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Peculiarities of poetry translation

CONTENTS

INTRODUCTION

CHAPTER I. Theoretical aspects of translation studies	6
1.1 Diversity of approaches to the translation studies	6
1.2. The basic methods and techniques of translation	11
CHAPTER II. Features of poetry translation.....	24
2.1. The translatability and untranslatability of poetry	24
2.2. Structures of rhymes in translation of poetry.....	31
CHAPTER III. Issues in translation of poetry.....	40
3.1. The problem of equivalence in translation	40
3.2. Linguistic, literary and socio cultural problems of poetry translation.....	48
CONCLUSION.....	59
LIST OF REFERENCE	61
APPENDIX I: samples of personally translated poems	63

INTRODUCTION

After independence of the Republic of Uzbekistan all spheres of life has been developed swiftly. Translation has also enhanced interests of researches and common people in a great extent. The translation, being one of the most important means of interlingua communication, is indispensable in the process of integration to the world community at all levels. In global life people always have interests to other communities' worldview. The deep penetration to cultural heritage of any country cannot exist without clear understanding of works of literature.

Translation of literary works is of primary importance in our country. Every field of knowledge from the point of view of translation has its own specifications which are to be studied. The main task of poetic translation is to provide a reader with clear and precise meaning of translating work whether it is novel or poem. Reader feels a translated work as he is in foreign world-view. Consequently the theoretical studies and research in this field is extremely important. The role of poetry translation in making progress is significant and inseparable.

The awareness about peculiarities of translation of poetry is important for those translators who are engaged in this field. The translators of poetic texts face a double-complicated task in the process of translation because together with translatability skills this type of translation requires special knowledge of writing poems, in general, literature, stylistics, poem composing skills in particular.

The translation of poetic literature, as well as belles-lettres is presented in the forms of equivalence, different genres and styles, linguistic and cultural, translatability and untranslatability, literal and free.

The translation of poetry cannot be understood without translation studies or theories. To translate a poem author (translator) has demanded criteria how to write poems in his/her native language. S/he should see what problems may be faced up like cultural ones. For instance, when some people of one country can describe the colour green as a pasture, but some of one another can see the green as time of youth. An author can see such problems in his translating work. Otherwise, readers

may have difficulties to catch meanings; the quality of the translated works may be decreased. In the process of work, a translator is always in the middle of two languages that one is native, the other is target one. A translator should know theories, peculiarities, and rules of translation work. At the same time it is clear, that a poetic translator must always analyze and elaborate new methods and techniques of translation. **All that mentioned above identifies the topicality of this research.**

Object of research is lexical and grammatical problems of translation of belles' lateral texts.

Subject of research is the main aspects of translation of poetry.

Research aim is revealing features of poetry translation that might be faced up while translating verse.

The following tasks are considered to reach the aim:

- to analyze the diversity of approaches to the translation studies
- identify the basic methods and techniques of translation
- to study the translatability and untranslatability of poetry
- to see structures of rhymes in translation of poetry
- to be aware of the problem of equivalence in translation
- to identify other problems of poetry translation such as linguistic, socio-cultural and literary or aesthetic one.

Theoretical base of research: works of the following scientists Peter Newmark., Nida E., Lefevere A., Kazakova T. A., Alloyorova R. R., Marta D. T., Catford J. C., Sultonova D. A., Hossein V. D., Bakaeva M. K., Shi Aiwei, Jo'rayev K., Aznaurova E. S., Salomov G., Odilova G., Jasskelainen R. and etc. as well as internet resources.

Practical material of research is different poems by English authors.

Methodology of research is the complex general scientific - theoretical (generalization, comparison) and empirical (studying of the special literature, instructions, dictionaries) research methods are used in the work.

Theoretical value of the research results. The results of research can be used in writing course papers and on seminars on translation studies.

The practical value of work. The results of research can be used in educational process in teaching to written translation and in teaching to English for specific purposes.

The structure of the dissertation paper is traditional. It consists of the introduction, three chapters, the conclusion, the list of literature and annexes.

This study at first examines relevant theoretical framework and translation practice. Then it considers contextual differences between Uzbek and English works/poems that are analyzed in the paper. On the basis of survey results the paper proposes the most accurate form of poetic translation and finally considers whether it is possible for the target language condition to read it as the original.

In introduction the topicality of a theme of research, its theoretical and practical importance is proved, the object, a subject, the purpose and research problems are defined; methods and work structure are designated.

Chapter 1 deals with theoretical aspect of translation studies, new approaches to definition of the notion “translation”, and the basic methods of translation. It will discuss the relevant theoretical framework and translation practice. It will focus on the issue of equivalence in translation, paying particular attention to functional equivalence and a selection of alternative translating methods and techniques. The chapter will also assess problem areas and the translator's tasks which dealing with this type of translation.

Chapter 2 focuses on analysis of the translating process and will thus consider theoretical points that have been used in translation of poetry. The chapter will then focus in detail on translatability/untranslatability analysis and structures of rhymes in verse translation. In order to analyse the benefit of peculiarities of poetry translation for translators, the paper is supported by a survey of experienced professionals working with the language Uzbek/English.

Chapter 3 analyses the issues of poetic translation includes equivalence, linguistic, literary and cultural problems. The survey results presented in this

include proposals, based on their opinions, as to the most adequate form of translation of poetry and analyze whether it is possible for the target text to read the same effect as the original. It also includes a summary of changes that have influenced translating belles-lettres. Also it deals with examples of English/Uzbek poems.

In the conclusion the results of investigation on the carried out research are summed up and conclusions are formulated.

CHAPTER I. Theoretical aspects of translation studies.

1.1. Diversity of approaches to the translation studies.

In our country the improvement of translation studies of different languages, in various genres is considered not only as a main problem of literary translation, but the one that must be discussed carefully within other functional styles as well.¹ In recent years it's proud to see how the Uzbek authors are striving for success in this area.² We would like to add that not only in our country, but in each country it is necessary to develop translation. The importance of translating and interpreting in modern society has long been recognized. Practically not a single contact at the international level or even between two persons speaking different languages can be established or maintained without the help of translators or interpreters.

History of each sphere is constantly significant in all times in order to come into that subject, to get into full information. The study of translation history reminds us that translation is a human activity that has been going on since language began to evolve and may be affected by all kinds of external events, as unexpected as they are uncontrollable. It shows us, if we did not already know, that translation principles cannot always be defined and adhered to like scientific formulae, but at times remain as flexible and as fickle as language itself.³ Translation history is sometimes presented solely as the history of translation theory, but this leaves large areas of territory unexplored and unaccounted for. Ideally it combines the history of translation theory with the study of literary and social trends in which translation has played a direct or catalytic part. It is the story of interchange between languages and between cultures and as such has implications for the study of both language and culture. It pays attention to the observations made by those who were involved in translation processes and by people whose brief it was to comment on the finished product or the context of the translation activity. Closely allied to literary history, translation history can

¹Shomuhamedov Sh., Ham ilm, ham san'at, article, p.-1

²Sirojiddinov Sh., Badiiy tarjima asoslari, Monografiya, 2011, p.-4

³ P. Kuhiwczak & K. Littau, A Companion to Translation Studies, Multilingual Matters LTD, 2007, p.-64

describe changes in literary trends, account for the regeneration of a culture, trace changes in politics or ideology and explain the expansion and transfer of thought and knowledge in a particular era. It may also be used as a tool to open up the study of similar texts across cultures, or of the same text through time. It is surprisingly relevant to many areas of literary study, and absolutely central to some.

It goes without saying that each culture will have its own particular translation history according to the historical and political events that have shaped it. What we should be discussing here perhaps are translation histories, since the term in the singular suggests that there is a fixed sequence of events from which we can draw universally applicable conclusions, and this is not the case. There are of course periods in history featuring translation that are common to many cultures. The expansion of the Roman empire, for example, the Ottoman empire, the invention of printing or the Reformation all had impact on most areas of Europe and its translation activities. Other continents will have experienced other invasions, other advances in technologies, other religions. Events like these are always good points of departure for research, but their effect on an individual culture varies according to the local context. The problem is to find a way through the maze of historical material and emerge triumphant with specific information relating to case studies in translation. Before attempting to navigate the way, it might be a good idea to ask what exactly is the purpose in studying translation history.⁴

R. R. Alloyorova indicates about translation history of our scholars such as Abu Ruid, Akhmad Fergani, Maruozi, Beruni and etc. As she proves they worked hard on translation studies, translated many works as well as wrote great famous books.⁵ In fact, there was translation based school in Mamun Academy. In the Academy Persian, Indian, Jews, Turkish and Greek scholars worked together and the scholars from Central Asia led their translational works. Cultural works of

⁴ Kuhiwczak P. & Littau K., *A Companion to Translation Studies*, Multilingual Matters LTD, 2007, p.-63

⁵ Alloyorova R. R, *Tarjima nazariyasi va amaliyoti*, Urgench State University, 2008, lecture.

Antique period were translated into Arabic language by exactly that school of translation and were known in the East. Especially, works by Aristotle and Platon were known with the help of translations by Ibn Sina and Fergani. Beruni translated lots of works from Indian into Arabic language. He also criticized a few scholars who translated works inadequately from the original one, and he reminded it many times in his work called 'Hindiston' (India). Hence, translation theories need to be studied from the history since people needed the translation. As G. Salomov emphasizes that through translation nations as well as writers shared their opinions to each other. In any period translation of any sphere such as literary, scientific or politic translations augmented to culture, science, literature and science. Translating is also a perfect means of sharing achievements and enriching national literatures and cultures. The many translations of the best prose, poetry and drama works of world's famous authors into different national languages provide a vivid illustration of this permanent process. Due to masterly translations the works by W. Shakespeare, W. Scott, G. G. Byron, P. B. Shelley, C. Dickens, W. Theckera, H.W. Longfellow, Mark Twain, J. London, T. Dreiser and many other authors have become part of many national literatures.

As the process that is analyzing "Peculiarities of poetry translation is on, it is significant to find out what the translation itself is. Scientists have diversity of opinions on defining what the translation was. For instance, J. C. Catford said that: "Translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language—a general linguistic theory."⁶ If his opinions are summarized translation cannot be described without a theory and translation directly belongs to theory of language. Chinese scientist Shi Aiwei also summarized translation connecting with linguistics. He claimed that translation used to be considered an inter-language transfer of meaning, which is the point of departure for research and study. Many earlier definitions demonstrate this, using

⁶ Catford J. C., A Linguistic Theory of Translation, Oxford University Press, 1978, p.-1

source language and target language as their technical terms. Moreover, translation theories strictly confined themselves within the sphere of linguistics.⁷ On the other hand in the following opinions some scientists such as Chan Sin Wai and Sh. Shomuhamedov connect translation with an art. To many translation theorists, translation is both a science and an art. As an art, it has its aesthetic values. As a science, it has its scientific principles.⁸ The Uzbek scientist also commented around the point: “Translation, firstly, is an art, but also, clearly, it’s both art and science, thus, it’s important to transfer it to base of science.”⁹ Translating words/sentences is translation, and to transfer it as the original one can be real art. D. Sultonova explains it more deep in her lectures. She indicates that translation is not art of concrete repeating an original work. It’s impossible in both theoretical and practical process. Art of translation is creative process; it’s to rebuild the meaning and art of rewriting one original work.¹⁰ Thus, translation is a science that is studied within linguistic approaches and the result of adequate translation can be an art.

