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**PECULIARITIES OF TRANSLATION POETRY TEXTS IN ENGLISH**

**BOBOEV LOIQ SAMIEVICH**

TAJIK NATIONAL UNIVERSITY

[loikboboev@mail.ru](mailto:loikboboev@mail.ru)

**Abstract:** This article deals with the problems in translating literary poesy and reveals some pertinent solutions and also concentrates on the need to expand the perimeters of Translation Studies. Unfortunately, the translators lay more emphasis on the translation of poetry; there should be more research regarding the particular problems of translating literary poetry. One explanation of this could be the fact that the status of poetry is considered higher, but it is more possibly due to the notable flawed notion that the novels, essays, fiction etc. possess a simple structure compared to that of a poem and is thus easier to translate. However, many debates have been organized over when to translate, when to apply the close local equivalent, when to invent a new word by translating clearly, and when to copy.

**Keywords:** Translation, Poetry, Problems, Distant-Author, Prosaic-Ideas, Go-Between

## INTRODUCTION

Translation is a very complex creative area in which the translator digests one language in his mind and returns it to another language, taking into account the spirit, content of ideas, artistic features, national characteristics and creative style of the author's work of the same name.

Readers of the English and the rest of the world have the opportunity to get acquainted with the forms of expression, the way of looking and other literary means, and through translation they turned into the literature and thinking of other peoples, which at the same time led to the expansion of new means of representation, possibilities of expression and fresh forms.

Poetry translation is a special type of literary translation. Many works have already been devoted to its issues, among them the works of leading foreign translators S. Marshak, K. Chukovsky, M. Lozinsky, M. Tsvetaeva, I. Franko, and among domestic translators A. Mammadnazarov. There are Parvana

Jamshed and others. However, despite this, the problem of translation of poetry remains relevant both theoretically and practically. This is due to the development of the approach and new ways of translation, with "revision of reality from the point of view of the values of literary poetry" (Webster's New World Dictionary of American Language 1970).

The translation of poetic texts is a literary process, which requires more creative skills than the original: not only the expression of meaning, but also the preservation of the aesthetic function, pragmatics, as well as the expression of poetry is important. If the translation of prose texts can be entrusted to a computer, then in the case of poetic texts, computer translation is impossible. It is impossible to develop a universal algorithm and include it: each translator has his own style and interpretation of poetic texts.

The difficulty of translating poetic texts compared to the translation of other literary forms has always been a subject of attention. However, translators have different

opinions and versions of the translation of poetic works. According to the theory of Belgian translation, Andre Lefebvre defines seven methods of translation of poetic works:

1) Phonemic translation, which is an attempt to reproduce the sound of the original text with the presentation of an opinion. Lefebvre comes to the conclusion that although he himself actively uses onomatopoeia, such translations are usually sloppy and often meaningless.

2) Literal translation (word to word) that changes the meaning and syntax (syntax) of the original text.

3) Translation of poetic weight (metric), in which the main criterion is repetition of the volume of the original text. According to Lefebvre, in this case, as in literal translation, all attention is paid to one aspect of the original text instead of the complete text.

4) Presentation of poetry in the form of prose, which, according to Lefebvre, leads to the disappearance of the meaning, important connection and linguistic (syntactic) features of the original text.

5) When the translators "fall into a double clause" due to the volume and rhyme problem, they consider this type of translation to be a rhyming translation. Lefebvre calls such translations "caricatures."

6) Translation of white poetry: the translator faces limitations related to the choice of text structure, although such a translation is an accurate and high-level specialty of literal translation.

7) Interpretive translation. Lefebvre refers to this type of translations, in which the essence of the original text is preserved, but its form is changed, as well as imitations, when the translator creates his own poetic works, in which only "the name and the main point of the story are determined" to the original text (Isrofilniyo 166).

