



METHODS OF TRANSLATING KOREAN POETRY INTO UZBEK

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Abstract. This article discusses the methods and challenges of translating Korean poetry into Uzbek, highlighting the complexities involved in preserving the original meaning, artistic expression, rhythm, cultural elements, and emotional depth. The process of translating Korean poetry goes beyond direct translation, requiring careful adaptation to convey the poet's intent and cultural nuances. The article explores essential techniques such as semantic translation, rhythmic preservation, and cultural contextualization, while emphasizing the importance of balancing the traditional forms and content of Korean poetry within the structure of the Uzbek language. By applying these methods, translators can effectively retain the unique aesthetic and emotional qualities of Korean poetry in Uzbek.

Keywords: Korean poetry, Uzbek translation, literary translation, semantic translation, rhythm preservation, cultural adaptation, emotional fidelity, sijo, traditional forms, poetic expression.

Translating Korean poetry into Uzbek is one of the complex areas of literary translation, as poetry translation requires not only linguistic precision but also cultural, aesthetic, and emotional considerations. Below, we discuss the main methods used for translating Korean poetry into Uzbek and the significance of each approach. The primary task in translating poetry is to retain the author's main idea and message. In semantic translation, the translator does not try to directly translate each word and phrase but instead conveys their meanings in a way that fits the Uzbek language. This approach ensures that the translator tries to capture the author's emotions, worldview, and style as closely as possible. For example, the Korean term "봄 바람" (bombaram) could be translated as "bahor shabadasi" (spring breeze) in Uzbek. However, to ensure this translation conveys the original poem's context and poetic sentiments, it may need to carry additional meaning. Therefore, it's crucial to understand the meaning and convey it through an equivalent expression.

Korean and Uzbek poetry have unique artistic styles; thus, the metaphors, phrases, and figurative elements in a poem need to be adapted in translation. Frequently used Korean expressions like "좋은 날" (joheun nal – "good day") may sound less impactful if translated directly into Uzbek. In such cases, the translator might choose an equivalent poetic phrase in Uzbek, such as "yorqin kun" (bright day) or "nurafshon tong" (radiant dawn). Rhythm and meter play a significant role in poetry translation. In Korean poetry, rhythm and meter are expressed through various poetic forms, particularly in "시조" (sijo) and "한가" (hwangga) structures. When translating into Uzbek, maintaining these rhythmic structures is challenging, but it's essential to keep them as close to the original as possible. This may require the translator to find alternative rhythmic structures. For example, if a Korean poem follows a specific rhyme and rhythm, it's often necessary to maintain these in Uzbek to preserve the poem's musicality and aesthetic quality.

Many Korean poems are rich in national culture and traditional imagery. For example, tea ("차" – chay) is a significant cultural symbol in Korea, and it often serves as a source of inspiration for poets. To

retain such cultural imagery in translation, the translator might need to use a literary translation technique, finding an equivalent expression in Uzbek or providing explanatory notes in brackets. For instance, "소나무" (sonamu – pine tree) symbolizes resilience and endurance for Koreans. Translating this as "qarag'ay daraxti" (pine tree) in Uzbek could strip it of its cultural symbolism. Therefore, the translator might add an explanatory note or look for a suitable alternative to convey the same sentiment. A key element in poetry translation is accurately conveying the author's emotions. In literary translation, especially poetry, the translator must retain the poet's sentiments. When translating emotions into Uzbek, the translator must carefully adjust stylistic methods to avoid losing the emotional depth of the original.

For instance, to convey sadness in Korean poetry, phrases like "hasrat" (sorrow) or "yurakning og'rishi" (heartache) might be chosen in Uzbek. Sometimes, to express emotional depth accurately, it may be necessary to create new or unique literary expressions. Korean poetry is often enriched by traditional forms, such as haiku or sijo. These forms may not correspond directly to traditional Uzbek forms. Thus, the translator may sometimes need to creatively express the traditional form and the inner content of the poem. Since the sijo form is short, the translation tries to preserve this brevity and depth. However, in Uzbek, additional words or phrases may sometimes be needed, as the nature of the language requires it. At the same time, it's important to maintain a balance between content and form to retain the uniqueness of the poem.

Translating Korean poetry into Uzbek requires a deep understanding of language, culture, and poetic expression. This process involves semantic translation, artistic adaptation, rhythm preservation, explanation of cultural elements, and emotional fidelity. Additionally, by finding translation methods that match the distinctive nature and traditional forms of Korean poetry, the poem can be fully conveyed to the reader. Korean and Uzbek languages belong to different language families; Korean is an Altaic language, while Uzbek is a Turkic language. This difference affects their syntax and sentence structure, which can create challenges in translation. For example, Korean sentences often end with the verb and use honorifics that express respect levels based on social hierarchy, which may not have a direct equivalent in Uzbek. Translators must adjust these structures thoughtfully to maintain the original flow and tone without losing the poem's intended meaning or impact.

Poetry often employs sound devices such as alliteration, assonance, and onomatopoeia to create a musical quality. Korean poetry is no exception, and it frequently uses sound-based techniques to evoke emotions. When translating these into Uzbek, translators face the challenge of preserving these sound patterns, especially when the exact sounds or phonemes may not exist in Uzbek. Translators may need to find equivalent sounds or use other poetic devices to compensate for this loss, ensuring that the translated poem maintains its auditory appeal. Korean poetry is deeply influenced by Confucian and Buddhist philosophies, which shape themes of humility, introspection, nature, and selflessness. These concepts may require additional interpretation when translated into Uzbek, especially if the cultural or philosophical reference isn't immediately recognizable. For instance, Buddhist-inspired ideas of impermanence (무상, musang) are common in Korean poetry but might need to be conveyed with carefully selected words in Uzbek to retain their philosophical resonance.

Korean poetry often uses symbolic language and imagery to convey deeper meanings and emotions indirectly. For instance, symbols like the moon or the lotus have specific cultural connotations in Korea, associated with beauty, purity, or enlightenment. These symbols may not carry the same meanings in Uzbek culture. Translators may need to adapt or provide subtle contextual clues within the translated poem to convey the layered meanings, while still maintaining the subtlety of the original symbolic language. Korean poetry is highly attuned to the seasons, often using seasonal references to evoke emotions and themes. Each season has its distinct symbolism in Korean literature: spring often signifies hope, summer passion, autumn nostalgia, and winter melancholy. In translating such seasonal imagery into Uzbek, the translator must consider how Uzbek culture perceives each season and adjust the imagery accordingly. This may require choosing alternative nature imagery or finding culturally resonant metaphors to evoke similar feelings.

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