If concrete explanation of translation is demanded, translation is transferring the written text form one concrete language to one another. According to www.streetdirectory.com translation and interpretation differ from each other in branches of written and spoken. Wikipedia sources inform that translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. On the other internet source translation is explained that it is a communication through cultures that is happened in languages. As this communication it has been affecting social and international development from the history.

As Peter Newmark and Leila Niknasab emphasizes translation is something to be discussed, still in many universities it is being debated, and every act of translation is combined with problems and challenges. Above mentioned

⁷ Shi Aiwei, Translatability and Poetic Translation, Xinzhou Teachers University, p.-1

⁸ Chan Sin Wai, Form and Spirit in Poetry Translation, article, p.-1

⁹ Shomuhamedov Sh., Ham ilm, ham san’at, article, p.-6

¹⁰ Sultonova D. A., She’r va tarjima, Samarkand State Foreign Languages Institute, lectures, 2009

translation cannot be understood without theories, so naturally inquiries appear in one's mind: what is translation theory and what does it study? Let me discuss it again with scholars' researches. Theory of translation or translation science is philological sphere that indicates equivalence, specific peculiarities between two languages through generalizing, systemizing translation rules/theories and its observation of original and translating texts.¹¹ J. C. Catford also analyzes that the theory of translation is concerned with a certain type of relation between languages and is consequently a branch of Comparative Linguistics. From the point of view of translation theory the distinction between synchronic and diachronic comparison is irrelevant. Translation equivalences may be set up, and translations performed, between any pair of languages or dialects—'related' or 'unrelated' and with any kind of spatial, temporal, social or other relationship between them.¹²

The subject of translation theories is the process of shifting from the source language to the target one, and its object is written or spoken speech. The research object of translation theories is the process of interpretation, different kind of works that can be foundation to theories, and their translated texts. Dividing the theory of translation into general, particular and special theories is one of general norms of linguistics. In spite of genre requirements general theories of translation study the bases of linguistic, stylistic and task-based equivalences, and comparatively, particular theories study typical features of translation from concrete one language to another one. Whereas special theories study typical regulations of types that are divided according to genre-stylistic peculiarities of translation. So, translation is divided into two types on the basis of genre-stylistic features. The first one is professional (scientific, technic and etc.) translation, the other one is artistic (poetic and prose) translation.

¹¹ Retrieved from www.arxiv.uz Tarjima nazariyasi va badiiy matn tushunchasi, lectures.

¹² Catford J. C., A Linguistic Theory of Translation, Oxford University Press, 1978, p.-20

1.2. The basic methods and techniques of translation

The translating procedures, as depicted by Nida are as follow:

I. Technical procedures:

- analysis of the source and target languages;
- a through study of the source language text before making attempts translate it;
- making judgments of the semantic and syntactic approximations.¹³

II. Organizational procedures: constant reevaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions.¹⁴

Krings¹⁵ defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task," and Seguinot believes that there are at least three global strategies employed by the translators: (i) translating without interruption for as long as possible; (ii) correcting surface errors immediately; (iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage.

Moreover, Loescher defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it." As it is stated in this definition, the notion of consciousness is significant in

¹³ Nida E., *Towards a Science of Translating*, Longman, 1964, pp.-241-242

¹⁴ Nida E., *Towards a Science of Translating*, Longman, 1964, pp.-246-247

¹⁵ Hans P. Krings, *Translation problems and translation strategies of advanced German learners of French*, Tübingen, 1986, pp.-273-275

distinguishing strategies which are used by the learners or translators.¹⁶ In this regard, Cohen asserts that "the element of consciousness is what distinguishes strategies from these processes that are not strategic."¹⁷

Furthermore, Bell differentiates between global (those dealing with whole texts) and local (those dealing with text segments) strategies and confirms that this distinction results from various kinds of translation problems.¹⁸

Venuti indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." He employs the concepts of domesticating and foreignizing to refer to translation strategies.¹⁹

Jaaskelainen considers strategy as, "a series of competencies, a set of steps or processes that favor the acquisition, storage, and/or utilization of information." He maintains that strategies are "heuristic and flexible in nature, and their adoption implies a decision influenced by amendments in the translator's objectives."²⁰

Taking into account the process and product of translation, Jaaskelainen divides strategies into two major categories: some strategies relate to what happens to texts, while other strategies relate to what happens in the process.

²¹Product-related strategies, as Jaaskelainen writes, involves the basic tasks of choosing the SL text and developing a method to translate it. However, she maintains that process-related strategies "are a set of (loosely formulated) rules or principles which a translator uses to reach the goals determined by the translating situation". Moreover, Jaaskelainen divides this into two types, namely global strategies and local strategies: "global strategies refer to general principles and

¹⁶ Loescher, Translation performance, translation process and translation strategies, Tübingen, 1991, p. -8

¹⁷ Cohen, A.D., On taking tests: what the students report, Language testing, 1984, pp.-70-81.

¹⁸ Bell R.T., Translation and translating: Theory and Practice, London: Longman, 1991, p.-188

¹⁹ Venuti, L., Strategies of translation, London, 1998, p.-240

²⁰ Jaaskelainen, R., Tapping the process: an explorative study of cognitive and effective factors involved in translating, University of Joensuu Publications in Humanities, 1999, p.-71

²¹ Retrieved from <http://www.hum.expertise.workshop/>

modes of action and local strategies refer to specific activities in relation to the translator's problem-solving and decision-making."

²² Newmark mentions the difference between translation methods and translation procedures. He writes that, "[w]hile translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language". He goes on to refer to the following methods of translation:

- Word-for-word translation: in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.
- Literal translation: in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.
- Faithful translation: it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.
- Semantic translation: which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.
- Adaptation: which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.
- Free translation: it produces the TL text without the style, form, or content of the original.
- Idiomatic translation: it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

²² Newmark P. *Approaches to translation*, Hertfordshire: Prentice Hall, 1988, p. -81

- Communicative translation: it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Newmark writes of a continuum existing between "semantic" and "communicative" translation. Any translation can be "more, or less semantic—more, or less, communicative—even a particular section or sentence can be treated more communicatively or less semantically." Both seek an "equivalent effect." Zhongying²³, who prefers literal translation to free translation, writes that, "[i]n China, it is agreed by many that one should translate literally, if possible, or appeal to free translation."

In order to clarify the distinction between procedure and strategy, the forthcoming section is allotted to discussing the procedures of translating culture-specific terms, and strategies for rendering allusions will be explained in detail.

Procedures of translating culture-specific concepts (CSCs):

Graedler puts forth some procedures of translating CSCs:²⁴

1. Making up a new word.
2. Explaining the meaning of the SL expression in lieu of translating it.
3. Preserving the SL term intact.
4. Opting for a word in the TL which seems similar to or has the same "relevance" as the SL term.

Defining culture-bound terms as the terms which "refer to concepts, institutions and personnel which are specific to the SL culture", Harvey puts forward the following four major techniques for translating culture-bound terms (CBTs):

²³ Zhongying, F., *An applied theory of translation*, Beijing Foreign Languages Teaching & Research Press, 1994, p.-97

²⁴ Graedler, A.L., *Cultural shock*, 2000, p.-3

1. Functional Equivalence: It means using a referent in the TL culture whose function is similar to that of the source language (SL) referent. As Harvey²⁵ writes, authors are divided over the merits of this technique: Weston describes it as "the ideal method of translation," while Sarcevic asserts that it is "misleading and should be avoided."

2. Formal Equivalence or 'linguistic equivalence': It means a 'word-for-word' translation.

3. Transcription or 'borrowing' (i.e. reproducing or, where necessary, transliterating the original term): It stands at the far end of SL-oriented strategies. If the term is formally transparent or is explained in the context, it may be used alone. In other cases, particularly where no knowledge of the SL by the reader is presumed, transcription is accompanied by an explanation or a translator's note.

4. Descriptive or self-explanatory translation: It uses generic terms (not CBTs) to convey the meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. In a text aimed at a specialized reader, it can be helpful to add the original SL term to avoid ambiguity.

The following are the different translation procedures that Newmark proposes:²⁶

- Transference: it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey named "transcription."
- Naturalization: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL.
- Cultural equivalent: it means replacing a cultural word in the SL with a TL one. however, "they are not accurate"
- Functional equivalent: it requires the use of a culture-neutral word.

²⁵ Retrieved from www.tradelux.org/, 2007

²⁶ Newmark P. Approaches to translation, Hertfordshire: Prentice Hall, 1988, pp.-82-86

- Descriptive equivalent: in this procedure the meaning of the CBT is explained in several words.

- Componential analysis: it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components."

- Synonymy: it is a "near TL equivalent." Here economy trumps accuracy.

- Through-translation: it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation.

- Shifts or transpositions: it involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth.

- Modulation: it occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective.

- Recognized translation: it occurs when the translator "normally uses the official or the generally accepted translation of any institutional term."

- Compensation: it occurs when loss of meaning in one part of a sentence is compensated in another part.

- Paraphrase: in this procedure the meaning of the CBT is explained. Here the explanation is much more detailed than that of descriptive equivalent.

- Couplets: it occurs when the translator combines two different procedures.

- Notes: notes are additional information in a translation.

Notes can appear in the form of 'footnotes.' Although some stylists consider a translation sprinkled with footnotes terrible with regard to appearance, nonetheless, their use can assist the TT readers to make better judgments of the ST contents. Nida advocates the use of footnotes to fulfill at least the two following functions: (i) to provide supplementary information, and (ii) to call attention to the original's discrepancies.

A really troublesome area in the field of translation appears to be the occurrence of allusions, which seem to be culture-specific portions of a SL. All kinds of allusions, especially cultural and historical allusions, bestow a specific density on the original language and need to be explicated in the translation to bring forth the richness of the SL text for the TL audience.

Appearing abundantly in literary translations, allusions, as Albakry points out, "are part of the prior cultural knowledge taken for granted by the author writing for a predominantly Moslem Arab [SL] audience. To give the closest approximation of the source language, therefore, it was necessary to opt for 'glossing' or using explanatory footnotes." However, somewhere else he claims that, "footnotes ... can be rather intrusive, and therefore, their uses were minimized as much as possible".²⁷

Translation techniques:

In some sources translation techniques are divided into two groups (direct and oblique). However, in both ways they consist of eight techniques:

Direct Translation Techniques

Direct Translation Techniques are used when structural and conceptual elements of the source language can be transposed into the target language. Direct translation techniques include:²⁸

²⁷ Albakry, M., *Linguistic and cultural issues in literary translation*, 2004, pp.-3-4

²⁸ Retrieved from www.interproinc.com/

- Borrowing
- Calque
- Literal Translation

Borrowing

Borrowing is the taking of words directly from one language into another without translation. Many English words are "borrowed" into other languages; for example software in the field of technology and funk in culture. English also borrows numerous words from other languages; abbatoire, café, passé and résumé from French; hamburger and kindergarten from German; bandana, musk and sugar from Sanskrit.