According to K. I. Leontieva, poetic texts can be considered as "a structural artistic semantic expression, acting under the pressure of extralinguistic, pragmatic, socio-cultural, psychological, etc. factors, as a result of which it can collect all kinds of meanings - from purely linguistic ones.

and cultural to a unique subjectivity" [Leontyeva 100].

This feature of the text results in high information density. At the same time, the poet implements his intention through the unity and interaction of all parts of this complex information system of the poetic text. According to L. T. Idiatullina, poetic works are a complex set of elements: rhythm, melody, clause, style, which interact with each other and create a "certain synthetic effect" in the mind of the reader (Idiatullina 64).

The new experience of the East-West clash has led to the emergence of the concept of "literary reception" as an accepted form of literary connections in the science of literature and literary theory. According to the researchers, the Russian school of comparative literature laid the main foundations in translation: "Literary development became the reason for the creation and integration of literary forms and types, for example, the introduction of ruby, such a beautiful and attractive form of expression of thoughts and feelings in the literature of both Russian and other peoples of

the world, is a special literary encounter. and there were expectations" [Leontyeva 58-59c].

Acquaintance with the art and literature of a nation gives us a better idea of its way of life. Fiction represents a person in front of us with all his characteristics, and we can get an idea about that people, nation as a whole by getting to know individual representatives of a people. Since it is not possible for one person to know all languages, therefore, the only means of studying the literature of other nations is literary translation. From this point of view, translation plays an important role in sharing the cultural achievements of peoples, getting closer to each other and getting to know each other well (Hoshim 129-144).

Literary language is the leading variety of national language. The existence of a literary language finds its expression in acts of use, in various kind of written texts, in "speaking", which represents the evidence of the very fact of speech actions [Vinogradov 1967, 100 Vinogradov V. V. Problems of literary languages and regularities

their education and development. (Moscow: Nauka 1967).

Literary language stands out among other forms the existence of a national language of its processed orderliness, orderliness, susceptibility to legalization, codification, polyfunctionality of use, versatility in meeting communicative demands of society, stylistically differentiated system of means of communication, the presence of written and oral varieties (book-written and oral speech) [Filin 1981, 175-176 Owl F. II. The origins and fate of the Russian literary language. M.: Science, 1981].

## **DISCUSSION**

Based on one of the famous ghazals (stanza) of Khoja Hafiz, this is the ghazal "If the Turk of Shiraz..." translated into English, we will consider some of the peculiarities of poetic translation. This ghazal is one of the best and most famous ghazals of Hafiz Shirozi, it has a pleasant and melodious melody and is sung under the name "Nasri Ushshaq" in the "Rost" category of "Shashmakom".

Original text:

Агар он турки шерозӣ ба даст орад  
дили моро,

Ба холи ҳиндуяш бахшам  
Самарқанду Бухоро [Sherozi 21].

Translated text:

If that Bold One of Shiraz gains our  
heart,

For His dark mole, I will give  
Samarkand and Bukhara [Clarke 8].

This ghazal (stanza) was written in the weight of a healthy musamman hazaj and its translation was made by Henry Wilberforce Clark using the method of literal translation. During the translation of the word "Турк" in the English language, it is returned to the word "Bold". Now we will analyze these words in two languages. The word "Turk" in this ghazal means "beautiful face" and it refers to the beautiful face of Shiraz. The translation of the word Bold in Merriam-Webster culture is explained as follows:

- a person who is not afraid of any danger or difficult situations. It is visible in many seemingly crazy actions and it works well [Webster's

Dictionary of the English Language 120].

Prof. Abdusalom Mammadnazarov explained in the following way:

- далер, нотарсб қасурб бебок.
- густохона, дағалона.
- равшан, сарех.

дуруст ва хоно. [Lefever 108].

It turns out that the word Turk in this ghazal is actually translated in a different sense. If we translate the word "Zeboruy" into English, it will be used as the equivalent of "beautiful" in English. For some reason, in the second stanza, the translator has used the possessive pronoun (His) denoting the male gender, since he is talking about the beloved, that is, the gentle gender.

