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**PROBLEMS ENCOUNTERED IN LYRICAL TRANSLATION*****Sattorova Dildora Rahmonkulovna****2nd Stage Master Of Uzbekistan State University Of World Languages, Uzbekistan*

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**ABOUT ARTICLE****Key words:** Poetic picturesqueness, translating skills, means of language, original poetry reconstruction in translation.**Received:** 06.05.2023**Accepted:** 11.05.2023**Published:** 16.05.2023**Abstract:** In this article some poetry translating problems in comparative and contrastive aspects are revealed and analyzed. The Uzbek poetry of the seventies-eighties of the 20th century representative by its brilliant poets such as Abdulla Oripov, Erkin Vokhidov, Aman Matchan and Muhammad Ali.

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**INTRODUCTION**

Literature is always in keeping with the times, so the works of every writer are a product of his time because they take in spiritual atmosphere of the times and touch upon the stirring issues. From this point of view the original poetic texts of the well-known Uzbek poets of the seventies-eighties of the 20th century as Abdullah Oripov, Erkin Vohidov, Muhammad Ali and Aman Matchan and the translated texts of their poems into English are the works truly reflected the important verges of Uzbek life reality at transitional restructuring period of society (before the state sovereignty).

**MATERIALS AND METHODS**

Therefore, nowadays it is unfair to make us forget these poetical works in the history of Uzbek literature and set them aside in the system of translating science.

Translator's skills in Uzbek poetry genre are with due account taken of philosophical seriousness, composition, conditional and epic characters, specific features of images, language simplicity, intonation and author's manner. So, each Uzbek poet's poem of the seventies-eighties of the 20th

century requires particular attention and individual decision from a translator-poet, who finds himself face to face with a matter of particular difficulties.

## RESULTS AND DISCUSSION

In Uzbekistan a great many general and particular issues of translating science are under examination. However, the Uzbek modern poetry of the seventies-eighties of the 20th century has not still become a special research study object. The poetry translating problems research of famous Uzbek poets' poems of the seventies-eighties of the 20th century from Uzbek into English has not been an object of special scientific analysis focusing attention on the issues of translation traditions and succession until now. But in the meantime it is an extremely important problem confronting the translating science and permitting to understand the place and role of the modern Uzbek poetry in the world literary process, that is why this research is urgent, very timely and perspective.

The concrete practice of life convinces that the only fiction could be seriously taken into consideration in the right way, which bursting out the close limits of national interests proper, is able to meet the ideological and aesthetic readers' demands of different nations and in the final analysis becomes a universal cultural heritage. The understanding of this important truth charges the necessity to make more and more serious demands to literature and more profound and more detailed study and creative experience assessment to critique [1].

Speaking about Uzbek poetry of the seventies-eighties of the 20th century and about Abdullah Oripov's, Erkin Vohidov's, Muhammad Ali's and Aman Matchan's works of literature, we are under the favorable circumstances that their poems are in tune with the times and devoted to the glorification of a man-creator and a toiler. Their poetry, without losing journalistic style and the activity of author's civil stand, has become more intellectual; universal motives have appreciably become more profound in it.

A. Oripov's, E. Vokhidov's, M. Ali's and A. Matchan's great services are that they extended the ideas of historicism and modern times by putting them together in their works of literature. Their poems became outstanding phenomena of Uzbek poetry of the seventies-eighties exactly because the deep philosophical thoughts about time in its historical angle are supported by a passionate appeal to concrete present-day reality in their works.

Thus, in E. Vohidov's poetry the intensification of philosophical and analytical spirit is strongly noticeable. Uzbek is a toiler who has extensive knowledge and a man with rich inner world. He is worthy of being glorified with dignity. A. Oripov's vigorous works are filled with exploratory message. His deep

philosophical poems are an ardent hymn to a man-creator and a fighter for people's happiness. M. Ali's poems carry a person away from concrete life conditions in order to look intently and see creature comforts in proper perspective. And the problems, carried out in A. Matchan's poetry, have a close connection with morality. Thereby, whether there is a question of selfishness and spiritual impoverishment disclosure or the assertion of such morals as heroism, honor and courage, everywhere the authors talk passionately about finding person's level and up-to-date person's spiritual make-up [2].