Borrowed words are often printed in italics when they are considered to be "foreign".

Calque

A calque or loan translation is a phrase borrowed from another language and translated literally word-for-word. You often see them in specialized or internationalized fields such as quality assurance. Examples that have been absorbed into English include standpoint and beer garden from German Standpunkt and Biergarten; breakfast from French déjeuner (which now means lunch in Europe, but maintains the same meaning of breakfast in Québec). Some calques can become widely accepted in the target language (such as standpoint, beer garden and breakfast and Spanish peso mosca and Casa Blanca from English flyweight and White House). The meaning other calques can be rather obscure for most people, especially when they relate to specific vocations or subjects such as science and law. Solución de compromiso is a Spanish legal term taken from the English compromise solution and although Spanish attorneys understand it, the meaning is not readily understood by the layman. An unsuccessful calque can be

extremely unnatural, and can cause unwanted humor, often interpreted as indicating the lack of expertise of the translator in the target language.

Literal Translation

A word-for-word translation can be used in some languages and not others dependent on the sentence structure: ‘Guruh xabarnomani tugatish uchun ishlayapti’ would translate from Uzbek into English as The team is working to finish the report. Sometimes it works and sometimes it does not. For example, Uzbek and English sentence structures are different. And because one sentence can be translated literally across languages does not mean that all sentences can be translated literally. ‘Tajribali guroh xabarnomani tugatish uchun ishlayapti’ translates into English as The experienced team is working to finish the report. Here adjective + noun is similar in both language, but the other parts of sentence are different anyway.

Oblique Translation Techniques

Oblique Translation Techniques are used when the structural or conceptual elements of the source language cannot be directly translated without altering meaning or upsetting the grammatical and stylistics elements of the target language.

Oblique translation techniques include:

- Transposition
- Modulation
- Reformulation or Equivalence
- Adaptation
- Compensation

Transposition

This is the process where parts of speech change their sequence when they are translated (blue ball becomes boule bleue in French). It is in a sense a shift of word class. Grammatical structures are often different in different languages. He likes swimming translates as Er schwimmt gern in German. Transposition is often used between English and Spanish because of the preferred position of the verb in the sentence: English often has the verb near the beginning of a sentence; Spanish can have it closer to the end. This requires that the translator knows that it is possible to replace a word category in the target language without altering the meaning of the source text.

Modulation

Modulation consists of using a phrase that is different in the source and target languages to convey the same idea: ‘Uni senga qoldirdim’ means literally in English ‘I leave it to you’ but translates better as You can have it. It changes the semantics and shifts the point of view of the source language. Through modulation, the translator generates a change in the point of view of the message without altering meaning and without generating a sense of awkwardness in the reader of the target text. It is often used within the same language. The expressions ‘tushunish uchun oson’ (it is easy to understand) and ‘tushunish uchun qiyin emas’ (it is not complicated to understand) are examples of modulation. Although both convey the same meaning, it is easy to understand simply conveys "easiness" whereas it is not complicated to understand implies a previous assumption of difficulty that we are denying by asserting it is not complicated to understand. This type of change of point of view in a message is what makes a reader say: "Yes, this is exactly how we say it in our language".

Reformulation or Equivalence

Here you have to express something in a completely different way, for example when translating idioms or advertising slogans. The process is creative, but not always easy. Would you have translated the movie The Sound of Music

into Spanish as *La novicia rebelde* (The Rebellious Novice in Latin America) or *Sonrisas y lágrimas* (Smiles and Tears in Spain)?

Adaptation

Adaptation occurs when something specific to one language culture is expressed in a totally different way that is familiar or appropriate to another language culture. It is a shift in cultural environment. Should *pincho* (a Spanish restaurant menu dish) be translated as *kebab* in English? It involves changing the cultural reference when a situation in the source culture does not exist in the target culture (for example France has Belgian jokes and England has Irish jokes).

Compensation

In general terms compensation can be used when something cannot be translated, and the meaning that is lost is expressed somewhere else in the translated text. Peter Fawcett defines it as: "...making good in one part of the text something that could not be translated in another". One example given by Fawcett is the problem of translating nuances of formality from languages that use forms such as Spanish informal *tú* and formal *usted*, French *tu* and *vous*, and German *du* and *sie* into English which only has 'you', and expresses degrees of formality in different ways.

As Louise M. Haywood from the University of Cambridge puts it, "we have to remember that translation is not just a movement between two languages but also between two cultures. Cultural transposition is present in all translation as degrees of free textual adaptation departing from maximally literal translation, and involves replacing items whose roots are in the source language culture with elements that are indigenous to the target language. The translator exercises a degree of choice in his or her use of indigenous features, and, as a consequence,

successful translation may depend on the translator's command of cultural assumptions in each language in which he or she works".²⁹

Thus, Lundquist lists seven translation procedures, while Newmark lists a whole bunch of them. Here is an overview which integrates the Lundquist's and Newmark's procedures into one list:

Direct procedures:

- Literal translation (word-for-word translation)
- Transference / loan:
- Through translation
- Naturalization

Indirect procedures:

- Equivalence (cultural, functional, descriptive, synonymy, reduction, paraphrase and compensation)
- Shifts (transposition, modulation, componential)

Others:

- Recognized translation
- Translation label

In translation studies, there are different theories and methods for poetry translation from different point of views. As an instance, some scholars discuss four different levels or types of translation of poetry: Literal translation, Approximation, Adaptation and Imitation.

Another scholar is Holmes, who suggests four different strategies to translate the verse form:³⁰

1. Mimetic: the original form is retained.
2. Analogical: the cultural correspondence is used.

²⁹ Retrieved from www.interproinc.com/translation-techniques/

³⁰ James Holmes, *Papers on literary translation and translation studies*, Amsterdam, 1988, p.-25

3. Organic: the semantic material takes on its own unique poetic structure.
4. Deviant/extraneous: the adapted form is in no way implicit of the original.

³¹Abbasi and Manafi Anari mention that literal verse translation itself can be subdivided into several categories. They also divide free translation strategy into some categories. They are as follow: Phonemic translation, Stanza imitation, Meter imitation, Imitation of rhyme scheme, Literal blank verse translation, and Rhymed translation.³²

Lefevere views poetry as a unified context in which the form, content and aesthetic issues are closely intermingled but all of the issues have their own special value. Below is a list of his comprehensive and modern strategies:³³

1. Phonemic Translation: reproducing the source language sound in the target language.

2. Literal Translation: word for word translation.

3. Metrical Translation: reproducing the source language meter.

4. Verse to Prose Translation: Distorting the sense, communicative values and syntax of source text.

5. Rhymed Translation: transferring the rhyme of the original poem into target language.

6. Blank/free verse translation: finding just the proper equivalents in the target language with a proper semantic result.

7. Interpretation: version and imitation. Version occurs when the absence of source language text is retained and the form is changed. Imitation occurs when the translator produces the poem of his own.

In present research, the researchers have tried to practically apply these seven strategies into the corpus of the study to find out which one(s) is more frequently used by many scholars. Also above mentioned methods of poetry translation can be seen in the work 'Form and Spirit in Poetry Translation' by Chinese scientist Chan Sin Wai.

³¹ Abbasi & Manafi A., Strategies of poetry translation: restructuring content and form, 2004

³² Sholeh Kolahi, Islamic Azad University Central Tehran Branch, Iran, 2012

³³ Lefevere A., Translating poetry: seven strategies and blueprint, 1975

CHAPTER II. Linguistic features of belles lateral texts

2.1. The Translatability and untranslatability of Poetry

³⁴Without the foregoing minimum of poetry in other languages, you simply will not know where English poetry comes. One of the definitions offered by poetry is that it is untranslatable. What remains after the attempt, intact and uncommunicated, is the original poem. It was so affirmed by du Bellay, the French poet and rhetorician of the early sixteenth century, and more recently, by Robert Frost. According to him, a poem is “language charged with an intense mode of expressive integrity, language under such close pressure of singular need, of particularized energy, that no other statement can be equivalent, that no other poem, even if it differs only in one phrase, perhaps one word, can do the same job”.

It can be said that the poem stays a poem because nothing exactly like it has been before, because its very composition is an act of unique designation and inchoate experience. George Steiner adds to this the nature of poetic language:

The distinctive beat of any given tongue, that sustaining undercurrent of inflexion, pitch relations, habits of stress, which give a particular motion to prose, is concentrated in poetry so that it acts as an overt, characteristic force. Poetry will not translate any more than music. Verse forms, the shape of the stanza, the conventional or innovating directives of rhyme, the historical, stylistic discriminations which a language makes between its prosaic and poetic idiom, the counterpoint it sets up between colloquial and formal, these also defy translation.

Furthermore, he sustains that because a poem enlists the maximal range of linguistic means, because it articulates the code of any given language at its most incisive – all other poems in that language being a part of the informing context – poetry may be paraphrased, at other times imperfectly mimed, but “indeed it cannot be translated”. If the argument is observed closely, it then comes as no surprise that it implicates even rudimentary acts of linguistic exchange, such as the attempt to translate any words or sentence from one language into another.

³⁴ Retrieved from www.uk.essays.com/

There are no total translations: because languages differ, because each language represents a complex, historically and collectively determined aggregate of values, proceedings of social conduct, conjectures on life. There can be no exhaustive transfer from language A to language B, no meshing of nets so precise that there is identity of conceptual content, unison of undertone, absolute symmetry of aural and visual association. This is true both of a simple prose statement and of poetry.

The point is worth stressing. Where they engage, as they must, the root fact of linguistic autonomy, the fact that different grammars delineate different realities, it seems that arguments against verse translations are arguments against all translations. The difference is one of intensity, of technical difficulty, of psychological apprehension. Because a poem springs from the core of a language, commemorating and renewing the world view of that language at its deepest level, the risks taken in translation are greater, the waste or damage done are more visible. Each act of translation is one of approximation, of near miss or failure to get within range. It tells of our fragmented legacy, and of the marvellous richness of that legacy – how meagre must the earth have been before Babel, when all spoke alike and communicated on the instant. The case against translation is irrefutable, but only if we are presented, in Ibsen's phrase, with 'the claims of the ideal.' In actual performance these claims cannot be met or allowed.

Translation, as an act of creation, as a re-enactment in the bounds of the translator's secondary, but educated consciousness, as Donald Davie emphasizes in "The Translatability of Poetry", is equally essential to humanism, to the continued life of feeling inchoate in texts.