Another example that explains some subtleties of poetic texts in Hafiz's ghazal is the following verse:

Бидеҳ соқӣ майи боқӣ, ки дар  
қаннат нахоқӣ ёфт.

Канори оби Рукнободу гулгашти  
Мусаллоро [Sherozi 21].

Translated text:

Said! give the remaining wine; for, in  
Paradise, you will not have

The bank of the water of the Ruknabad  
nor the rose of the garden of Musalla  
[Clarke and Hafiz 8].

The translator has a deep understanding of this verse, because he was able to express its meaning in English. The translation of this verse was done literally, although the word **soki** is not translated, it is well interpreted. That is, the translator translated this ghazal in his own way. That's why the word "**soqi**" can be translated into English as "**sup-bearer, wine-bearer**", but the translator explained it in the following way: Said! give the remaining wine.

In the second stanza, the translator realized the specificity of the words **Ruknobod** and **Musallo** as specific realities of the same language and translated them in the same way as the English alphabet. The meaning of these words is as follows:

**Ruknobad**: is one of the famous cities of Shiraz;

**Musalla:** it is one of the roundabouts of Shiraz, where Hafiz's mausoleum is located [Clarke 22].

Another subtlety in the translation of poetic texts can be seen in Hafiz's ghazal, which is expressed in the following verse, translated by another English translator, Gertrude Bill:

Bring, Cup-bearer, all that is left of  
your wine!

In the Garden of Paradise vainly thou'lt  
seek

The lip of the fountain of Ruknabad,  
And the bowers of Mosalla where roses  
twine [1. 6, 25].

It is important to note that each translator has his own method, manner and style. From the same point of view, Gertrude Bill also translated this verse into English in her own special style. The translation of the word **soki** in the English language is well expressed by the equivalent **cup-bearer**.

Soki: in the dictionary, soki means a water-giver, but it is more often used in the sense of a wine-giver, that is, a soki is someone who pours wine into the cups of those present at a party

[Webster's New World Dictionary of American Language 22].

In culture English-Tajik of professor A. Mamadnazarov Cup-bearer is translated as:

- соқй, бодакаш [Lefever 215].

This word is presented in the cultural interpretation of the Tajik language in the following way:

- water.

drinker, drinker [Mamadnazarov 259].

In the process of translating the water edge of Ruknabad into English, the translator translated it as the lip of the fountain of Ruknabad. However, the word fountain in dictionary Merriam Webster explained as follows:

- A tool or device that sprays part of the water from its interior into the air, which is used in parks, places for walks.
- Something that gushes out like a fountain.
- Source of something [Idiatullina 225].

The word used in this verse according to the translation in English-

Tajik dictionary by Professor A. Mammadnazarov explained as follows:

- Фаввора, обфишон
- Чашма
- Сарчашма, манбаъ [Leontiev 346].

If we translate it from English to Tajik language as the edge of Ruknobod fountain, it will be very far from the original meaning. It is these peculiarities of the poem that make the translator pay special attention to the meaning of the text without neglecting the main text. The translation of the bank of the water of Ruknabad by Henry Wilberforce Clark is very well suited to the text. Because the translation of the word *water* in the Tajik language means *об* [Leontiev 69], which is more appropriate to the original text. However, the translation of *об* (water) as a *фаввора* (fountain) according to the original text is far from the original text in terms of its meaning and usage.

## CONCLUSION

In the end, since translation is simultaneously a theory and a practice, the translators, beside dealing with the

difficulties inherent to the translation of poetry, must think about the artistic features of the text, its exquisiteness and approach, as well as its marks (lexical, grammatical, or phonological). They should not forget that the stylistic marks of one language can be immensely different from another. "As far as the whole text is concerned, it is simply impossible to transfer all the message of the original text into the target text" However, the translators can try to find equivalence in translation and show the cautious nature of their assertions accordingly and request the readers to join and select which translation renders the thoughts, notions and words of the original text correctly.



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