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SECTION 29. Literature Folklore. Translation Studies.

PECULIAR WAYS OF ADEQUATE APPROACH IN POETIC INTERPRETATION

Abstract: The article is dedicated to questions of approach on the basis of adequate and equivalent norms in poetic translation. With this view, it is analyzed as example of translation, translated into Russian by N.Tixonov, of poems titled "Na'matak" ("The sweetbrier"), "Yor ko'zlarining ishqini, xumorini yod et" ("Remember love, intense of sweetheart's eyes") by Oybek.

Key words: adequation, equivalent, equality, alternative, identative translation, poetic translation, style of author and translator.

Language: English

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Introduction

Ability to come near to an adequate or equivalent degree to a form (metre, rhythm, foot, syllable, melodiousness, musical) and meaning (embodiment, lexical resures, stylistic figures) considered poetic parameters of an original in poetic translation provides reflection of an author's thought and feeling, purpose and idea.

While preserving all poetic elements incarnated in the original text, creation of an equivalent or adequate variant of a translation is too complicated process. That complicacy is that those functional units in the original text such as poetic works, expressive elements are not able to equalize to exact alternative degree within the bounds of other language. Deformation of original and also definition are allowed in order to avoid from those complicacies in translation of a poet, that is, a poetic translation requires that some kind of categories above mentioned is changed. Taking notice of these, the translation can choose a way of free approach in order to recreate a poetic form and meaning. This condition gives a free creation an opportunity in the theory of translation and it is required to keep norms of possibility like that in its turn. "Especially the archaic words translation we should more paid attention in classical literature." [7,44]. When a way of free approach was chosen to recreate a poetic meaning and form by the translator in the text of translation, realization of equivalent and adequate

translation of an original leads to hesitation of the translator, that is, naturally the questions arise that adequation and equivalent can bear their fruit without transformations and losses on condition that the translator has not recreated a translation of a poet. Meanwhile, adequation is an "exact" result of adequate original and translation which they are equal to each other. Equalization of original and text to a repeated text *in the adequate translation* is recreated without changes in content, aesthetically and functionally and it is translated as much as possible. Notion of *the adequation* is to replace mark of equilibrium between original and translation, that is, two texts generate formal, semantic, literal closeness to each other and *an exact* aspect of the text is created pragmatically, methodically.

Materials and methods

One of main conditions of such translation is that some liberties – author's words and liquidations are not allowed. Though linguists, translators and specialists in literature have elaborated some conceptions of notions of equivalent and adequation, these important two categories of translation theory still remain within the scientific discussions. When Russian methodologist, specialist in translation, professor Lev Nelyubin began to introduce equivalent and adequate terms into "the explanatory dictionary of the terms of study of translation" [2,78] which he has compiled himself, he cites general



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description of equivalent and adequate notions in interpretations on some variants, receiving main thoughts of conceptions elaborated by scientists. It is pointed out that “ad equation has three components at the bottom” in one of those descriptions: they are 1) to be reach meaning of original precision, exact, complete; 2) to be reach linguistic categories of original in nicety; 3) to be recreated in detail a language of primary text in language which is translated. *The equivalent* is conformity, equality, mutual semantic identity in the highest possible degree of meaning of original and translation. *The equivalent translation* is to be recreated meaning of original in one of kind of the equivalent. One can see that essence of the ad equation described by L.Nelyubin corresponds with essence of the equivalent in general sense, that is, precision, exact, complete statement of meaning of original requires to conform meaning of original of equivalent in the highest possible degree with translation. Sometimes there’s some translating problems in translation process. Especially, the translation of person’s name is difficult to translate it into foreign languages. It is used to be a reasonable manner for describing exactly and understanding clearly which the events in “Baburname” [8,1022].

In view of the fact that if approach requires without any changes in accordance with requirements of the absolute equivalent and ad equation, in this case, how is translation of a poem realized? In our opinion, thought which has been told that “it is not possible to approach to adequation and complete equivalent in interpretation” leads to one-sided view. So, work of any translation gives evident theoretical thought and conclusions by coming of its analyse.

So long as, it is not always possible to be absolutized thoughts within translation because changes of thoughts can occur as a result of analyze of work of any translation. The critique of translation differs from the other branches of the philology in this respect. As a argument of our opinion, we can give as an example of functional appearance of adequate and equivalent approach which meet with translation of poems titled “Xayr, Chimyon” (“Goodbye Chimyon”), “Na’matak” (“The sweetbrier”) concerning the group of “Chimyon daftari” (“Chimyon notebook”) by Oybek, especially, in N.Tixonov’s translation activity. If responsibility of the translator of poetry in guaranty of adequation is to show the making finest points of original pleasure, becoming a person of a poet the original, on the one hand, it is to understand in mental as a creator who interprites a purpose and ideas of the author under these poetic features, on the other hand. As a result, these two tasks are combined and distance between the original and translation is obtain to be approached as far as possible. For this reason, adequating the original shows that the

translator has a high skill. Dildora Khoshimova wrote in her doctoral dissertation work about the functions of translator [6, p.191].

