

The Specific Features of Translation of the Poetry and Prose from English into Russian

Islomova Aziza Khasan qizi

Teacher of Shakhrisabz state pedagogical Institute, Uzbekistan

Article Information

Received: March 20, 2023

Accepted: April 21, 2023

Published: May 22, 2023

Keywords: *poetry, prosaic retelling, semantic content, epigram, poetic translation, verse translation.*

ABSTRACT

This article deals with the task of providing some kind of recommendations to a high-quality translation of poetry, with the help of which any translator can find his own method in the translation of poetry. The main idea is to analyze the various types of the specific area of the translation craft, which requires creativity and spark literary talent from the translator.

We would like to mention that the most interesting and difficult question for the translator is: How difficult and specific is the translation process? The answers to this question are somewhat similar, but also somewhat different. It all depends, first of all, on the professional training and creative individuality of the translator. Everyone decides in their own way what kind of translation of poems to choose when working on a work of a particular author. Many options are possible here: from a prosaic retelling of the original text in another language to the creation of a new poetic creation, adequate to the source in meaning and form. And, not always a complete poetic translation will be better than its non-rhymed counterpart.

First of all, we would like to pay great attention on our readers to the fact that the classification of types of translation of verses presented in the future is not generally accepted, but is introduced by us in order to more clearly highlight the specifics of various approaches to solving this often difficult task and determine the advantages and disadvantages each of them; in addition, we set ourselves the task of giving recommendations on the appropriateness of using each of these types in certain cases.

Prose translation of poetry is the simplest approach to translating poetry. It is characterized by the fact that the output is a prose text that conveys the semantic, informational and aesthetic components of it as close as possible to the original. The task of this approach is to maximize the disclosure of the idea of the original text, to follow all the subtleties of the author's thought and to convey all literary techniques, except for the poetic ones. At the same time, one of the most valuable components of the source is sacrificed - the poetic form of the work. A characteristic

feature of this type is that the resulting text is completely devoid of such characteristic elements of the poetic text as rhyme, rhythmic structure and division into stanzas.

Let us determine the cases when the prosaic translation of verses is acceptable, and the cases when it is unacceptable. Most often this type is used when presenting the content of songs performed in various films. This is one of the main areas of its application. However, in most cases, this is not a full-fledged translation, but a summary of the poem. If we talk about the prosaic translation of poems used in the field of literary creativity, then we can indicate two cases when its application can be justified. First, such an approach may be appropriate if the original poetic text is part of a larger prose work (novel, play, story) and plays a secondary role in it. This can be, for example, some epigram told by one of the characters or something similar. At the same time, it is necessary to pay attention to the fact that in the work itself, of which the translated text is a part, there are no indications that it is presented in poetic form. For example, if someone says: "I'm going to sing you a song ..." and after that starts speaking in prose, it will be, to put it mildly, somewhat strange ...

Secondly, the prosaic translation of verses can be applied in the case when the form recedes into the background in comparison with the idea set forth by the author in the original poetic work. The value and beauty of this thought can be so valuable in itself that for the sake of preserving its immutability and originality, one can sacrifice the poetic form. After all, be that as it may, in a poetic translation it is impossible not to deviate from the original, and often to deviate quite far. So, in this case, sacrificing the beauty of the poetic design of the text, we keep the author's thought unchanged, which is the main value here. However, it should be noted that such a situation happens quite rarely, and most poetry is better, after all, to be conveyed in poetic form.

Poetic translation has existed for many centuries. But there have always been different opinions, various principles, and translation techniques too. Poetic translation is one of the most effective ways to render the contents of a poem into another language. As a rule, the essential elements of the poems are rhyme, rhythm and verse (depending on the type of the poem). If the original contains them, the translator should try to convey all these components of the verse. However, it is still a controversial question whether it is necessary to retain all of them. There are two approaches to the translation of poetry: independent and subordinate. The aim of the independent approach is to convey the mood and the beauty of the verse, with no attention to the form of the original. The main task of this approach is to make the reader feel emotions contained in the poem and convey the form of the piece of poetry with great accuracy. This translation technique involves not only preservation of the verse, stanza, and metrics of the poem, but also the order and type of the rhymes, especially its melodies and sounds.

In fact, poetic translation implies a creation of a poetic text corresponding to the original in meaning, form and its poetic properties, which uses all the elements typical for a poetic work, including rhyme, if any. This type can be considered the most complicated form of literary translation of the text, as it requires that the translator should have not only talent for literature and ability to write poetry, but also the ability to accommodate the original meaning, idea and even literary techniques in the poetic form of another language.

We would like to mention when it is unacceptable to use a prosaic translation of poetry. It is impossible to translate verses in prose, the main value of which lies in their poetic originality: that is, when the semantic content of the verses loses its charm, if expressed in prose. But it should be noted that it is also quite difficult to translate such poetic works in poetic form: one must have a poetic talent, no less than the talent that the author possesses.

