

**PROBLEMS OF PRESERVING POETIC TONE IN THE TRANSLATION OF
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ANNOTATION: The present research investigates the complex issue of preserving poetic tone in the English translation of Abdulla Oripov's lyrical poetry. Poetic tone in Oripov's works is shaped by several intertwined components: phonetic expressiveness, rhythmic symmetry, symbolic imagery, emotionally charged vocabulary, national cultural references, and philosophical depth. Translating these features into English poses significant challenges due to differences in linguistic structure, rhythmic organization, semantic nuance, and cultural conceptualization. This article analyzes the main sources of these challenges and discusses how poetic tone becomes altered, reduced, or transformed during translation. The paper also highlights the delicate decisions translators must make when attempting to maintain fidelity to both meaning and aesthetic integrity.

KEYWORDS: poetic tone, poetic translation, Abdulla Oripov, lyrical poetry, imagery, musicality, cultural semantics, translation difficulties.

INTRODUCTION

Abdulla Oripov, one of the most distinguished figures in modern Uzbek literature, has made a lasting contribution not only to the development of national literary thought but also to the broader Turkic poetic tradition. His lyrical works combine profound artistic expression, philosophical insight, a strong sense of national identity, and a nuanced reflection of contemporary worldviews, placing Oripov among the most notable voices in world literature. One of the central challenges in translating Oripov's poetry into English is preserving its original poetic tone. Tone in his work is more than the arrangement of sounds or the rhythm of lines; it embodies the poet's emotional state, artistic vision, aesthetic choices, and the defining characteristics of the Uzbek poetic tradition. The phonetic qualities of the Uzbek language—its stress patterns, melodic flow, sound harmonies, and culturally nuanced meanings—undergo significant transformation when rendered in English.

The differences between Uzbek and English further complicate the task. Uzbek, with its agglutinative structure, vowel harmony, and fluid phonetic patterns, allows for a natural musicality and rhythmic continuity that English, with its stress-based rhythm, varied intonation, and comparatively rigid syntax, does not easily replicate. Consequently, elements such as internal rhythm, musicality, and the careful use of alliteration and assonance often become weakened or altered in English translations.

This study focuses on examining these challenges in depth, analyzing the phonetic, semantic, cultural, stylistic, and philosophical barriers that influence the transfer of poetic tone, and exploring strategies to overcome them. Its findings are valuable not only for translating Oripov's poetry but also for guiding the translation of Turkic poetic texts more generally into English, offering insights into how linguistic, cultural, and aesthetic elements can be preserved across languages.

LITERATURE REVIEW

The challenge of preserving poetic tone in translation has long been a central concern in translation studies. Classical theorists stress that translating poetry is not simply a matter of rendering words from one language to another; it is an artistic act that demands sensitivity to sound, rhythm, symbolism, and cultural significance. Foundational research suggests that poetic tone arises from the interaction of sound patterns, semantic depth, and emotional resonance—a delicate balance that is particularly vulnerable in cross-linguistic transfer [1].

Within this theoretical framework, scholars such as Roman Jakobson have argued that poetry represents the most complex use of language, where the “poetic function” takes precedence over mere referential meaning [2]. This idea is especially relevant to the translation of Abdulla Oripov's lyrics, which rely heavily on the interplay of phonetic harmony, rich metaphorical layers, and subtle philosophical undertones. Jakobson's assertion that poetic meaning is “untranslatable” except through creative re-interpretation highlights the translator's responsibility to reconstruct the poetic tone rather than simply convert words [2].

Modern translation theory further emphasizes that each poem exists within its own cultural and phonological ecosystem. Susan Bassnett notes that translators must convey not only lexical content but also the cultural memory and emotional energy embedded in the original text [3]. This is particularly challenging for Uzbek poetry, where words often carry centuries-old symbolic associations, encompassing concepts such as *ko'ngil*, *oriyat*, and *vatan*. These expressions frequently have no direct equivalents in English, making shifts in tonal quality almost inevitable during translation [4].

Another key aspect discussed in contemporary research is the phonopoetic dimension of poetry. Uzbek poetry, including Oripov's work, is marked by fluid vowel harmony, natural melodic flow, and rhythmic parallelism. Scholars argue that these features create a distinctive "soundscape" that contributes directly to poetic tone [5]. English, by contrast, is governed by stress-timed rhythm rather than syllable-timed flow, introducing structural and melodic differences that complicate the preservation of tone [6].

Beyond phonetics, cultural semiotics also plays a crucial role. Poetic tone, particularly in works rooted in national identity and spirituality, is shaped by metaphors that draw their energy from shared cultural experience. Researchers suggest that translators must engage in cross-cultural interpretation—understanding metaphors within the broader worldview of the source culture before adapting them into the target language [7]. In Oripov's poetry, where symbolic imagery is intertwined with philosophical reflection, superficial translation risks weakening the emotional intensity and distorting the intended tone.