We translate perpetually – this is often overlooked – when we read a classic in our own tongue, a poem written in the sixteenth century or a novel published in 1780. We seek to recapture, to revitalize in our consciousness the meanings of words used as we no longer use them, of imaginings that have behind them a contour of history, of manners, of religious or philosophic presumptions radically different from ours. Anyone reading Donne or Jane Austen today, or almost any

poem or fiction composed before 1915 (at about which date the old order seems to recede from the immediate grasp of our sensibility), is trying to re-create by exercise of historical, linguistic response; he is, in the full sense, translating.

A major, perhaps a predominant cultural element in the fabric of man's consciousness, is inevitably translation. "Say what one will of its inadequacy", wrote Goethe to Carlyle, "translation remains one of the most important worthwhile concerns in the totality of world affairs". But there is a more special argument that poetry should not be translated into poetry – that the only honest translation of a poem is a prose paraphrase. This is clearly implied in Dante's statement, "nothing which is harmonized by the bond of the Muses can be changed from its own to another language without having all its sweetness destroyed". It is the conclusion arrived at most drastically by Nabokov: "The clumsiest literal translation is a thousand times more useful than the prettiest paraphrase". To say that Dante or Nabokov did themselves produce brilliant verse translation, that the art of poetic translation is almost as old as poetry itself, that it continues intensely alive, is true enough. But it is no refutation. The case for the interlinear or the prose paraphrase is, in fact, a strong one. "It can be met", claims Steiner, only if the exercise of poetic translation exhibits advantages, means of critical understanding, qualities of linguistic gain which no prose version matches. It must be shown that there is even in the inevitable compromise of verse translation, even in its necessary defeats – perhaps characteristically in these – a creative residue, a margin of experienced if not fully communicated illumination which no trot or prose statement offers. It is precisely this, I think, which can be shown. A "clumsy literal translation" of a living poem is none at all; a prose paraphrase is an important auxiliary, but no more. To find active echo, a poem must incite to a poem.

This argument can be extended by contrasting the ranges of prose and poetry; the poem does not accept the routine and short-hand of experience set down in prose and thinned out in the inert figures of daily speech: rather, by constant definition the poem works against the grain of the ordinary and this creative

insurgence is the very start of the poem. He admits that though there are styles which appropriate the sinew and directness of prose the two media are in essence different; because it is unalterably itself in its own language, a poem yields little of its genius to prose, and he concludes that even at its most spacious a "prose paraphrase signifies a good deal less to a poem than does a piano transcription to an orchestral score".

Though always imperfect, a verse translation, in that it re-presents, re-enacts that selection of language, the specifics and innovation of syntax inseparable from the nature of poetic composition, is said to be more responsible to the purpose, to the movement of spirit in the original than a downward transfer into prose. But this allows for a second point, that poetic translation plays a unique role inside the translator's own speech in that it drives inward and brings about changes in his /her uni-vocal expressions; in significant measure, it seems to me that poetic translations are inherently creative counter-proposals to the constraints and ultimately limiting conditions of all native languages, and in so being, they work as instruments of storage and transmission of legacies of new poetic experiences. The idea is that anyone translating a poem or attempting to, is brought face to face, as by in no other exercise, with the genius, bone-structure and limitations of his native tongue.

[Because that tongue] is our constant landscape, we almost grow oblivious to its horizon, we take it to be the only or privileged space of being. Translation taxes and thus makes inventory of our resources. It compels us to realize that there are raw materials we lack, stocks of feelings, instruments of expression, inlets to awareness which our own linguistic territory does not possess or has failed to exploit.

The poetic translator takes larger risks. The circle he traces around the original illuminates not only the text he is translating but his own art and person. From a linguistic point of view, inside a language, synonymy is only very rarely complete equivalence, for re-wording unavoidably produces 'something more or less', therefore definition through rephrasing can only be approximate, self-

reflexive and evaluative. Only creative transposition is possible, from one poetic form into another in the same language, which means that in order to transpose creatively one has to alternate the look and relation of things, which sends us back again to the issue. It can be argued that all theories of translation – formal, pragmatic, chronological- are only variants of a single, inescapable question. In what ways can or ought fidelity to be achieved? What is the optimal correlation between the A text in the source language and the B text in the receptor language? The issue has been debated for over two thousand years.

In point of forms and technical achievement, the theory of translations has divided its subject matter, starting with the eighteenth century, into three basic categories. The first is inclusive of “the strict literariness”, the face-to-face arrangement of the words in the interlingual dictionary or, the so-called interlinear translation. The second is the larger central area of “transposing” by means of a closer, yet independent rephrasing, in which the translator follows the original closely, but creates a natural and self-existent text in his own language. A third class is represented by the imitation, recreation, variation and interpretative parable of texts. This covers a large and diffuse area that goes from transpositions of the original into a more accessible idiom up to the most liberal, often allusive echoes of the original.

“Poetry is what gets lost in translation” says R. Frost³⁵. On the other hand Jacobson claims “Everything is translatable except poetry because it is the very form, the very phonetic quality of a poem in a language which makes a poem”³⁶

Translation of poetry is the most challenging and demanding task a translator might deal with due to the importance of both form and content. It has been a topic of debate within the field of translation studies and literary translation for a long time. Yet, a great deal of discussions focused on the theoretical aspect of the very possibility of poetry translation.

³⁵ Robert Frost, *Transforming Literacy*, New York, 2010, p.-24

³⁶ Pirnajmuddin and Medhat, *Linguistic deviation in poetry translation*, University of Isfahan, Iran, 2010, p.-1330

The concepts of translatability and untranslatability have an old history and Catford is considered one of the prominent scholars who has elaborated on the concept of untranslatability.³⁷ There are essentially two approaches to translatability of poetry: the universalist one and the monadist one. Supporters of the former approach claim that the existence of linguistic universals ensures translatability. Monadists claim that each community perceives and interprets reality in its own particular way and this jeopardizes translatability. In this research paper I will argue that poetry is untranslatable because of its intrinsic distinctive features. I will provide examples of translated poetry to show the degree to which translation can contain the content and form altogether. Within the framework of this research, the keyword in the untranslatability of poetry is the word “fully”, that is, the total or absolute rendering of all aspects of the original poetic text, form and content, into the target language.

Catford distinguishes two types of translatability: linguistic and cultural. Linguistic untranslatability refers to translation problems which arise when there is no lexical or syntactical substitute in the TL for an SL item, whereas cultural untranslatability occurs when an item SL culture does not exist in the TL culture. The linguistic and cultural untranslatability exist in any language, by and large, yet in poetry both types of untranslatability become more intense when poets deviate from the conventional linguistic and cultural norms.³⁸

On the other hand, Popovic has attempted to define untranslatability without making a separation between the linguistic and cultural untranslatability. He defines the former as “[a] situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of a lack of denotation or connotation.” and the latter as “[a] situation where the relation of expressing the meaning, i.e. the relation between the creative

³⁷ Niknasab L., On the translation of poetry, pp.-1-22

³⁸ J. C. Catford, A Linguistic Theory of Translation, Oxford University Press, 1978, p.-100

subject and its linguistic expression in the original does not find an adequate linguistic expression in the translation.”³⁹

Poetic language deviates from the ordinary language in terms of lexicon, phonology, semantics, register, syntax, etc. Deviations of lexical, grammatical, phonological, graphological, semantic, and dialectal and deviation of register are details and examples of each type of deviation.

³⁹ Bassnett, S., Translation studies, New York, 2002, retrieved from <http://trans5100rami.wordpress.com/2013/05/>

2.2. Structures of rhymes in translation of poetry

The function of rhyme in poetry is to establish structure while creating a pleasant or even beautiful symmetry among a poem's verses. In the ages before the written word, rhyme also assisted with memorization, a role it still performs today. Not all poems rhyme, and not all rhymes are poetry; rhyme is also employed in songwriting and advertising copy, for example. The use of rhyme in poetry, however, is the most common application of both, learned by most people while they are still children. To many people, in fact, any rhyme is a poem and vice versa. Rhyming verse is one of the oldest literary forms, predating the establishment of writing itself. There is good reason for this: Many primitive cultures used oral, or spoken, narratives to relay important aspects of their history and culture to younger generations. Rhyme is a powerful mnemonic, or memory aid, so many of these narratives were put in rhyming-verse form by bards and poets. Rhyme continued to be used for this function until relatively recent times, as literacy was not widespread until the 19th and 20th centuries. The more talented poets could use rhyme as an asset rather than a limitation.⁴⁰

As to the issue of form in translation, there exist today as there have existed for the past several decades two different schools. The followers of the first school are like the classical school. They insist that poetry is an art of words. It is an arrangement of speech sounds. The music of the verse is of great importance. They believe poetry is music in words, and music is poetry in sound. They lay emphasis on the music in words. According to their rule, when we translate a poem, the first thing we think of should be meter and rhyme scheme. In other words, great attention should be paid to the measured flow of words and regular recurrence of accented and unaccented syllables of the lines. We must in one way or another faithfully reproduce all these things in our rendition; otherwise, the version would be a false, impure or imperfect one.

⁴⁰ Retrieved from www.wisegeek.com

The upholders of the second school are like the free school and the creative school. They would like to break down these old conventions. They prefer the freer style of modern verse to the rigid form of traditional poems. They maintain that rhyme or rhyme scheme is not necessarily an important element of poetry. Rhyme is nothing but one of the outward form of poetry. People often come across a lot of good poems without rhyme. To illustrate their point of view, they would cite Matthew Arnold and Walt Whitman's poems to fortify their arguments. What they aim at in their rendition is natural breath or rhythm waves. Smoothness and faithfulness are the things they are after. They no longer stick to the mode of expression, that is, the rhyme, rhythm and the structure of the original text. As a result they, often, turn a poem consisting of four lines into a poem of six or eight lines.

Obviously, the divergence of different schools lies in the necessity of the representation of rhyme and rhythm in the translated version. In other words, whether the translation of poetry in the form is essential to the poetry, and what the effect of the form is to the content.

Rhyme and form are among the most aggravated issues in translation. The matter is further aggravated, for the aspiring accurate translator, by the decline in the prestige of rhyme and form in Western literature over the past century. It is almost a given with publishers and reviewers that rhyme in a poem (or translation) is "forced" and "artificial." That social fact does not solve the problem. It does make the solution to the problem difficult to apply. Rhyme and form are deeply connected; we here discuss them largely in terms of rhyme.⁴¹

We can also see structures of rhymes of English poetry such as inner and doubled, exact (or *perfect*) and slant (or *imperfect*) rhymes in Uzbek verse. That is why mostly these structures of rhymes are not changed during translation. However, sometimes changes might be not noticeable: a-b-a-b rhymes can be

⁴¹ Bruce Brooks, On translation: rhyme and form, University of Massachusetts, 2002, lectures, net source: www.umass.edu

rhymed as a-b-c-b; a-b-a-b-b rhymes can be rhymed as a-b-c-b-b; a-b-a-b-b-c-b-c-b-b rhymes in Spenserian poems can be as a-b-a-b-c-d-c-d-d. These changes don't give negative changes.⁴²

During translation translator should have to give natural, optional rhymes using the language of translation rules. The harder translated work, the more satisfaction gives readers. While translating poems from English into Uzbek it is significant to take into account that translator should differentiate the ways of rhyming. There 3 widespread rhyming ways: doubled, crossed and covered rhymes.

