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INTERPRETATION OF ARTISTIC TRANSFERS IN THE TRANSLATION OF POETICAL TEXTS

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Abstract: This article presents a comparative analysis of the source and translated poetic texts, examining the semantic equivalence of figurative devices, their functional role, and the translation transformations employed from a linguo-poetic perspective. It also substantiates the view that poetic equivalence is achieved not only through lexical correspondence but also through preserving the emotional, aesthetic, and conceptual content of the poetic image.

As the object of the study, poems on the themes of love and nature by the renowned Scottish poet Robert Burns and their Uzbek translations produced by the author of this research have been selected.

Keywords: poetic text, artistic trope, semantic compatibility, connotative aesthetic load.

One of the most complex issues of poetic translation in modern translation studies is the re-creation of the semantic and aesthetic function of artistic translations in another language. In the poem, metaphor, simile, epithet, animation, symbol and other poetic tools not only express meaning, but also reflect the author's individual style, national-cultural worldview and emotional-expressive attitude. Therefore, in the process of their translation, priority is given not to lexical equality, but to preserving the semantic and aesthetic integrity of the image.

The national pride of the Scottish people, Robert Byrnes' lyric poems are distinguished by their wealth of folklore, national symbols, images of nature, and folklore poetics. Translating them into the Uzbek language ensures not only cross-linguistic, but also cultural communication between the artistic thinking of the two peoples. From this point of view, direct translations into the Uzbek language are of particular importance as a unique example of re-creating the system of images in Burns' poetics through the possibilities of national poetry.

In Burns' lyrics, nature is described in harmony with the human psyche. Therefore, personification is one of the important features of the poet's individual style:

Green grow the rushes o,
Green grow the rushes o...

Translation:

Дарё узра зумрад қамиш,
Қад ростлайди нозлар билан...



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Here, the "gentle rise" of the reed creates a poetic synthesis of nature and human actions. In the translation, these means of personification are enriched with musicality and imagery characteristic of Uzbek poetry, and serve to fully preserve the aesthetic effect of the original.

The conducted analyses show that artistic translations in translations are recreated not on the basis of the lexical structure of the original, but on the principle of preserving the conceptual core, emotional function and aesthetic effect of the image.

Accordingly, we put forward the following scientific conclusion:

Semantic coherence in poetic translation is determined not by the compatibility of individual words or phrases, but by the restoration of the conceptual-invariant content, emotional impact and aesthetic function of the artistic image. In translation studies, the concept of semantic "invariant" means that even if the external form of the text changes, its main figurative and conceptual content is preserved.

For example, we see a poem about separation:

Fare-thee-weel, thou first and fairest!
Fare-thee-weel, thou best and dearest!
Thine be ilka joy and treasure,
Peace, Enjoyment, Love and Pleasure!

Майли, омон бўлгин, сен, гулим,
Кўнгиш мулким, азиз севгилим.
Ҳамроҳ бўлсин қалбингга абад
Тинчлик, шодлик, роҳат, муҳаббат!

In these verses, the reference "гулим" flower serves not only as a symbol of love, but also as a conceptual metaphor representing the entire emotional world of the lyrical hero.

In the translation, this image was recreated through the form of national appeal, which is natural for Uzbek poetry, and the emotional-intonational character of the original was preserved.

Another important feature observed in the translations of Byrne's poems is the active participation of national poetic thought.

For example:

But gie me a cannie hour at e'en ,
My arms about my dearie, O;
An' war'ly cares, an' war'ly men,
May a' gae tapsalteerie , O!

Менга беринг осуда тун,
Ёрнинг қайноқ оғушини.
Дунё ғамларидан бутун
Фориғ этай қалб қушини!





Here, the image of “qalb qushi” - "heart bird" is not a simple translation of the actual emotional state. It is a national poetic symbol widely used in Uzbek classical and modern poetry. Thus, we do not nationalize the image here, but re-express its emotional energy through national aesthetic codes.

While traditional translation studies focus on lexical and semantic compatibility, the multi-layered nature of the artistic image in poetic translation requires a different approach.

Based on the results of our research, we can come to the following theoretical conclusions:

In poetic translation, semantic compatibility is determined not by the equality of individual words, but by the preservation of the functional and aesthetic function of the image.

Conceptual meaning prevails over denotative meaning in the translation of artistic works.

The images of nature in Burns' poetry appear as universal cognitive models, and they can be naturally reproduced in the Uzbek language.

The strategy of nationalization in translations does not destroy the poetic spirit of the original, on the contrary, it brings it closer to the Uzbek reader.

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