem itself gives the image of something, that is valuable, and dear to the poet. However, there is no one word English equivalent of the word "ka'ba" (kabah) that means a holy place or shrine a person may worship to. Specifically, the word ka'ba (kabah) means the shrine in Mecca which is visited by the Muslim pilgrims once a year. Someone may suggest, in that case, the title shouldn't be translated; however the translator could find the possible closer equivalent and it could be suggested this way as well.

Nevertheless, some words like "jindek ilhomim" were translated more professionally in the target language than the original version. As an equivalent to the word "jindek" which means "a little or small" in the English language, we use the word "modest" instead of translating it directly. "Jindek ilhomim" means "a small amount of inspiration" in English; however, the translator translates it as "modest inspiration" which adds more beauty to the translated version of the original work. All that matters is the reasonableness of the translator to deliver the information to the reader in a clear and understandable way keeping the aesthetic values as well as the poetic structure.

In conclusion we can say that, since not all the words have exact equivalents in the target language, there will definitely be some alterations and substitutions in the translated form of a certain work of poetry.

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