Rhymes one after another – if first and second, third and fourth, fifth and sixth lines are rhymed – are called doubled rhymes. English poetry often has this kind of rhymes, and it can be transferred as original rhymes in Uzbek version. Here we can see:

Her lovely grave the turt has pressed /a

And thou hasn't known a stranger's breast /a

Derision sneers upon thy birth, /b

And yields thee scare a name on earth /b

Yet shall not these one hope destroy, /c

A father's heart is shine, my Boy /c

(Byron 'To My Son')

Onajonning qabrini o'tlar qopladi. /a

Lek begona bag'riga seni olmadi /a

Otasiz deb aytishdi kelib qoshingga /b

Ta'na toshin otdilar go'dak boshingga /b

⁴² M. Baqoyeva, Angliya, AQSH adabiyotidan o'zbek tiliga she'ri tarjima va qiyosiy shershunoslik muammolari, Bukhara State University, Tashkent, 2004, p-38

Endi baxtingni bog'lab, xo'rlamas bu nom /c

Ki, sen qalbim sohibi bo'lg'aysan o'g'lon.⁴³ /c

If first and third lines, second and fourth lines of stanza rhyme, it is called 'crossed rhyme'. This way is also one of characters of English poetry, and it can also be restructured or can be changed into another type of rhyme on the process of translation:

It is the hour when from the boughs /a

The nightingale's high note is heard; /b

It is the hour when lovers' vows /a

Seem sweet in every whisper'd word; /b

(George Byron, Parisina)

Shunday damlar ediki, shoxlarda /a

Bulbullardan yangrar edi kuy, /b

Shunday damlar ediki, sevishganlar ontida /a

Shivirlagan so'z ham taratardi bo'y⁴⁴. /b

On the other hand, sometimes rhymes are changed when the poem is translated:

Ye mustering thunders from above /a

Your willing victim see! /b

But spare, and pardon my false love /a

His wrangs to Heaven and me. /b

(R. Burns 'Ballad Lord Gregory')

⁴³ D. A. Sultonova, She'r va tarjima, Samarkand State Foreign Languages Institute, lectures, 2009

⁴⁴ See some other parts of translation of 'Parisina' by G. Byron in Appendix 1

Senchi ko'kdagi chaqmoq /a

Sevgi qurboniga boq /a

Lek tegma aldamchiga /b

*Etsada ko'ksimni chok.*⁴⁵ /a

Above exemplified stanza is rhymed in other ways of rhyming, but meaning and sound are completely saved.

We face up all types of rhymes in translating process, and we try to transfer them into Uzbek poetry, so it helps Uzbek poetry and its characters enrich.

As a sample:

And wilt thou leave me thus? /a

That hath loved thee so long /b

In wealth and woe among? /b

And if thy heart so strong, /b

And wilt thou leave me thus? /a

Say nay! Say nay! /c

(Thomas Whyatt, 'The Lover's Appeal')

Solib shu ko'yga ketar bo'ldingmi? /a

Koshonangda ham, g'amxonagda ham /b

Yoningda doim bo'lgan edi man. /b

Qayerdan senda shuncha o't, alam. /b

Kuydirib tamom ketar bo'ldingmi /a

⁴⁵ D. A. Sultonova, She'r va tarjima, Samarkand State Foreign Languages Institute, lectures, 2009

The poetry of every nation has typical units of rhymes and stanzas which are given rare colours of that nation, and translator is demanded to open those typical points while interpreting into another language. For instance, Uzbek poetry translators have practice in genre of English sonnets, but we can't say they have practice in genres of limericks, Spenserian stanzas or blouses. So, if we analyze limericks, in Oxford dictionary for students limerick is humorous or nonsense poem of five lines. Limerick is folklore and traditional genre in English poetry. Mostly it is rhymed as a-a-b-b-a which has five lines, and third, fourth lines are shorter than other lines. These two separate-rhymed lines causes to humorous rhythms. They remind simple speech and its styles that are not difficult on stylistic points. As the reason of that limericks are easy to learn by heart, the genre widely spread, and even people forgot their authors over times. As an example, here is one of translation of limerick:

There once was a Boy of Bagdad,

An inguisitive sort of lad.

He said, "I will see

If a sting has a bee",

And he very soon found it had.

Translation:

Bir bolakay yashar edi Bag'dodda,

Qiziquvchan, sinchkov edi g'oyatda.

Dedi: "Bilmoq istayman

Ari zaxri bormikan".

⁴⁶ D. A. Sultonova, She'r va tarjima, Samarkand State Foreign Languages Institute, lectures, 2009

*Tezda bildi zaxri bor haqiqatda.*⁴⁷

It's obvious that stable structures of poetic works are difficult to translate into another language. Those difficulties are structure of words between Uzbek and English languages on translation of limericks. For instance, in the first line limericks are often written "There was ..." at the beginning, and at the end of first line hero's place, which he was born, is given. The abovementioned limerick has also the word 'Bagdad' in the end of first line. The way of this rhyming makes other rhymes because of being given other places, cities, countries and the names of buildings. As an example, Lynn - thin - in; Bagdad - of lad - it had; Peru - shoe - true; Fife - life - Fife and etc.

In Uzbek language showing places are not given with preposition as English grammar, and it is given with the suffix '-da'. If we use this suffix, given places should be changed as 'Bag'dodda', 'Linnda', 'Peruda', 'Fayfda', and rhymes might be close to each other with only the help of suffix. If all names of places are given in the end of the line in Uzbek poetry, the translation might not be touching as the original itself. So in translation of limericks first line should be translated as not the original one, it has to be changed in word-order. For instance:

*There was an old Person of Fife,
Who was greatly disgusted with life;
They sang him a ballad,
And fed him on salad,
Which cured that Old Person of Fife.*

Translation:

Fayftomonda bir qariya bor edi,

⁴⁷ M. Baqoyeva, Angliya, AQSH adabiyotidan o'zbek tiliga she'ri tarjima va qiyosiy shershunoslik muammolari, Bukhara State University, Tashkent, 2004, p-35

Hayotidan juda ham bezor edi;

Unga doston kuylashdi,

Salat bilan siylashdi,

*U tuzaldi – hayoti darkor bo'ldi.*⁴⁸

The analysis shows that the structure of first line is fully changed in the translation of limerick. Old Person's born-place 'Fife' is given at the beginning of line as not original line, and it helps translation be differentiating rhymes.

The analyzed two limericks are real situations: children are often inquisitive, and they are eager to know, to try doing everything. This kind of child is given in the first limerick, and it is described in humorous way that he was stung because of being inquisitive. In the second limerick means that little care is enough for old man for curing. That is to say these limericks are meaningful humoristic poems.

Unreal events are described in nonsense limericks. It is almost similar to genre of 'lof' (exaggeration, lying in humorous way) in Uzbek language. However, in Uzbek it is genre of prose, so lies are described one after the other. In the genre of limericks only one situation is given because of limited stanzas. Here is one more example:

There was an old man of Peru,

Who watched his wife making a stew;

But once by mistake,

In a stove she did bake

That unfortunate Man of Peru

Translation:

⁴⁸ M. Baqoyeva, Angliya, AQSH adabiyotidan o'zbek tiliga she'ri tarjima va qiyosiy shershunoslik muammolari, Bukhara State University, Tashkent, 2004, p-36

*Chol bor edi Peru degan tomonda,
Kuzatardi kampir go'sht qovurganda,
Bir kuni kampiri shoshib,
Go'sht o'rniga adashib
Sho'rlik cholni qovuribdi qozonda.*⁴⁹

In other words, limericks can be translated as original meaning and structure. Analysis of transiting into English language shows that Uzbek language can translate different genre as original works because of having different sounds of poetry structure. In Uzbek poetry has most of genres as English and American poetry has. If it has not, it can be taken forms on the process of translation.

⁴⁹ M. Baqoyeva, Angliya, AQSH adabiyotidan o'zbek tiliga she'ri tarjima va qiyosiy shershunoslik muammolari, Bukhara State University, Tashkent, 2004, p.p.-36-37

CHAPTER III. Issues in translation of poetry

3.1. The problem of equivalence in translation

In any account of interlingual communication, translation is used as a generic term. Professionally, however, the term translation is confined to the written, and the term interpretation to the spoken.⁵⁰ If confined to a written language, translation is a cover term with three distinguishable meanings: 1) translating, the process (to translate; the activity rather than the tangible object), 2) a translation: the product of the process of translating (e.g. the translated text), and 3) translation: the abstract concept which encompasses both the process of translating and the product of that process Bell.⁵¹ The term 'translation' used and discussed throughout this paper is confined to the written language, and refers to both the product and process of translating.

The definitions of translation suggested above imply that producing the same meaning or message in the target language text as intended by the original author is the main objective of a translator. This notion of 'sameness' is often understood as an equivalence relation between the source and target texts. This equivalence relation is generally considered the most salient feature of a quality translation.

Problems of Equivalence

The principle that a translation should have an equivalence relation with the source language text is problematic. There are three main reasons why an exact equivalence or effect is difficult to achieve. Firstly, it is impossible for a text to have constant interpretations even for the same person on two occasions. According to these translation scholars: before one could objectively assess textual effects, one would need to have recourse to a fairly detailed and exact theory of psychological effect, a theory capable, among other things, of giving an account of

⁵⁰ Newmark P., *About Translation*, Great Britain: Longdunn Press, Ltd, 1991, p.-35

⁵¹ Bell R.T., *Translation and translating: Theory and Practice*, London: Longman, 1991, p.-13

the aesthetic sensations that are often paramount in response to a text.⁵² Secondly, translation is a matter of subjective interpretation of translators of the source language text. Thus, producing an objective effect on the target text readers, which is the same as that on the source text readers is an unrealistic expectation. Thirdly, it may not be possible for translators to determine how audiences responded to the source text when it was first produced. Miao gives a specific example of the impossibility of the equivalence relation:

If an original was written centuries ago and the language of the original is difficult to comprehend for modern readers, then a simplified translation may well have greater impact on its readers than the original had on the readers in the source culture. No translator would hinder the reader's comprehension by using absolute expressions in order to achieve equivalent effect.⁵³

Because the target text can never be equivalent to the source text at all levels, researchers have distinguished different types of equivalence. Nida suggests formal and dynamic or functional equivalence. Formal equivalence focuses attention on the message itself, in both form and content. It requires that the message in the target language should match as closely as possible the different elements in the source language. Dynamic equivalence is based on the principle of equivalent effect, where the relationship between the receptor and message should be substantially the same as that which existed between the original receptors and the message.⁵⁴ Newmark makes a distinction between communicative and semantic translation. Like Nida's dynamic equivalence, communicative translation also tries to create the effect on the target text reader which is the same as that received by readers of the source language text. Koller proposes denotative, connotative, pragmatic, textual, formal and aesthetic equivalence.⁵⁵ Munday describes these five different types of equivalence as follows:

⁵² Hervey, S., Higgins, I., and Haywood, L. M., *Thinking Spanish translation*, London, 1995, p.-14

⁵³ Miao, J., *The limitations of equivalent effect. Perspectives: Studies in Translatology*, 2000, p.-202

⁵⁴ Nida E., *Towards a science of translating*, Leiden: Brill, 1964, p.-159

⁵⁵ Munday, J., *Introducing translation studies*, London, 2001, p.-47

1. Denotative equivalence is related to equivalence of the extralinguistic content of a text.

2. Connotative equivalence is related to the lexical choices, especially between near-synonyms.

3. Text-normative equivalence is related to text types, with texts behaving in different ways.

4. Pragmatic equivalence, or 'communicative equivalence', is oriented towards the receiver of the text or message.

5. Formal equivalence is related to the form and aesthetics of the text, includes word plays and the individual stylistic features of the source text.