It is impossible to translate verses in prose even in the case when they are part of another prose work and in the course of the plot there is an indication that these are verses. But, however, we have already talked about this above.

Let's make a reservation right away that by a poetic translation of verses we here mean a translation that has all the properties of a poetic text, except for rhyme. In other words, the translation is done in the form of a blank verse. It should be noted that white verse is quite peculiar and often in its poetic properties can even surpass a completely rhymed poetic text, if by poetic properties we mean here the sublimity and beauty of the work. Probably no one will argue that translation in this form is much easier to do than in full poetic form. In this regard, this type of translation, of course, requires the translator to have certain skills in versification and knowledge of the types of poetic sizes. In any case, the use of blank verse gives the translator more scope for creativity, in view of the fact that he is not limited to the selection of rhymes.

By the term poetic translation, we mean the creation of a poetic text corresponding to the original in meaning, form and its artistic properties, which uses all the elements characteristic of a poetic work, including rhyme.

Poetic translation is the pinnacle of literary translation of the text, as it requires from the translator not only literary talent and the ability to write poetry, but, in addition, the ability to accommodate the original meaning, idea and even literary techniques in the poetic form of another language.

All types of translation of verses, which we talked about above, have some limitations and conditions for their application, this cannot be said about the translation of verses in verse: it can be applied in all cases that one can imagine.

The disadvantages of this type of translation activity can be attributed to its complexity, labor intensity and high requirements for the skill of the translator, and from the point of view of the customer, its only and main disadvantage is its high cost. In contrast to the above types of translation of verses, in the description of which we outlined the areas of their application and the limitations imposed by their specifics, when describing the translation of poetry, we will describe the main difficulties that a translator may face when solving this difficult task.

Whatever one may say, the main problem with this type of translation of poems is the structure of the poetic text, which requires the use of rhymes and a certain poetic size. It is the poetic structure that gives so many difficulties when creating a text adequate to the original in another language. The fact is that the target language can differ significantly from the source language, both in style and in linguistic constructions, which poses the task of the translator to melt the author's ideas and images into the form of the final language.

When a translator takes on the translation of poems, he first of all needs to decide on one thing: whether the poetic size and structure of the rhyme will correspond to the original or not. The first case is the most difficult, but also is the best one. If the translator decides to change the structure of the verse, then it is necessary to decide which structure is better to prefer, while it is necessary to take into account the semantic content of the poem: the external form of the work must match its meaning.

In some cases, when translating from English into Uzbek, it seems advisable to increase the number of stops per line: for example, to turn iambic tetrameter into iambic pentameter. Such a solution may be advisable, due to the greater capacity of the mentioned languages in comparison with Uzbek, which requires a larger number of lexical units to express the same amount of information. For example, the translation of Anne Bronte's poem "Farewell",

Farewell to thee! but not farewell

To all my fondest thoughts of thee:

Within my heart they still shall dwell;

And they shall cheer and comfort me.

O, beautiful, and full of grace!
If thou had never met mine eye,
I had not dreamed a living face
Could fancied charms so far outvie.
Senga derman “Alvido”!
Sen haqingda o’ylarga emas:
Ular yashar qalbimda mudom
Baxt berishni hech kanda qilmas.
Ey, sen nozanin, marhamat to’la
Ko’zlarimiz to’qnashmasa muqaddam.
Hayol ham etmasdim bitta chehrada
Dunyo go’zalligi ekan mujassam

In conclusion we would like to mention that it is impossible to give recommendations for overcoming all the difficulties in translation process, indicated above - everything depends on the experience and literary talent of the translator, his ability to find the way in a difficult situation, to solve the problems that are almost insoluble. The translator needs specific and unique understanding of the text, he needs to realized the author’s views and ideas, his feelings and thoughts. That is the main key for the good translation.

References:

1. Anne Bronte "Farewell"
2. Etkind. E.G. Poyeziya i perevod. Moskva-1963.
3. Lindgren L. On metaphoric communication as the original protolanguage // Studies in language origins. V. 2. – Amsterdam; Philadelphia, 1991.
4. Cowie A.D. The Treatment of Collocations and Idioms in learner’s Dictionaries. Applied Linguistics, 1981, № 2,3.
5. Gowerst E. The Complete Plain Words. Lnd.,1973
6. Oatley K. «Best Laid Schemes: the Psychology of Emotion» Cambridge: 1992.
7. R.L. Gale. The Caught Image. Figurative language in the Fiction of Henry James. L.1964
8. <http://Poemanalysis.com>
9. MetodiIprinsipipoyeticheskoperevoda. Academic thesis. Magomedzakirov R.G