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## Rhythm and Tone in Poetic Translation

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### ABSTRACT

Literary translation involves a complex creative process. This complexity is especially evident in the translation of poetry. Poetic translation requires translators to have poetic inspiration and skill to translate the tone and lyrical experience of a four-line poem in a way that takes place in the heart of the reader. Poetic translation is born like poetry, when it is inspired, when the work has a strong influence on the translator. The translation of a poetic text, which is part of a literary discourse, takes into account the rules of poetic structure. Rhythm, tone, syntactic structure, artistic image, and other artistic elements used in prose analysis are the focus. The above concepts and terms are also used in the analysis of a poetic text, but they are based on the strict rules of poetry. This article provides an overview on poetic translation, and will discuss about rhythm and tone in poetic translation.

**KEYWORDS:** poetic text, poem, poetic translation, rhythm, tone, translator, translate, Uzbek poetry, English poetry.

### INTRODUCTION

Poetic translation differs from prose translation in many ways, there is a commonality between them. They serve interlingual poetic or poetic communication. The information in a poetic text is radically different from the information in a prose text. The content of information in a poem can be varied, and contradictory. Poetic text includes factual and conceptual information. They are inextricably linked and dynamically opposed to each other. Factual and substantive information provides information about the external real or unreal world on the basis of certain facts and events. The translation of a poetic text, which is part of a literary discourse, takes into account the rules of poetic structure. Rhythm, tone, syntactic structure, artistic image, and other artistic elements used in prose analysis are the focus. The above concepts and terms are also used in the analysis of a poetic text, but they are based on the strict rules of poetry.

The translator tries to study the experience of poetic translation, to identify the successes and shortcomings of poetic translation, to develop some recommendations based on the results of the analysis of poetic translation. The main task of poetic translation is to try not to turn a good poem into a bad poem in translation, to preserve the content of the translation as completely as possible, to preserve both the weight and tone of the poetic text forms in accordance with the poetic content is calculated. Not only the translator but also the reader should feel the good and bad of the translation in one reading.

## Materials and Methods

A poetic translation is a creative process, the art of recreating the same text in another language. Languages differ between poetic systems, weight, and musical factors. However, by re-creating these differences in the translation, the translated text is created. In poetic translation, the original and the translated text, regardless of the bilingual poetic system, each poem is a unique work in its own right. We know that poetry is based on a certain rhythm. Tone of the poetry is unique and has a different character. It involves the use of words in harmony with meaning and expression, the power of words, and the use of synonyms. Tone of the poetry, in turn, is the result of word harmony, word form, and unity of meaning. The various arts used in the poem are focused on the performance of tone of the poetry. Therefore, each poetic system has its own characteristics, traditional weight, rhythm and tone. It is not possible to fully preserve all the elements of the same text in poetic translation, but according to some scholars of translation, the image in the poem, the poetic harmony, must be preserved. The degree to which a poetic image and harmony is maintained is determined by the skill of the translator. English translator Steinley Kunitz testified that in order to achieve poetic equivalence, translators usually tried to maintain a balance "between formal requirements and semantic clarity". Russian translators argue that the emphasis should be on formal precision in poetic translation, with an even higher demand for poetic translation. Achieving poetic alternatives, such as alliteration, assonance, rhyme, which are widely used in Uzbek poetry, serve to express beauty and meaning. If the above-mentioned phonetic stylistic means and methods do not express the idea beautifully and meaningfully and perform only a formal function in this translation, the content of the poem will be damaged, and in most cases, the text of the poetic translation will move away from the original text. If the means of expression do not enhance the artistic impression, the tone, rhythm and, most importantly, the content of the poem will change, it will be difficult to get the appropriate aesthetics from the poem, the content will become shallower and the means of expression may consist of mere sounds. Tone of the poetry is mainly influenced by the structure of the rhythm, the poetic rhythm itself differs from the prose rhythm not by the syntax, but by the weight itself by the syntactic structure of the poem.

The process of direct translation from English, German, and French into Uzbek began at the beginning in the 1970s. Our poets such as Jamal Kamal, Abdullah Sher and Shavkat Rahmon contributed to the treasure of translations into Uzbek. By the end of the twentieth century, the number of translators who wanted to translate directly from Uzbek into foreign languages such as S.Saidov, Y.Parda, H.Rahimov, Sh.Karimov, Sh.Imyaminova, M.Toshtemirov, B.Ermatov, A.Kochiboyev, S.Doniyorova, A.Iminov, D.Sultanova, B.Kholbekova, etc. We can find detailed information on the basic principles of translation theory in PhD and doctoral dissertations on translation theory, especially poetry translation carried out since independence. Russian translator Kazakova says in her book "Practicum on Literary Translation": "When translating a poem, the translator has to choose one of two main categories, depending on its form. One of them is a free poem, the other is a poem for classic structure. Therefore, the poem has an unchanging weight, rhythm and stability" (Kazakova, 2003). Traditional poetry is more emotional.

The reason we are talking about free poetry is that, along with traditional poetry, free poetry is widespread in twentieth-century English poetry. When we say English poetry, we perceive American and British poetry. In fact, free poetry requires less work than translating traditional poetry, but the specifics of this poetry must also be taken into account in the translation process. In this case, in the translation of a free diagram, its syntactic and semantic structures can take different forms.

