

Issues of Originality in Poetic Translation

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The principles expressed in this research concern the poet's artistic mastery and the translator's stylistic approach within a comparative analytical framework. When discussing poetic translation, it is important to emphasize that the translator's style becomes evident through the expression of the author's stylistic features; in other words, *"When the translator attempts to render the state of becoming one with the author's persona, he simultaneously creates his own style on the basis of his mastery."*¹

The existence of multiple versions of a single poetic work translated from one language into another forms a unique phenomenon, enriching the practice of translation. A translator who seeks ways to overcome the complexities encountered in poetic translation inevitably develops distinctive techniques and stylistic methods. Therefore, various translations of the same poem into one target language inevitably differ from one another. Naturally, when examined from a comparative perspective, these translations reveal unique, individual translation styles that distinguish one translator from another.

In the translations of A. Naumov and Z. Tumanova—particularly in their renderings of the poetry of Zulfiya, G'afur G'ulom, and Oybek—one can clearly observe a tendency to deviate from formalism by altering the original text beyond the normative limits. In the specific motivations underlying their translations, this phenomenon should not be interpreted solely as a negative aspect; rather, it reflects an emphasis on the creative dimension of translation. In the works of A. Naumov and Z. Tumanova, the issues of content and essence reveal the translators not merely as translators, but as creative figures—poets or artists—whose translations occasionally contain variants that differ noticeably from the original source.

Prominent theorists who have made significant contributions to the development of translation studies in Uzbekistan—such as the leading specialist Ghaybullo Salomov, as well as N. Karimov, N. Komilov, and O. Sharafutdinov—have also devoted considerable attention to this issue. According to G. Salomov, *"the main ideological-aesthetic and musical-stylistic properties of each particular poem—that is, the task of conveying it to the reader as a work of art—ultimately lie within the translator's domain."*² Based on this view, A. Naumov, Z. Tumanova, S. Ivanov, and others interpreted this "domain" within Uzbek poetry as the poet's creative intention.

As can be seen from the observations of these prominent scholars, freedom in translation emerges as an individual approach shaped by the translator's position. On the basis of these definitions and explanations, it is difficult to draw a definitive conclusion regarding Naumov's attitude toward free translation; however, our analysis indicates that a realistic approach characterizes their work. In the

¹ Любимов Н. Слова и его значения. М.: 1998. С.79-119

² Саломов Г. Таржима ташвишлари. Тошкент. Аабиёт ва санъат. 1983. 18-б.

free renderings of A. Naumov and Z. Tumanova, both positive and problematic aspects coexist, and these features are assessed by examining how they interpret the original text.³

In poetic translation, adequacy is defined as the achievement of an “exact” equivalence between the original and the translated text. The translator’s responsibility in ensuring adequacy in poetry involves, on the one hand, conveying the most delicate aesthetic nuances of the original by immersing oneself in the poet’s persona; on the other hand, it requires the ability to intellectually perceive the author’s intentions and ideas that underlie these poetic features. The combination of these two tasks brings the relationship between the original and the translation as close as possible. Therefore, creating an adequate translation of the original is evidence of the translator’s high level of mastery.

Translator A. Tikhonov deeply senses that the poetic image of the *na’matak* (wild rose) in Oybek’s poetry serves as a symbol of the beauties created by nature, and that the poet’s sense of wonder expresses a distinctly Uzbek notion of beauty. For this reason, in his translation the title of the poem is not replaced with the Russian equivalent *shipovnik*, and the natural object *na’matak* is preserved unchanged.

Thus, we have attempted to offer an objective assessment of the work of translators who have made significant contributions to Uzbek poetry. This tendency is evident in the works of translation scholars such as M. Bakaeva, N. Komilov, G. Salomov, F. Saidov, and others.

Oybek’s poem *Na’matak* holds an important place in twentieth-century Uzbek poetry as one of the finest examples of lyrical verse characterized by artistic delicacy and expressiveness. The central purpose of the poem embodies an artistic intention that reminds the reader of beauty’s capacity to generate goodness. The figurative and expressive means, as well as the wordplay employed by the poet to articulate this artistic intention, are reflected in A. Tikhonov’s Russian translation, which preserves Oybek’s ideas, phrases, structure, rhyme scheme, and poetic melody. In his translation of *Na’matak*, the translator succeeds in maintaining this equivalence both formally and dynamically. In his creative work, the positive form of formalism does not derive from merely reproducing the structural and stylistic features of the original, but rather from the skillful representation of the natural properties and inherent possibilities of the Uzbek language.

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³ Саломов Ф. Таржима ташвишлари. Тошкент. Аабиёт ва санъат. 1983. 18-б.