

TYPES OF RHYMES AND THEIR WAYS OF TRANSLATION

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This article is devoted to distinguish which can help students enhance types of rhymes in English poetry. Types of rhymes are complex and a bit difficult to analyze and understand. The English translators sometimes have to struggle to use rhymes during their translation process. So, how many types of rhymes are used in poetry and according to which classification should people differentiate them?

Rhythm & Rhyme. Definition: The concept of 'rhythm and rhyme' refers to a pattern of rhymes that is created by using words that produce the same, or similar sounds. Rhythm and rhyme together refer to the recurrence of similar sounds in prose and poetry, creating a musical, gentle effect. Example: "I am a teapot Short and stout; This is my handle And this is my spout. When the water's boiling Hear me shout; Just lift me up And pour me out".

Types of rhyme. The word rhyme can be used in a specific and a general sense. In the specific sense, two words rhyme if their final stressed vowel and all following sounds are identical; two lines of poetry rhyme if their final strong positions are filled with rhyming words. A rhyme in the strict sense is also called a perfect rhyme. Examples are sight and flight, deign and gain, madness and sadness.

Perfect rhymes. Perfect rhymes can be classified according to the number of syllables included in the rhyme, which is dictated by the location of the final stressed syllable.

masculine: a rhyme in which the stress is on the final syllable of the words (rhyme, sublime) feminine: a rhyme in which the stress is on the penultimate (second from last) syllable of the words (picky, tricky) dactylic: a rhyme in which the stress is on the antepenultimate (third from last) syllable (cacophonies, Aristophanes)

General rhymes. In the general sense, general rhyme can refer to various kinds of phonetic similarity between words, and to the use of such similar-sounding words in organizing verse. Rhymes in this general sense are classified according to the degree and manner of the phonetic similarity:

- syllabic: a rhyme in which the last syllable of each word sounds the same but does not necessarily contain stressed vowels. (cleaver, silver, or pitter, patter; the final syllable of the words bottle and fiddle are /l/, a liquid consonant.);

- imperfect (or near): a rhyme between a stressed and an unstressed syllable. (wing, caring);

- weak (or unaccented): a rhyme between two sets of one or more unstressed syllables. (hammer, carpenter);

- semirhyme: a rhyme with an extra syllable on one word. (bend, ending);

- forced (or oblique): a rhyme with an imperfect match in sound. (green, fiend; one, thumb);

- assonance: matching vowels. (shake, hate) Assonance is sometimes referred to as slant rhymes, along with consonance;

- consonance: matching consonants. (rabies, robbers);
- half rhyme (or slant rhyme): matching final consonants. (bent, ant);
- pararhyme: all consonants match. (tell, tall);
- alliteration (or head rhyme): matching initial consonants. (ship, short).

Identical rhymes. Identical rhymes are considered less than perfect in English poetry; but are valued more highly in other literatures such as, for example, *rime riche* in French poetry.

Though homophones and homonyms satisfy the first condition for rhyming – that is, that the stressed vowel sound is the same--they do not satisfy the second: that the preceding consonant be different. As stated above, in a perfect rhyme the last stressed vowel and all following sounds are identical in both words.

If the sound preceding the stressed vowel is also identical, the rhyme is sometimes considered to be inferior and not a perfect rhyme after all.[3][4] An example of such a “super-rhyme” or “more than perfect rhyme” is the “identical rhyme”, in which not only the vowels but also the onsets of the rhyming syllables are identical, as in *gun* and *begun*. Punning rhymes such as “bare” and “bear” are also identical rhymes. The rhyme may of course extend even farther back than the last stressed vowel. If it extends all the way to the beginning of the line, so that there are two lines that sound identical, then it is called a “holorhyme” (“For I scream/For ice cream”).

In poetics these would be considered identity, rather than rhyme.

Eye rhyme. Eye rhymes or sight rhymes or spelling rhymes refer to similarity in spelling but not in sound where the final sounds are spelled identically but pronounced differently. Examples in English are cough, bough, and love, move.

Some early written poetry appears to contain these, but in many cases the words used rhymed at the time of writing, and subsequent changes in pronunciation have meant that the rhyme is now lost.

Mind rhyme. Mind rhyme is a kind of substitution rhyme similar to rhyming slang, but it is less generally codified and is “heard” only when generated by a specific verse context. For instance, “this sugar is neat / and tastes so sour.” If a reader or listener thinks of the word “sweet” instead of “sour”, then a mind rhyme has occurred.

There are seven generally accepted approaches to translating rhymes. It is attemptable to recreate the sound of the work while still trying to maintain the overall meaning (Phonemic translation). Also, it can attempt a word-for-word translation and disregard rhyme and meter (Literal translation). Metrical translation attempts to replicate the original meter of the work. By the way, it can abandon any attempt to preserve the work as verse and perform a verse-to – prose translation, capturing the meaning and structure of a work but losing its beauty. It can try a Rhymed translation, which keeps the rhyme scheme of the original – often at the cost of meaning. It can attempt to keep the rhythm and ‘flow’ of the work without trying to maintain the literal rhyme scheme (Free verse translation). Finally, can be pursued an Interpretive translation, where translator literally recreates the work in the target language using own writing skills.

In conclusion, at first glance, rhymes may seem very complex and require care and professionalism from the translator, but if the translator has the background knowledge, he will overcome these difficulties. Translation is transformative. No

matter what you do, your translation is not the original work – it's an interpretation of the original work. That's what makes translation as much an art form as a science.

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