Traditional poetry is difficult to translate and involves a number of problems. It is necessary to take into account not only the weight, style, rhyme, tone, harmony of the poem, but also the type and nature of the poem in different combinations, the individual style of the author, as well as the characteristics of the poem in each language. The translator should have deep knowledge of the poem, the traditions of the two languages, national features, lingua-cultural aspects, the main idea of the poem, the image, the reasons for the use of stylistic means and methods, the expressive delivery of poetic information to the reader. The function of each of the language elements, the characteristics of the period in which the poem was written, and so on. In addition, as a linguist, the translator should be aware of the changes in the poetry of a foreign country, learn about the forms, types and genres of poetry. In the translation of a poem, logic is paramount, and form is closely related to meaning. The translator should be seen as a mediator who provides the reader with a complete picture of the original information from the translation of the poem, as well as an aesthetic pleasure, as well as a "mountain" of trust.

Before translating traditional English poems into Uzbek, it is important to know the differences between English and Uzbek. If we analyze Uzbek and English languages comparatively and typologically, particular attention should be paid to the similarities and differences, if any, between the English language, which belongs to the Germanic language family, and the Uzbek language, which belongs to the Uralic-Altaic Turkic language family. Differences in lexical, grammatical and phonetic, style, and so on, have an impact on poetic translation. Grammatically, the word order in English and Uzbek is inconsistent. Lexically, the word layers in English are derived from Latin, French, Italian, Spanish, i.e. Romance, and words in Uzbek derived from Persian, Arabic, and Russian. If we compare the two languages phonetically, the number of vowels in English is higher than in Uzbek (due to the length of the syllable). The number of consonants is almost the same in both languages. Stylistically, there are significant differences between the two languages. This brief comparative analysis shows that there is a big difference between English and Uzbek. These differences can be seen in the poetic system. Poetic syntax is very different from ordinary oral and artistic syntax, because it disrupts the usual word order. This is the law of poetry. The syntax of the poem in the translation is special not on the basis of the requirements of the poetic text, i.e. rhythm, tone and tone.

## Results and Discussions

In the scientific and critical literature, there are many ideas about the need to re-reflect the form and content, the musical harmony in the dialectical connection in the poetic translation, but it is not explained in detail on the basis of examples. For this reason, we refer to the translations of some of the masterpieces of world literature directly from the original into Uzbek. Begoyim Holbekova, one of the leading translators, who translated most of poems of Robert Burns and James Joyce's poems directly into Uzbek and has been instrumental in introducing English literature to the Uzbek people. Now, we compare one of her poem with a direct translation into Uzbek:

### Ae Fond Kiss

#### By Robert Burns

Ae fond kiss, and then we sever,

Ae fareweel, and then for ever!

Deep in heart-wrung tears I'll pledge thee,

Warring sighs and groans I'll wage thee.

Who shall say that fortune grieves him,  
While the star of hope she leave him  
Me, cheerful twinkle lights me;  
Dark despair around benights me.  
I'll ne'er blame my partial fancy,  
Naething could resist my Nancy;  
But to see her, was to love her,  
Love but her, and love for ever.  
Had we never lov'd sae kindly,  
Had we never lov'd sae blindly!  
Never met-or never parted,  
We had ne'er been broken-hearted.  
Fare-thee-weel, thou first and fairest! Fare-thee-weel, thou best and dearest! Thine be like a joy and treasure,  
Peace, Enjoyment, Love and Pleasure!  
Ae fond kiss, and then we sever!  
Ae fareweel, alas, for ever!  
Deep in heart-wrung tears I'll pledge thee, Warring sighs and groans I'll wage thee.

### So'nggi bo'sa

#### Robert Burns

Intiq bo'sa, so'ng yoshli mujgon,  
Ayi tushdi yo'llar har tomon!,  
Ayi tushdi yo'llar har tomon!  
Vidolashdik garchi pichirlab,  
Faryod soldi yurak qon yig'lab  
Taqdir ekan ne ham qildik biz,  
Umidni chin baxt deb bilibmiz.  
Ammo bugun ko'zlarimda yosh,  
Yorsiz yo'lim yoritmas quyosh.  
Qalbda tug'yon urib ehtiros, lshqda yondim Nensini deb rost. Uni ko'rmoq-sevmoq-ku o'zi. Uni sevmoq  
mangu dard o'zi.  
Oh qaydanam ko'rishdik bizlar,  
Oh qaydanam sevishdik bizlar!

Sevmasaydik bunchalar intiq,  
Abgor etmasmidi ayriliq.

Mayli omon bo'lg'in, sen gulim, Ko'ngil mulkim aziz sevgilim. Hamroh bo'lsin qalbingga abad, Tinchlik,  
Shodlik, Rohat, Muhabbat!  
Astagina o'pishdik giryon,  
Ayri tushdi har tomon!  
Vidolashdik garchi pichirlab,  
Faryod soldi yurak qon yig'lab.

Translated by Begoyim Holbekova

This translation of the poem clearly shows that the translator loved the work as a creator with great passion, was able to feel the poet's thoughts, expressions, rhythm and tone of the poem with her whole body and reflected in the same aa, bb form from beginning to end. Uzbek translator Begoyim Kholbekova was able to recreate the soul and anguish of the Scottish poet Robert Burns in our native language with high poetic skill. This can be seen more clearly in the following verses "Wouldn't our hearts have been so broken if we hadn't loved and loved so much?". The poem was written in a high spirits and in a solemn tone. The rhyming order is in abab form. The poet's good mood and self-confidence are reflected in her translations.

### Conclusion

To conclude, the best works of world literature are being translated into our language and finding their readers. As an Uzbek scholar, G.Salomov noted that it is important to re-create the tone of a text in translation in all literary genres. Finding the right style key in the translation depends on the correct definition of the relationship between the writing style and the idea of the work and the author's worldview, the ability to correctly interpret the features of rhythm, tone, syntactic style and image series.

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