The poem “Na’matak” (“The sweetbrier”) by the Uzbek poet Oybek is valued as one of unmatched lyric patterns which are reflecting artistically in the Uzbek poetry of the XX century. Ideal purpose of that poem which means that beauty is able to create good deed, is incarnated in the author’s artistic aim. The figurative-expressive means, games of words which serve to be incarnated the poet’s artistic aim repeat Oybek precisely not only thought with thought, phrase with phrase, form with form and also an order of metre, melodiousness of poem in its Russian translation. It is necessary to be mentioned, if relative equivalent operates in order to “be identified” a form of the original and its meaning, it is required to approach to the text of the original dynamically and formally. But each of both “are identified” to the original in adequation and complete equivalent as well. We can see that the exactness has been provided in formal and dynamic look as well in the Russian translation of N.Tixonov’s the poem “Na’matak” (“The sweetbrier”).

The structure of formalism comes of skill that it could reflect methodical features and author language in degree of the natural possibilities but not with any copying out the methodical characteristics and grammatic peculiarities of the original in N.Tixonov’s creative work:

Oybek:

Нафис чайқалади бир туп наъматак,
Юксақда, шамолнинг беланчагида,
Куёшга кўтариб бир сават оқ гул!
Викор-ла ўшшайган қоя лабида –
Нафис чайқалади бир туп наъматак... [3,182]

N.Tixonov:

Чудно качается куст наматака
Там, наверху в ветровой колыбели,
Солнцу – корзина цветов белоснежных.
Гордо над краем утесистой щели
Чудно качается куст наматака... [1,285]

Podstrochnik:

The branch of hamatak shakes wonderfully,
There, above in the wind cradle.
To the sun – in too white basket, majestic
[3,182]

The original

The translation

The hemistishes	twenty	twenty
The rhythm	metre	metre
The number of	ten	eleven
The order of metre		
abvba, abbba		abvba, abvba
abvba, abbvva		abvba, abvba



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We can be witness of that the order of metre was more perfect than the original. The poet who was influenced on condition “чайқалади”, “кўтаради”, “фусун беради”, “сўнмайди”, “тутади”, “салом беради”, “товланади” “ракс этади” - “shaken in the wind cradle fine” of namatak, brightens this image in actions such as “it shakes”, “it raises”, “it fascinates”, “it does not go out”, “it holds”, “it greets”, “it plays”, “it dances” in the poem. Whole allegorical phrases appear in influence of those words and phrases which explicate action. The peak of that skill peculiar to Oybek’s poetry is repeated in N.Tixonov’s translation identically. Namely, “качается” (чудно качается куст наматака), “зардели” (а на щеках поцелуи зардели), “пляшет” (спутав побеги, цветами сияя), “пляшет” (пляшет создание скал одичавших) - “it shakes” (the bush of namatak shakes wonderfully) “they reddened” (the kisses reddened in the cheeks), “it dances” (entangling sprouts, beaming with flowers), “it dances” (it dances creation of the wild rocks).

It is necessary to pay attention to that, too, though the translator has translated sentences and phrases in the original felicitously, he did not cite synonymic alternative of “нозик”, “майин”, “нафис” - “graceful”, “soft”, “fine” epithets in the structure of the allegorical phrases from Russian word for word. The figurative-expressive means such as “graceful” “soft” “fine” which Oybek has created, are translated as a form of “чудно” (чудно качается куст наматака), “нежно” (мне не насытиться пляской той нежной), “чудно” (чудно кивает мне в скалах из мрака) - “wonderful” (the bush of namatak shakes wonderful), “fine” (I do not satiate with dancing of that fine), “wonderful” (the rocks of darkness nod me wonderful) in the translation of the translator. Reason of that approach which was a symbol of beauty is that the author preserves his feelings who recognized that the namatak has fascinated to grandeur of rocks frowned with its *graceful, soft, fine* actions. So epithet of “нежно” in Russian can not present aesthetic magnificance of the word of “graceful” in the poem, that is, “shaking finely” of namatak in Oybek’s poem does not mean that tenderness action exactly, but it means that action is charming. The translator cites an analogy of “чудно” (“wonderful”) as equivalent and achieves his aim while noticing meaning of “wonderful”, “charming” hidden in the base of this word.