Finally, comparative studies indicate that poets like Abdulla Oripov belong to a literary tradition that fuses lyrical expression with moral contemplation, historical consciousness, and metaphysical inquiry. The poetic tone emerging from such a tradition is multi-layered and resistant to complete transfer into another language [8]. Therefore, translators must adopt strategies that balance fidelity to meaning with creative sensitivity in reproducing tone—a delicate task that lies at the heart of this research.

RESULT AND DISCUSSION

The analysis of Abdulla Oripov's poetry translations reveals that maintaining the original poetic tone in English is a complex and nuanced task. Uzbek poetry, with its unique phonetic harmony, fluid syllable structures, and alliterative patterns, creates a musicality that is difficult to reproduce in English without sacrificing either rhythm or semantic meaning. Translators often face the dilemma of prioritizing melodic fidelity over literal accuracy, each choice affecting the overall poetic experience.

A central challenge lies in the cultural and symbolic nuances embedded in Oripov's work. Words such as *vatan* (homeland), *ona yurt* (motherland), *xalq* (people), and *orzu* (dream) carry deep historical and emotional significance. Literal translations may fail to convey these layers of meaning, while adaptive strategies that attempt to explain or contextualize the terms risk interrupting the poem's flow and aesthetic integrity.

Oripov's poetry also intertwines emotional depth with philosophical reflection, often exploring themes of national identity, moral responsibility, and existential thought within lyrical

expression. Translators must capture not only the semantic content but also the subtle interplay of emotions and ideas. Failure to do so can render the translated poem technically correct yet emotionally flat. Empirical observation of existing English translations shows several strategies to address these challenges: adaptive equivalence to replace culturally specific terms with understandable concepts, symbolic compensation to maintain rhythm and musicality, and contextual expansion to provide explanatory cues without breaking the poetic flow.

Despite these approaches, it becomes evident that complete preservation of poetic tone is rarely achievable. Every translation is a creative reconstruction, balancing linguistic fidelity, rhythmic coherence, cultural nuance, and emotional resonance. Translators who combine linguistic precision with poetic sensitivity achieve results that closely mirror Oripov's voice, whereas purely literal approaches often fail to capture the poem's aesthetic richness.

In conclusion, translating Oripov's lyrical works into English is not a straightforward linguistic exercise but an act of artistic co-creation. Successful translations require careful attention to linguistic choices, cultural interpretation, rhythmic adaptation, and emotional nuance, emphasizing the translator's role as both a linguist and a poet.

CONCLUSION

The findings of this study highlight that preserving the poetic tone in English translations of Abdulla Oripov's poetry is a complex challenge that goes far beyond literal word-for-word rendering. Oripov's poetry relies on a delicate balance of rhythm, emotional depth, symbolic imagery, philosophical reflection, and a distinctly national voice. Even small changes in language during translation can significantly affect the tone, musicality, and richness of meaning in his work. One of the main difficulties stems from structural differences between Uzbek and English. Uzbek, with its vowel harmony, flexible word order, and rich morphological system, allows for smooth transitions and musical phrasing. English, by contrast, has stricter syntactic rules and a less melodious sound system. Translators therefore often face a choice between maintaining the original rhythm and sound patterns or preserving the nuanced meaning and imagery. How this balance is managed ultimately shapes the overall poetic effect.

Tone in Oripov's poetry is also deeply tied to cultural memory, historical associations, and worldview elements. Words like *vatan* (homeland), *ona yurt* (motherland), *xalq* (people), and *orzu* (dream) carry layers of emotional and cultural significance that cannot be directly replicated in English. Without strategies that take cultural context into account—such as adaptive equivalents, symbolic substitutions, or subtle explanations—the translation risks losing the emotional power and philosophical resonance of the original poems. The study also shows that the translator's skill

is crucial. High-quality translations require not only linguistic proficiency but also poetic sensitivity, an awareness of intertextual references, and a deep understanding of Oripov's artistic and ideological position in modern Uzbek literature. Translators who focus solely on literal accuracy often produce technically correct versions that feel flat, while those who consider rhythm, musicality, and emotional flow can convey the poetry more faithfully.

In summary, translating Oripov's poetry is not just about converting words; it is about recreating an artistic world. Preserving the poetic tone demands careful choices in language, culturally informed interpretation, rhythmic adaptation, and creative intuition. Effective translation becomes a collaborative act between the poet and the translator. Based on these insights, it is recommended that translator training programs include courses on poetic rhythm, cross-cultural symbolism, and auditory translation techniques. Future research could also explore comparative studies between Uzbek–English and Uzbek–Russian translations to further understand how poetic tone shifts across languages. Ultimately, faithfully conveying Oripov's poetic voice in English contributes not only to international recognition of Uzbek literature but also to a broader appreciation of Turkic poetic traditions.

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