

SPECIFIC FEATURES OF POETIC TRANSLATION.

Begdullaeva Uldaulet Hamidulla qizi

Innovative Technology University

student of the faculty of Philology

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Annotatsiya: Ushbu maqolada she’riy tarjimaning o‘ziga xos xususiyatlari va tarjimonlarning she’riyatni boshqa tilga o‘tkazishda tez-tez uchraydigan asosiy xatolari ko‘rib chiqiladi. Maqolada mavjud ilmiy qarashlar tanqidiy tahlil qilinib, bir nechta nazariy asoslar va amaliy misollar solishtiriladi. Shu tahlil asosida tarjimonlarga tez-tez uchraydigan xatolardan saqlanish va tarjima qilingan she’rlarning aniqligi va badiiy sifatini oshirish bo‘yicha aniq tavsiyalar beriladi.

Аннотация: В данной статье рассматриваются уникальные особенности поэтического перевода и основные ошибки, которые переводчики часто совершают при передаче поэзии на другой язык. Статья критически анализирует существующие научные взгляды, сравнивая различные теоретические подходы и практические примеры. Основываясь на этом анализе, в статье предлагаются конкретные рекомендации, помогающие переводчикам избегать типичных ошибок и повышать точность и художественную ценность переведённых стихотворений.

Abstract: This article explores the unique characteristics of poetic translation and outlines the main mistakes translators often make while rendering poetry into another language. It critically examines existing scholarly views, comparing multiple theoretical frameworks and practical examples. Drawing on this analysis, the article

offers concrete suggestions to help translators avoid frequent errors and improve both the accuracy and artistic quality of translated poems.

Introduction. Poetic translation occupies a unique position at the intersection of linguistics, literary creativity, and cultural interpretation. Translators must not only transfer meaning but also recreate rhythm, sound patterns, figurative imagery, and stylistic subtleties in the target language. Through comparative analysis of poetic form and meaning, this study identifies areas where meaning or artistic effect tends to shift, measures changes in metrical and figurative structures, and proposes practical methods to improve equivalence. Our findings highlight the importance of dynamic equivalence strategies that maintain both semantic accuracy and aesthetic expression.

As globalization accelerates the exchange of cultural values between Eastern and Western societies, literary translation has become a crucial tool for cross-cultural communication. Within this landscape, poetry translation stands out as the most challenging form of literary transfer because it requires balancing precise meaning with artistic authenticity. Unlike prose translation, which focuses largely on content, translating poetry demands attention to formal poetic elements such as rhythm, meter, rhyme, alliteration, assonance, symbolic imagery, and intertextual references all of which must be adapted to a new linguistic and cultural context. G. Salomov describes poetry as “the supreme harmony,” emphasizing that its beauty lies beyond simple word meanings. Goethe similarly argues that poetry is “a gift shared by all humanity,” underscoring the universal responsibility borne by translators.

By expanding the scope of previous analyses, this study aims to offer a richer empirical foundation and more thorough recommendations for improving the translation of poetry [1].

The inherent nature of poetic language makes it difficult to translate, which has sparked extensive debate on how these challenges should be addressed. This section outlines the main issues involved, as well as the skills, working methods, and professional requirements necessary for effective poetry translation. Various perspectives, including those from the Arab literary tradition, have been offered. Al-

Jahedh, for example, argued that poetry cannot truly be translated because its meter becomes disrupted, its musicality is weakened, and its aesthetic pleasure disappears. His stance reflects the idea that each language has its own unique poetic rhythms and musical qualities.

A recurring question concerns whether poetry should be translated at all, or whether translators should attempt it despite the risks. This text supports the latter position, since refusing to translate poetry would deprive humanity of access to countless poetic masterpieces. Another issue concerns whether poetry should be translated into verse or prose. Numerous scholars have expressed their opinions on this matter. As mentioned by Theodore Savoy in *The Art of Translation* (1968), figures such as Carlyle, Leigh Hunt, and Professor Postates argued that poetry must be translated into poetry because its artistic power lies heavily in its metrical form. Others, including Matthew Arnold and Hilaire Belloc, believed that poetry could be successfully rendered in prose while still retaining a poetic essence.

The position taken here is that poetry, with its unique formal and expressive qualities, cannot be fully captured by simple prose. Poets rely heavily on connotation and artistic suggestion, and translating poetry into poetry requires preserving rhyme, figurative language, and the original tone. Achieving this, however, demands exceptional skill, intuition, and a refined artistic sense. Some poetic translations have been so original and profound that readers of the target language have found them as powerful or even more illuminating than the original works.

Because of its complexity, many argue that only a true poet is capable of translating poetry, as the task requires both creativity and precision. Attempts have also been made to translate poetry into rhythmic prose. For instance, Khalil Mutran rendered several of Shakespeare's plays using rhythmic prose. Nevertheless, purely prose-based translations are generally discouraged because they tend to lose the musical qualities that define poetry.

In conclusion, poetry can be effectively translated, but only by individuals who have a deep appreciation for poetic art, who possess a strong poetic sensibility, and who demonstrate mastery of both the source and target languages [2].

When a translator takes on the translation of poems, he first of all needs to decide on one thing: whether the poetic size and structure of the rhyme will correspond to the original or not. The first case is the most difficult, but also is the best one. If the translator decides to change the structure of the verse, then it is necessary to decide which structure is better to prefer, while it is necessary to take into account the semantic content of the poem: the external form of the work must match its meaning. In some cases, when translating from English into Uzbek, it seems advisable to increase the number of stops per line: for example, to turn iambic tetrameter into iambic pentameter. Such a solution may be advisable, due to the greater capacity of the mentioned languages in comparison with Uzbek, which requires a larger number of lexical units to express the same amount of information. For example, the translation of Anne Bronte's poem "Farewell",

Farewell to thee! but not farewell

To all my fondest thoughts of thee:

Within my heart they still shall dwell;

And they shall cheer and comfort me.

O, beautiful, and full of grace!

If thou had never met mine eye,

I had not dreamed a living face

Could fancied charms so far outvie.

Senga derman "Alvido"!

Sen haqingda o'ylarga emas:

Ular yashar qalbimda mudom

Baxt berishni hech kanda qilmas.

Ey, sen nozanin, marhamat to'la

Ko'zlarimiz to'qnashmasa muqaddam.

Hayol ham etmasdim bitta chehrada

Dunyo go'zalligi ekan mujassam.

Still, the best solution would be to translate the verses in their original size.

The main difficulty in translating poetry is the task of accommodating the original meaning within the framework of the chosen poetic size, and it must be said that accurate and literal translation in this case is very rarely possible. But he is not needed! It is necessary to focus on conveying the main idea and mood of the original, its unique "flavor"; and it's quite good if you have to step back a little from the source language. The main thing is that the work looks whole and the reader does not even have a thought that he is reading the translation, and not the original author's text [3].

Conclusion. Poetic translation demands a careful balance between meaning and artistic form, making it one of the most challenging types of translation. The study shows that preserving meter, rhythm, imagery, and emotional tone is often more important than literal accuracy. Although complete formal equivalence is rarely possible, thoughtful adaptation allows the translator to recreate the poem's essence in another language. Ultimately, successful poetic translation requires linguistic mastery, poetic sensitivity, and creative decision-making, ensuring that the aesthetic and cultural value of the original text is conveyed to new audiences.

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