It is clean that each creator has peculiar feature of poetic creative work whose whole creation is different from other creators. That characteristics wins readers’ endless confidence when he creates patterns of too attractive, influence poems which were famous for readers and glorified the author to people. Sirdaryokhon Utanova is emphasized about the features of attractive and literary poems in her work. “Attractive poem is called the mark of

person’s spiritual and aks attiruvchi mood of character position “speech”[9,64]. Those poems celebrate names of their authors to people and their translation into other languages are realized more fast. Namely, the poems such as “Urik gullaganda” (“When the apricot blossoms”) by Hamid Olimjon, “Sen yetim emassan” (“You are not orphan”) by Gafur Gulom, “Go`zal” (“The beauty”) by Chulpon, “O`zbekim” (“My Uzbek”) by Erkin Vokhidov made a poet famous. Including, “Namatak” (“The sweetbrier”) is a pattern with high price in Oybek’s lyric creative work, too. Their qualities increase much more that national traditions could be seen in patterns of that poetry. One of features peculiar to characteristics of Uzbek people is that events and phenomena in their imaginations occur not separating from flower and the sun. Symbols of the sun and the flower incarnate a spirit of national traditions in Oybek’s lyrics that they are in leading place in his poetry. N.Tixonov reexpresses the author’s Uzbek romantic sense by feeling that the poetic symbol – namatak (“The sweetbrier”) was able to create beauty and the poet astonished beauty like that. For this reason, the title “Na`matak” of the poem is not as “Шиповник” in Russian alternative in translation, on the contrary, it was remained the title of “Na`matak”.

Creation of complete equivalent or adequate translation of poetic work is aesthetic phenomena coming of skill of the translator and mutual harmony of poetic view of point and of spiritual incarnation, of creative closeness, of collaboration in styles of two persons – the author and the translator serve as a main factor. Professor G.Salomov thinks aptly that “it is confidence in miracle that you have translated writer’s work or author’s well who you did not love and whose works you did not like yourself” in his monograph [5,128]. N.Tixonov and Oybek are two leaders: the first is of Russian literature and the second is well-known poet, writer, translator and specialist in literature of Uzbek literature. They were poets whose ideological view of points conform to each other as resourceful publits in the social-political life. It is clear in broad sections of the readers that each both of creators were skillful to write their feelings in the poetic lines, too, who have created in the same literatural, political condition. As Oybek was himself a skilful translator, he considered N.Tixonov his close creator friend and he satisfied Russian translation of the poem “Na`matak” (“The sweetbrier”) by N.Tixonov, the memories were recorded that he has told positive opinion about its translation [4,50]. So there are lyric poems by Oybek such as “Хайр, Chimyon!” (“Goodbay Chimyon”), “Ilk qor” (“The early snow”), “Yor ko`zlarining ishqini, xumorini yod et” (“Remember love, intense of sweetheart’s eyes”) in activity of N.Tixonov’s translation that translation of this poem is worthy of estimating as perfect translation, too.



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Translation of this poem can meet to requirement of complete equivalent and adequation which we have mentioned above. For this reason, if the periods pass, these poems do not need to be retranslated by other translators. Namely, when the poem “Yor ko`zlarining ishqini, xumorini yod et” (“Remember love, intense of sweetheart’s eyes”) is compared with its translation, it is difficult to realize who the author of the original is and who the author of translation is. Therefore, interpretation of the original in comparison with Russian translation on condition of extraordinary identity is like “miracle”, as G.Salomov affirmed:

Oybek:
Ёр кўзларининг ишқини, хуморини ёд эт!
Кўк гулшани дурлар каби порлайди бу
окшом.
Ҳар тоғда ва қирда ётар нозли бир ором,
Дунёдаги кўзлар аро шаҳлосини ёд эт.
[3,184]

N.Tихонов:
Милой глаза, что влекут так безудержно,
Неба вечерний цветник - словно жемчужина
краса,
На равнинах, в горах всё нежнее покой, всё
укромней,
Среди глаза всего мира вспомни милой
глаза. [1,307]

Podstrochniy:
One can not stop lover’s drowing eyes.

The sky is flowering country like beautiful pearls.

In heights, mountains there are thus much lovely rest, thus much lonely.

Remember lover’s eyes among eyes in the world.

It became known that degree of complete alternative justifies itself in the poetic translation utterly.

Conclusion

We can conclude that the adequate translation appears in the poetic translation peculiarly, that is, adequation requires degression of liberty from the translator in the poetic translation in comparison with poetic work as far as possible. First of all by taking into consideration that the poetic translation is poetic interpretation that interpretation of the poetic translation shows that one of poetic elements can only be changed. Thought, spiritual, creative closeness with the poet gives opportunity to create adequate and complete equivalent translation methodologically. In most cases, when the poetic work is translated adequately and equivalently, after that translation it is not required to be retranslated and these translations are always valued as perfect ones in translation literature. For this reason, questions of alternative, exactness have still being remained one of disputable themes.

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