Baker classifies various problems of equivalence in translation and suggests some strategies to deal with them. Adopting a bottom-up approach, she begins with simple words and phrases and continues with grammatical, textual and pragmatic equivalences.⁵⁶

Strategies to solve problems of equivalence

As has been mentioned above, problems of equivalence occur at various levels, ranging from word to textual level. The equivalence problems emerge due to semantic, socio-cultural, and grammatical differences between the source language and the target language. These three areas of equivalence problems are intertwined with one another. The meaning(s) that a word refers to are culturally bound, and in most cases the meaning(s) of a word can only be understood through its context of use.

Due to semantic, socio-cultural, grammatical differences between the source language and the target language, loss and addition of information in translation cannot be avoided. Basnett-McGuire states that once the principle is accepted that

⁵⁶ Baker, M., In other words: a coursebook on translation, London, 1992

sameness cannot exist between the two languages, it is possible to approach the question of loss and gain in the translation process.⁵⁷ Bell suggests⁵⁸ a similar point that 'something' is always lost or, one might suggest, gained in the process, and according to Nida, "all types of translation involve 1) loss of information, 2) addition of information, and /or 3) skewing of information".⁵⁹ To conform to the stylistic demands and grammatical conventions of the target language, structural adjustment in translation is inevitably needed. These possibilities are expanded below.

Addition of information

Information which is not present in the source language text may be added to the target language text. According to Newmark, information added to the translation is normally cultural (accounting for the differences between SL and TL culture), technical (relating to the topic), or linguistic (explaining wayward use of words). The additional information may be put in the text (i.e. by putting it in brackets) or out of the text (i.e. by using a footnote or annotation).⁶⁰ Such additional information is regarded as an extra explanation of culture-specific concepts and is obligatory specification for comprehension purposes. As an example we can see this addition in Uzbek translation ('Futbol koptogini o'ynar bolakay') of 'A Boy Juggling a Soccer Ball' by Christopher Merrill:

mashqlar hadisin olgach, avval o'ng
mo'ngra chap oyoqqa, old-orqa yurib,
yana o'ng oyoqqa, keyin – chapiga,
so'ngra songa olib, son atrofida
to'pni aylantirar chambarak qilib,

⁵⁷ Bassnett-McGuire, S., Translation Studies, New York, 1991, p.-30

⁵⁸ Bell R.T., Translation and translating: Theory and Practice, London: Longman, 1991, p.-6

⁵⁹ Nida, E., Language Structure and Translation, Stanford University Press, 1975, p.-27

⁶⁰ Newmark P. Approaches to translation, Hertfordshire: Prentice Hall, 1988, p.-91

oyoq orasiga tushadi koptok⁶¹

In Uzbek language ‘hadis’ is religious word, but in the translated poem the word is given as extra meaning of ‘practice’. Here is an original poem:

after practice: right foot
to left foot, stepping forward and back,
to right foot and left foot,
and left foot up to his thigh, holding
it on his thigh as he twists
around in a circle, until it rolls.

Addition of information for specification purposes is also required "if ambiguity occurs in the receptor language formation and if the fact that greater specificity may be required so as to avoid misleading reference".⁶² If we continue to analyze above mentioned poem, we can see one more addition:

tanadan oqqan ter misoli asta
va u oyog'ining yumshoq tarafi
bilan tutib olar yerga tushirmay
huqqabozday uni tepib o'ynaydi

In these lines the word ‘huqqaboz’ is old version of ‘sehrGAR’ that means magician, but the word is not given in the original lines. The translator of the poem also gives this word in last lines as an addition of information.

Addition of information may also be required due to the shift of voice and the alteration of word classes to avoid misinterpretation. The word cut in I cut my

⁶¹ Unknown authors, Christopher Merrill, Poems – Kristofer Merrill, She'rlar, p-19

⁶² E. Nida, Towards a Science of Translating, Longman, 1964, p.-227

finger is an active voice. For in instance, Dinara Sultonova, the author of many translated poems from English into Uzbek, translated the poem 'Birinch muhabbatim' by Abdulla Oripov into English. In first couplet we can see shift of voices:

Last night as the wan moon was leaving the sky,
As Venus smiled a sad smile above me high,
When my moaning soul in silence made me cry;
Then I brought you to my mind, o my first love,
And was lost in thoughts of mine, o my first love.⁶³

In last lines 'Eslab hayolga toldim...' shifted to passive voice in the translation as 'And was lost in thoughts of mine...':

Kecha oqshom falakda oy bo`zarib botganda,
Zuhro yulduz miltirab, xira xanda otganda,
Ruhimda bir ma'yuslik, sokinlik uyg`otganda,
Men seni esga oldim, birinchi muhabbatim.
Eslab xayolga toldim, birinchi muhabbatim.

Deletion of information

Baker refers to deletion as "omission of a lexical item due to grammatical or semantic patterns of the receptor language". She states further that this strategy may sound rather drastic, but in fact it does no harm to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question.⁶⁴

⁶³ Dinara Sultonova, She'r va tarjima, Samarkand State Foreign Languages Institute, 2009

⁶⁴ ⁶⁴ Baker, M., In other words: a coursebook on translation, London, 1992, p.-40

Deletion may also refer to pieces of content rather than restructuring for grammatical purposes. Such a deletion of expressions or information is debatable in relation to the translation of academic texts, however. Anyone who writes an academic text, for example, will not include unimportant information in his or her writing. Similarly, anyone who reads such a text should consider that all information in the text is important. Translators are not an exception; they should read the text as the original reader or a non-translator reader reads it. That is to say that this notion of information deletion should not be used as 'an excuse' to hide the inability of translators to understand and transfer message of the original text.

Here is given one example of deletion:

Cold blooded, smooth-faced miscreant
Dabbling its sleek young hands in Erin's gore,
And thus for wider carnage taught to pant,
Transferred to gorge upon a sister shore...

G. Byron, Don Juan. Dedication, 12

Keslrey qonxo'rdir pusgan yirtqichday:
U Irlandiyani bostirdi qonga,
Qon bosgan kaftini bosdiko'p o'tmay
Erk deya qichqirgan ona makonga.

Translated by Abdulla Sher

First line of original part is wholly changed. In order to be clear about the hero translator gives the name of him (Keslrey), and he also changes the word 'Erin' into 'Irlandiy'. Because translating as original one may not be understandable for Uzbek readers.

Structural adjustment

Structural adjustment is another important strategy for achieving equivalence. Structural adjustment which is also called shift or transposition or alteration refers to a change in the grammar from SL to TL.⁶⁵ Similarly, Bell (above mentioned) states that to shift from one language to another is, by definition, to alter the forms. The alteration of form may mean changes of categories, word classes, and word orders. Structural adjustment, according to Nida, has various purposes, including: 1) to permit adjustment of the form of the message to the requirements of structure of the receptor language, 2) to produce semantically equivalent structures, 3) to provide equivalent stylistic appropriateness, and 4) to carry an equivalent communication load.⁶⁶

Newmark divides the shift of forms into four types. One type of shift is the change from singular to plural or in the position of adjective.

A second type of shift is required when a SL grammatical structure does not exist in the TL. In English, for example, cohesive devices such as however and nevertheless may be put at the beginning or in the middle of a sentence.

The third type of shift is the one where literal translation is grammatically possible but may not accord with natural usage in the TL.

The fourth type of transposition is the replacement of a virtual lexical gap by a grammatical structure.

⁶⁵ Newmark P. Approaches to translation, Hertfordshire: Prentice Hall, 1988, p.-85

⁶⁶ Nida E., Towards a science of translating, Leiden: Brill, 1964, p.-226

3.2. Linguistic, literary, and socio-cultural problems of poetry translation

About translating problems, scholars find that in general a literary translator faces linguistic, literary and aesthetic, and socio-cultural problems. In translating a poem, one of the literary genres, the translator are also likely to face similar problems.⁶⁷

I. Linguistic Problems

In term of linguistic factors, according to the writer, at least there are two points to consider: collocation and obscured (non-standard) syntactical structures. The word 'collocation' used here refers to words or word groups with which a word or words may typically combine. The combination may be syntagmatic or horizontal, like make a speech (not say a speech), run a meeting (not do a meeting), etc. Something to remember is in different languages the collocates tend to be different. The Uzbek phrase for run a meeting is not '*uchrashuvga yugurmoq*' but '*uchrashuvo'tkazmoq*' or '*uchrashiv tashkil qilmoq*'.

The other class of collocation is pragmatic or vertical. This consists of words belonging to the same semantic field or be semantic opposite. Different from the first class, the collocates in this class may be the same for several languages. Land, sea, air are exactly the same as *yer*, *dengiz*, *havo*.

Whatever the reason is, where there is an accepted collocation in the SL, the translator must find and use its equivalent in the TL if it exists. But a closer attention should also be paid to the collocation with similar form in the SL and TL, but different meaning. See this line, for example:

I find you in every woods and gardens.

The words woods and garden are collocates, and the Uzbek equivalents are very similar, *yog'och* and *bog'*. Even the form is very much similar, the translator

⁶⁷ Retrieved from www.translationdirectory.com

must examine first whether the meaning is the same. As it is known, the word *woods* in US is not exactly the same as *yog'och* in Uzbek in term of the characteristics, area, location, etc. In addition, *woods* is not always the same as *yog'och*. It may also mean *daraxt*, *shox-shabba* according to the context. The clear examination can only be done if the translator understands the contextual meaning.

The second point to consider in term of linguistic matters is obscured (non-standard) syntactic structures. Such kinds of structures may be intentionally written in a poem as a part of the expressive function of the text. Hence, such structures should be rendered as closely as possible.

