



THE UZBEK INTERPRETATION OF ROBERT BURNS' POETRY

Iskandar Sattibaev

Specialized School No. 1, Andijan City, Uzbekistan

Abstract. This research aims to analyze the distinctive features of the poetical translation of Robert Burns' poetry from English to Uzbek, as well as the techniques employed to convey its linguo-stylistic nuances. The study also investigates methods of attaining a poetic effect in the target language that closely aligns with the original.

Keywords: - Poetics, poetical translation, linguo-stylistics, techniques.

INTRODUCTION

The interest in Robert Burns' personality and creative work is rooted in the vivid life he led, his passionate poetic compositions, and his contributions to English and Scottish languages and cultures. Consequently, when discussing this poet, it seems apt to refer to him as the Pushkin of Scotland—an analogy that justly illustrates his significant status in his national literature and provides our interlocutor with a clearer notion of his persona.

Although in the previous chapters we did not directly address the poet's biography or his creative journey, reading his poems alone provides ample evidence of his remarkable talent and literary potential.

As this chapter is devoted to an in-depth analysis of Robert Burns and his creative work, we deemed it appropriate to include a concise biographical overview of the poet.

Robert Burns was born on January 25, 1759, near the town of Ayr in Scotland, in a poor farming family. Despite growing up in the challenging environment of agricultural labor, he exhibited a keen interest in learning from a young age, particularly in poetry. Around the ages of sixteen to seventeen, he began composing poems. Burns lived during the period known as the Romantic era of English literature, and his poetry captures the daily concerns, love, patriotism, and hardships of ordinary people. Although he died at the young age of 37 due to severe illness in 1796, his literary legacy continues to be highly regarded and studied by literature enthusiasts and scholars to this day.

It is particularly important to emphasize that Uzbek readers are generally unfamiliar with Robert Burns' persona and creative work. This is due to a variety of factors, which, while notable, lie beyond the scope of this research. Rather, the primary objective here is to conduct a comprehensive analysis and interpretation of Robert Burns' creative output and present it to the Uzbek readership.

Robert Burns was one of the most distinguished poets of eighteenth- and nineteenth-century Britain—a British poet and folklorist who authored numerous poems and ballads in both Scots and English. His works played a significant role in popularizing folk literature. Burns' poetry is notable not only for the diversity of its themes but also for its simplicity and accessibility, characteristics that no doubt stem from his humble social origins. Before gaining recognition as



a poet, he worked alongside his father and brother in agriculture, enduring demanding physical labor—an experience well known to the general public. This background, perhaps, explains the “unpretentious” quality of his creative work.

Scholars such as J. G. Lockhart, R. Crawford, and K. McGuirk have produced comprehensive scholarly works on Robert Burns, providing extensive biographical information and insights into his life.

The period of English literature spanning the eighteenth and nineteenth centuries is known as the Romantic era. This era fundamentally transformed the structure of English literature throughout the nineteenth century. It is considered to have commenced in 1798 with the publication of “Lyrical Ballads” by Samuel Coleridge and William Wordsworth. In contrast to the preceding literary era, works from the Romantic period were intended for a broader readership, written in a style accessible to the general public. The Romantic era lasted roughly one-third of a century and concluded in 1837. Its poets reintroduced imaginative and personal elements that had been largely neglected by classical authors, thereby ensuring the popular appeal of their works.

Strictly speaking, if we adopt a chronological perspective, the Romantic era began two years after Robert Burns’ death, in 1798. This raises the question: can Burns be regarded as a poet of the Romantic era?

At first glance, the answer might seem simple—“no.” However, if we closely examine the defining features of Romantic literature, we find that they align precisely with the essence of Burns’ poetry. Consequently, it would not be erroneous to acknowledge Robert Burns as a poet of the Romantic era. This view is also supported by scholarly literature dedicated to his work. Given that Burns’ poetry exhibits the hallmarks of the Romantic era, it is natural to ask: what are these distinctive features?

To address this question satisfactorily, we must first consider the historical context of Burns’ era. During the second half of the eighteenth century, Britons wrote extensively about language—so much so that it would undoubtedly have astonished earlier generations. Within this framework, Robert Burns was very much a product of his time. His verse and prose echo the preoccupations of his contemporaries. It is fair to say that Burns not only possessed a profound understanding of the English language but also engaged in continuous experimentation with its functions, boundaries, and classifications. Primarily through poetry rather than prose, he tirelessly sought to redefine the role of the English language in shaping British identity. His approach was often marked by boldness, innovation, and clarity.

The following excerpt illustrates that Robert Burns lived in a Britain preoccupied with discussions about language. Remarkably, he was able to assert a distinctive voice amid this chorus of linguistic debate, setting himself apart through his originality. It seems that Burns’ natural rebelliousness, his curiosity about innovation, and his constant challenge to the limits of possibility gave rise to his distinctive style.

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