Creating description images, writers and poets pick the material out of different lexical groups. «The strict sense of the word in artwork is never limited to its nominative-objective meaning. Word literal meaning in the text is covered with the new and quite different senses. In the context of whole artwork the words, phrases and idiomatic expressions, being in close cooperation, assume a special character of various complementary shades of meaning». [3]

Ideological-emotional orientation of most Erkin Vohidov's poems is a human life peculiarity in its social and moral main points; cognition and poetic interpretation of social people's characters as in their superficial life so in their inner one, also in their elaboration of thoughts and feelings. In such point of view and generally speaking about the interconnectivity of components, forming the work of poetry, B. V. Tomashevsky wrote: «Suffice it to change only one of them that everything would be changed at once» [4].

In addition, the content of lyric poetry, even more than any other kind of verbal poetic art, is not the subject, but attitude to the subject. Therefore, the translator's task is to convey the originality of this attitude and this emotional assessment of the world. And so, as a very rarely the inner condition of the translated poet and poet-translator are the same, that often the translator has to transform into the author. Luck depends on the coincidence of character or the degree of transformation. Here, however, we face an intractable contradiction. The fact that lyric poetry is, of course, is best able to recreate in another language the lyric poet, but a lyricist, as a rule, is least able to refuse himself, his own mental failure. Here, in particular, why good luck in the lyrical translations is so rare [5].

Thus, the translation of Uzbek lyrics is the most difficult task, so in this difficult field of translation art everything depends, of course, on the talent, but also on the correct understanding of the ways in which to go, from understanding the differences in the criteria of loyalty applicable to a particular type of poetry.[6] Not having studied the original carefully, not missing it "through himself", and also not having "a sense of the English language" (i.e. when at the subconscious level you know which word of the

translation language brighter expresses the essence of the word of the language from which you translate), modern translators sometimes translate the poetic works of Uzbek poets hastily.

The poet, possessing all the richness of the national language, creates pictures of human experiences and thoughts, complex psychological conflicts, plastically written characters. In due time, M. Gorky spoke about this: "...accuracy, clarity, simplicity of language are absolutely necessary in order to properly and vividly depict the processes of creating facts by a person and the processes of the influence of facts on a person" [7].

All of this is well traced in the poetic works of A. Aripov, where we have a number of poetic images and where lines do not occur one after the other by association, and are a clear part in life, grasp the poetic thought. "Here is a rare difference between the true poetry of the automatic decadent poetry" - said in his book "Language of art" V.A. Nazarenko, speaking of poetic creativity.

Also, S. Marshak formulated the law of translation in the following way: "The deeper and more closely the artist delves into the essence of the depicted, the freer his skill, the more accurate the image. Accuracy is not the result of blind, mechanical reproduction of the original. Poetic precision is given only to bold imagination, based on a deep and biased knowledge of the subject" [8].

The modern point of view on the translation of poetry is more flexible. Translator-poet admits a lot of formal liberties-from this his work does not cease to be a translation. Our aesthetics comes from the notion of a poem as a whole. The translator's task is to create a secondary artistic unity that would be equivalent to the original. By creating this unity, he – in case of emergency-resizes, rearranges or swaps images, uses a different system of rhyming and sound recording-there are no absolute, formal dogmas! Masters of poetic translation, going even to some liberties, seek to recreate in their language the emotional attitude peculiar to the original, the image of the lyrical hero with his specific intonation, in all its psychological, social, national, historical character, and therefore – to recreate the poetic content as the unity of semantic content and verbal form. That's a problem.

Therefore, a thorough study of the problems of poetic translation, made directly from the Uzbek original into English, seems to be extremely important, since such translations make it possible to draw a number of serious conclusions for the private theory and practice of translation regarding this pair of languages.

## CONCLUSION

Despite the fact that the language of works of art of Uzbek poets of the 70s-80s is much simpler and not so "branchy" in comparison with their predecessors, the transfer of figurative and semantic content to English represents certain difficulties. The stanzas of Uzbek poetry are ideologically much more complicated than their English translations. Therefore, there is a dilemma: either to expand the volume of the original poem in the English translation, using additional explanatory lines for the completeness of the reconstruction of the image, or by preserving the original form, it is compressed to reproduce the ideological and semantic expression of the original.

Thus, it is necessary to attract the attention of the world literary community (represented by poets-translators who are native English speakers) to the translation of Uzbek poetry of the 70s-80s of the twentieth century not only as a form of contact for a wide acquaintance with Uzbek literature, but also as a factor stimulating the further development of national literature in the world literary process.

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