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. If the two important elements are discovered, the rest will fall into place. After that the translator can reconstruct the structure in the TL as closely as possible to the original structure. Besides, the structure of each phrase or clause should be examined clearly also.⁶⁸

II. Literary or Aesthetic Problems

Aesthetic values or poetic truth in a poem are conveyed in word order and sounds, as well as in cognitive sense (logic). And these aesthetic values have no independent meaning, but they are correlative with the various types of meaning in the text. Hence, if the translator destroys the word choice, word order, and the sounds, he impairs and distorts the beauty of the original poem. Delicacy and gentleness, for instance, will be ruined if the translator provides crude alliterations for the original carefully-composed alliterations. So, the problems in translating a poem is how to retain the aesthetic values in the TL text.

⁶⁹The aesthetic values, according to Newmark are dependent on the structure (or poetic structure), metaphor, and sound. Poetic structure includes the plan of the

⁶⁸ Newmark P., *Approaches to translation*, Pengamen Press, 1981, p.-116

⁶⁹ Newmark P., *Approaches to translation*, Pengamen Press, 1981, p.-65

original poem as a whole, the shape and the balance of individual sentences in each line. Metaphor is related to visual images created with combinations of words, which may also evoke sound, touch, smell, and taste. While sound is anything connected with sound cultivation including rhyme, rhythm, assonance, onomatopoeia, etc. A translator cannot ignore any of them although he may order them depending on the nature of the poem translated.

Poetic Structure

The first factor is structure. It is important to note that structure meant here is the plan of the poem as a whole, the shape and the balance of individual sentence or of each line. So, it does not have to relate directly to the sentential structures or grammar of a language, even in fact it is very much affected by the sentential structure. Thus, maintaining the original structure of the poem may mean maintaining the original structure of each sentence:

Poem by Erkin Samandar:

Tangrim, elga rag'bat ber,
Shijoat ber, shiddat ber,
Bo'ston et, makon bersang
Farzand bersang, ne'mat ber.

Translation of the poem by Begoyim Xolbekova:

My God, present people weal
Give them power, give them will
Make a garden every dwelling
Give a child brought up well

In Uzbek this couplet is made rhyme as a-a-b-a. 3 repetitions of the word 'ber' means 'entreaty'. It's impossible that putting the word 'ber' into the end of lines in English translation according to grammatical rules. However, translator could make rhyme and at the same time she gives in the beginning of lines by the words 'give'. And in order to translate the poem as original one, she creates rhymes such as weal, will and well, so sounds and rhymes remains the same as a-a-b-a in the translation. This way of translation is called 'rebuilding'. In the translation classes of sentences are changed according to grammatical rules of TL. Begoyim Xolbekova could translate professionally as a specialist of language and a poetess.⁷⁰

Metaphorical Expressions

Metaphorical expressions, as the second factor, mean any constructions evoking visual, sounds, touch, and taste images, the traditional metaphors, direct comparisons without the words "like" and "as if", and all figurative languages. Intentionally, the writer does not use the term metaphor in the sub-heading since it has different meaning for some people. What is generally known as (traditional) metaphor, for example, is not the same as metaphor meant by Newmark.

To understand the meaning of metaphor as proposed by Newmark, it is advisable to understand the following terms: object, image, sense, metaphor, and metonym. Object, called also topic, is the item which is described by the metaphor. Image refers to the item in terms of which the object is described. It is also called vehicle. The next term, sense, refers to the point of similarity between aspects of the objects and the image. Metaphor here means the word(s) taken from the image. And finally, metonym refers to one-word image which replace the object, which is in many cases figurative but not metaphorical.

In the expression "rooting out the faults", for example, the object is 'faults', the image is 'rooting out weeds', the sense is (a) eliminate, (b) with tremendous

⁷⁰ G. Odilova, U. Mahmudova, O'zbek tarjimonlari va badiiy tarjimalar, Tashkent, 2012, p-101

effort, and the metaphor is 'rooting out'. The expression 'the seven seas' referring 'the whole world' is not metaphorical. It is figurative and a metonym.

Newmark proposes seven procedures to translate metaphors in general. The first procedure is reproducing the same image in the TL if the image has comparable frequency and currency in the appropriate register. This procedure is usually used for one-word metaphor, e.g. ray of hope. Ray of hope can be simply translated into *sinar harap*.⁷¹

The second procedure is replacing images in the SL with a standard TL image within the constraints of TL cultures. The English metaphor 'my life hangs by a thread', with this procedure, can be translated into Uzbek *'hayotim qil ustida turibdi'*.

The next is translating a metaphor by simile, retaining the image in the SL. This procedure can be used to modify any type of metaphor. The 'my life hangs by a thread', with this procedure, can be translated into *'hayotim qil ustida turgan kabi...'*.

And the rest of the procedures, translating metaphor (or simile) into simile plus sense, conversing metaphor into sense, deleting unimportant metaphor, and translating metaphor with some metaphors combined with sense, are not considered appropriate for poetry translation. In following we can analyze it as an example:

A poem by Xurshida

Dunyo kulaverma hadeb holimga,

Giryon etma quloq tutmay nolamga,

O't qo'yib ketaman butun olamga,

Cho'gsiz o'chog'ingda nima bor menga?

⁷¹ Newmark P., *Approaches to translation*, Pengamen Press, 1981, pp.-88-91

Translation of the poem by Begoyim Xolbekova:

The world, listen to my mournful song,

Do not laugh at me –

Or shall I blind my singing tongue?

How can I live without love?

In Uzbek literature ‘cho’g’, ‘o’choq’ express love, family, so the translator cannot translate the expression of ‘chog’siz o’choq’ in English. In case, English readers may not feel original meaning. The translator translates it changing the whole line; naturally, metaphor in original one is not used.

The possible question arising now is 'how far a translator can modify the author's metaphorical expressions?' It depends on the importance and expressiveness. If the expressions are very expressive in term of the originality, the expressions should be kept as close as possible to the original, in terms of object, image, sense, and the metaphor.

As it is known, there are two kinds of expressions: universal and culturally-bound expressions. Universal expressions are the ones which consist of words having the same semantic field with that of most cultures in the world. ‘*Quyoshimsan sen mening*’, for example, is a universal expression for every culture sees the sun as the source of light, source of energy, source of life. Therefore, the expression can be simply transferred into 'You are my sun'.

Sound

The last of literary or aesthetic factors is sound. As stated before, sound is anything connected with sound cultivation including rhyme, rhythm, assonance, onomatopoeia, etc. A translator must try to maintain them in the translation. As Newmark further states, "In a significant text, semantic truth is cardinal [meaning is not more or less important, it is important!], whilst of the three aesthetic factors,

sound (e.g. alliteration or rhyme) is likely to recede in importance -- rhyme is perhaps the most likely factor to 'give' -- rhyming is difficult and artificial enough in one language, reproducing line is sometimes doubly so." In short, if the translation is faced with the condition where he should sacrifice one of the three factors, structure, metaphor, and sound, he should sacrifice the sound.⁷²

On the other hand, the translator should balance where the beauty of a poem really lies. If the beauty lies more on the sounds rather than on the meaning (semantic), the translator cannot ignore the sound factor.

There was a Boy of Bagdad

An inguistive sort of lad.

He said, "I will see

If a sting has a bee",

And he very soon found it had.

Translation of the poem:

Bir bolakay yashar edi Bog'dodda,

Qiziquvchan, sinchkov edi g'oyatda.

Dedi: "Bilmoq istayman

Ari zaxri bormikan".

Tezda bildi zaxri bor haqiqatda.⁷³

In this poem we can see that the rhymes and sound are both saved as the original one.

III. Socio-cultural Problems

⁷² Newmark P., Approaches to translation, Pengamen Press, 1981, p.-67

⁷³ M. Baqoyeva, Angliya, AQSH adabiyotidan o'zbek tiliga she'ri tarjima va qiyosiy shershunoslik muammolari, Bukhara State University, Tashkent, 2004, p-34

Words or expressions that contain culturally-bound word(s) create certain problems. The socio-cultural problems exist in the phrases, clauses, or sentences containing word(s) related to the four major cultural categories, namely: ideas, behavior, product, and ecology.⁷⁴ The "ideas" includes belief, values, and institution; "behavior" includes customs or habits, "products" includes art, music, and artifacts, and "ecology" includes flora, fauna, plains, winds, and weather.

In translating culturally-bound expressions, like in other expressions, a translator may apply one or some of the procedures: Literal translation, transference, naturalization, cultural equivalent, functional equivalent, description equivalent, classifier, componential analysis, deletion, couplets, note, addition, glosses, reduction, and synonymy. In literal translation, a translator does unit-to-unit translation. The translation unit may range from word to larger units such as phrase or clause.

He applies 'transference procedure' if he converts the SL word directly into TL word by adjusting the alphabets (writing system) only. The result is 'loan word'. When he does not only adjust the alphabets, but also adjust it into the normal pronunciation of TL word, he applies naturalization. The current example is the Indonesian word "mal" as the naturalization of the English word "mall".

In addition, the translator may find the cultural equivalent word of the SL or, if he cannot find one, neutralize or generalize the SL word to result 'functional equivalents'. When he modifies the SL word with description of form in the TL, the result is description equivalent. Sometimes a translator provides a generic or general or superordinate term for a TL word and the result in the TL is called classifier. And when he just supplies the near TL equivalent for the SL word, he uses synonymy.

In componential analysis procedure, the translator splits up a lexical unit into its sense components, often one-to-two, one-to-three, or -more translation.

⁷⁴ Said M., Socio-cultural problems in the translation of Indonesian poems into English, Unpublished thesis, 1994, p.-39

Moreover, a translator sometimes adds some information, whether he puts it in a bracket or in other clause or even footnote, or even deletes unimportant SL words in the translation to smooth the result for the reader.

The writer does not assert that one procedure is superior to the others. It depends on the situation. Considering the aesthetic and expressive functions a poem is carrying, a translator should try to find the cultural equivalent or the nearest equivalent (synonym) first before trying the other procedures

See the first stanza of Shakespeare's Sonnet XVIII below.

Shall I compare thee with a summer's day?

Thou art more lovely and more temperate

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date;

It is understood that "summer" is very beautiful for temperate countries, and it implies distinguished beauty. But the cultural equivalents or near equivalent of "summer" does not mean so for Uzbekistan, for example. And to translate any expression containing such words, the translator should, once again, consider each expression carefully in term of the importance and expressiveness. If the expression is very important seen from the whole meaning of the poem and very expressive seen from the originality of the expression, there is no reason not to supply the cultural or near equivalent in the TL.⁷⁵

In the above case the translator does not have any choice; he has to supply the cultural equivalent in the TL. Let the reader learn and understand what a certain word means for others in the other part of the globe. "Summer's day" is a day when the sun shines brightly and the flowers, especially the sweet-scented roses, are blossoming everywhere in England. Meanwhile, the Uzbek "yoz chillasi" means

⁷⁵ Newmark P., Approaches to translation, Pengamen Press, 1981, p.-50

agony of life where temperature is dry, and the weather is very hot everywhere. Later, however, the reader will learn the beauty pictured with "summer" or "yoz chillasi" when he notices that the poem was written by an Englishman.

One more example for socio-cultural problem is a translation part of 'Hamlet' by Shakespeare. As it is known, in the end of first scene there is given a talk of Bernardo, Horatio and Marcel. After they come across spirit of Hamlet's father, they want to inform young prince about that mysterious event. So Horatio says:

Horatio: Let us impart what we have seen to night

Unto young Hamlet; for, upon my life,

This spirit, dump to us, will speak to him.

Do you consent we shall acquaint him with it,

As needful in our loves, fitting duty?

In fact, it is known from the play, Horatio is best friend of Hamlet. So, in English literature the word 'love' can be used as an expression of relation between friends, as well as in Russian. However, in Uzbek literature translating the word 'love' as 'sevgi' is vague or unclear. In the following two versions of translation we'll know adequate translation:

Ko'rganlarni shahzoda Hamletga aytsak,

Aminmanki, bizga lol kelgan bu ahvol

Hamletga uchrab qolsa, kiradi tilga.

Do'stlar, qani, ne deysiz? Unga sevgimiz

Bizdan shunday qilishni qilmasmi talab?

Translated by Maxsud Shayxzoda

Nima deysiz yosh Hamletni etsak xabardor –

Bunda sodir bo'lgan sir-u sinoatlardan.

Bizga soqov bo'lib og'zi ochmagan arvoh

Shahzodaga asrorini so'ylagay, illo.

Nima deysiz shuni bir-bir bayon aylasak,

Do'stlik burchimizni bo'yla ayon aylasak?

Translated by Jamol Kamol

The first version is translated from Russian into Uzbek, and above mentioned opinion (vague) is given. In the second version of translation the translator could translate it adequately that is fit to our culture.⁷⁶

⁷⁶ G. Odiлова, U. Mahmudova, O'zbek tarjimonlari va badiiy tarjimalar, Tashkent, 2012, p-44-47

Conclusion

Among translation issues, poetry translation is the most problematic area challenging both translators and authorities in the field of translation studies. We have discussed peculiarities of translation of poetry which contains features and issues that poetry translators should take into account. To begin the topic main translation studies reviewed and analyzed. As Peter Newmark and Leila Niknasab emphasizes translation is something to be discussed, still in many universities it is being debated, and every act of translation is combined with problems and challenges. According to analysis many English and Uzbek scientists and linguists such as Newmark P., Nida E., Sultonova D., Bakaeva M., G. Odilova and etc. did fruitful works on translation studies, translation of fiction and poetry translation. Using scientists' resources general translation methods and techniques are also studied by reviewing.

To conclude translatability of poetry, considering one more peculiarity of verse translation, it can be translated according to the research, because if it is not translatable, poets have not been translating those great works into their native languages. In other words each nationality has its own philosophy, and it's natural that it has also untranslatable issues such as cultural. However, poets can give original meanings to translating poems by using special methods and techniques. That is to say verse can be interpreted. Turning next features of poetry, as rhyme plays significant role in poetry, to translate a poem with certain structures is also one of complicated task of the translator. In research paper ways of rhyming while translating is also analyzed with examples of English/Uzbek poems.

In research paper solving problem of equivalence on translation of poetry is given as strategies such as addition/deletion of information, structural adjustment and etc. Linguistic, cultural, literary features of verse translation are also investigated as problems of analyzing topic. For instance, one more example for socio-cultural axample:

<i>Each flower the dews have lightly wet,</i>	<i>Gul shudringlaridan nurlar taralar,</i>
<i>And in the sky the stars are met,</i>	<i>Osmondan yulduzlar asta mo'ralar.</i>
<i>And on the wave is deeper blue,</i>	<i>Bulutlar o'shanda yanada ko'kroq,</i>
<i>And on the leaf a browner hue,</i>	<i>To'kilardi yerga tillarang yaproq.</i>

(G. Byron, 'Parisina')

In the original lines 'browner hue'⁷⁷, for leaf can be translated into Uzbek 'mallarang', but in order to open the meaning translator should choose lightness, so it can be translated as 'tillarang'. In this way Uzbek readers might not seem vague of language as 'brown' means more dark colour for Uzbek people. Thus exemplified poems are helpful solution to given problems in the paper.

Theoretical value of the research results is the results of research can be used in writing course papers and on seminars on translation studies.

The practical value of work is the results of research can be used in educational process in teaching to written translation and in teaching to English for specific purposes.

⁷⁷ See some other parts of translation of 'Parisina' by G. Byron in Appendix 1

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APPENDIX I: samples of personally translated poems

Parizod

Jorj Bayron(Parisina)

Uzbek	English
1	
<p>Shunday damlar ediki, shoxlarda Bulbullardan yangrar edi kuy, Shunday damlar ediki, sevishtanlar ontida Shivrigan so'z ham taratardi bo'y. Mayin shamollar esar, jilvalar yaqin, Ajib musiqa tinglar quloqlar sekin. Gul shudringlaridan nurlar taralar, Osmondan yulduzlar asta mo'ralar. Bulutlar o'shanda yanada ko'kroq, To'kildirdi yerga tillarang yaproq. Vaqtlar o'tib borar edi bearmon, Go'yo kunlar eriy boshlar ko'kka, oy tomon. U – mavhum tushuncha, shu holatga ega, Biroq o'xshar edi ayni jannatga.</p>	<p>It is the hour when from the boughs The nightingale's high note is heard; It is the hour when lovers' vows Seem sweet in every whisper'd word; And gentle winds, and waters near, Make music to the lonely ear. Each flower the dews have lightly wet, And in the sky the stars are met, And on the wave is deeper blue, And on the leaf a browner hue, And in the heaven that clear obscure, So softly dark, and darkly pure, Which follows the decline of day, As twilight melts beneath the moon away.</p>
2	
<p>Lek bular barchasi besabab emas, Go'zal Parizod uchun bular arzimast. Qiz uchun tun soyasi ham yo'qolur, Xuddi uning uchun sochar ilohiy nur. U go'zal bog'larda sayr etmay qolmas, Ammo bu chiroyli gullar uchunmas. Orzu qilganidek sho'x kuy tinglar, ajabmas, Biroq bu ham sayroqi bulbul uchunmas. Quyuq barglar uzra qadam shitirlar, Yonoqlari oqarib, yurak tez urar, Shitirlagan yaproqlardan sas kelar tinmay, Uning bag'ri talpinardi o'ziga bo'ysunmay.</p>	<p>But it is not to list to the waterfall That Parisina leaves her hall, And it is not to gaze on the heavenly light That the lady walks in the shadow of night; And if she sits in Este's bower, 'Tis not for the sake of its full-blown flower— She listens—but not for the nightingale— Though her ear expects as soft a tale. There glides a step through the foliage thick, And her cheek grows pale—and her heart beats quick. There whispers a voice through the rustling</p>

<p>Bir necha daqiqa – visollar yaqin, Sanoqli qadamlarda ko'rar yor vaslin.</p>	<p>leaves, And her blush returns, and her bosom heaves: A moment more—and they shall meet— 'Tis past—her lover's at her feet.</p>
3	
<p>Ayni damda ular uchun nima bu olam? Ular uchun hech nima vaqt o'tishi ham. Bu shunchaki hayot – yer bilan osmon. Hech nima anglatmas hozir begumon. Shunchalar befarq ular go'yoki o'lik, Atrofni qamrab olgan e'tiborsizlik. Oshiq dillar ajralishi bilan, Bir-biri uchun nafas olar, hattoki, qalban. Hozir ko'zlar quvonchga to'lgan, Boshqa tuyg'ularga berilmasdan tan. Barbod bo'lar edi bu nozik hislar, Agar dillar otash kabi o'rtansa. Kechar edi yomon hislar: gunoh va xatar, Visol bo'larmidi, bu o'ylar o'tsa? Qo'rquv, to'xtab qolgan vaqt, soatlarini, His etishganmikin zavqning kuchini? Yoki o'ylashgandir soniyalar qadrin, Vaqt ham sekin chaldi o'zining torin! Ming afsus! Endi kerak ayrilmoq, Bilamiz gumondir yana uchrashmoq!</p>	<p>And what unto them is the world beside With all its change of time and tide? Its living things—its earth and sky— Are nothing to their mind and eye. And heedless as the dead are they Of aught around, above, beneath; As if all else had passed away, They only for each other breathe; Their very sighs are full of joy So deep, that did it not decay, That happy madness would destroy The hearts which feel its fiery sway: Of guilt, of peril, do they deem In that tumultuous tender dream? Who that have felt that passion's power, Or paused, or feared in such an hour? Or thought how brief such moments last: But yet—they are already past! Alas! we must awake before We know such vision comes no more.</p>
19	
<p>Hyugo yiqildi, va shu zahotiyoyq Jimjitlikka ko'mildi butun hammayoq. Parizod nomi ham yo'qoldi o'qdek, Hatto uning nomi batamom yo'qdek. Barcha til-u so'zlardan nomlari o'chdi, Xavf va qo'rquv singari hayoldan ko'chdi. Va amr etdi Azo, Shaxzoda</p>	<p>Hugo is fallen; and, from that hour, No more in palace, hall, or bower, Was Parisina heard or seen: Her name—as if she ne'er had been— Was banish'd from each lip and ear, Like words of wantoness or fear; And from Prince Azo's voice, by none</p>

<p>Na o'gli-yu na xotini eslanmasin dunyoda Ular uchun yo'q qabr-u yo'q xotira, Qaytib nomi tilga olinmas sira. Biroq Parizodning o'limi qoldi yashirin, Tirqishdagi changdek bu taqdir sirin, Nahot hech kim bilolmadi, lekin Balki jannatdadir, ma'yus va g'amgin. Azob-u ofatlarga to'lgan u yillar, Uyqusiz tunlarda to'kkan ko'z yoshlar. Balki o'ldirishgandir uni, Sevgi uchun olinib xuni. Mayli, qay holatda bo'lsa ham, U dard bilan o'ldi, yuragida g'am. Uchradi to'siqlarga Hyugo singari, Unutilib ketdi barchasi, bari, Afsus, unutildi vaqt o'tgan sari. Kimsa bilmadi, bilolmadi hatto, Nima bo'lganda ham eng kata xato: G'am bilan tug'ildi u, g'am ila bo'ldi ado!</p>	<p>Was mention heard of wife or son; No tomb—no memory had they; Theirs was unconsecrated clay; At least the knight's who died that day. But Parisina's fate lies hid: Like dust beneath the coffin lid: Whether in convent she abode, And won to heaven her dreary road, By blighted and remorseful years Of scourge, and fast, and sleepless tears: Or if she fell by bowl or steel, For that dark love she dared to feel; Or if, upon the moment smote, She died by tortures less remote; Like him she saw upon the block, With heart that shared the headsman's shock, In quickened brokenness that came, In pity, o'er her shattered frame, None knew—and none can ever know: But whatso'er its end below, Her life began and closed in woe!</p>
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