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LINGUOPOETIC UNITS IN POETRY TRANSLATION

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Abstract

This article examines the specifics of literary translation, in particular, poetic translation. Theoretical generalizations are based on the translations of Alisher Navoi's ghazals into Uzbek and French. Theoretical conclusions are based on the comparative analysis of the texts. In the translation of ghazals, which is one of the most important genres of classical Turkish literature, the translated text is closer to the original text. The features of poetic translation, the complexity of translation methods with the periodic change and improvement of poetic genres, and the differences between them were analyzed.

Keywords: *translation, cognitive linguistics, image, rhyming words, rhyme reconstruction, ghazal, composition, artistic translation, poetic translation*

Introduction

Poetic translation involves a complex creative process. We observe that this complexity is especially evident in the translation of poetic works. That is why we rightfully call the representatives of this field poet-translators. In doing so, they create like an artist and try to convey the author's thoughts to the reader more clearly through various ways, including the detailed description of the hidden meanings of the translation.

However, translating the tone and lyrical experience of the four-line poem to the extent that the reader can find a place in his heart requires poetic inspiration and great skill from the translator. A poetic translation, like a poem, is born when inspiration comes, when the work has a strong influence on the translator. However, we cannot help but admit that translating poetry is a work of the

heart. Because the translator recreates with aesthetic pleasure only the ghazal or poem that is close to his heart, matches his heart, and touches his soul.

Literature review

If the translator does not get aesthetic pleasure from the ghazal or poem in his translation, the translation he made will not have an aesthetic impact, as a result, the translation will be dry and tasteless. Poetic translation is important in the study of native and foreign languages, in the development and improvement of terminology, in the scientific interpretation of linguistic texts; it allows to solve the problems of interrelationship of real and imaginary things (materiality and ideality), to draw theoretical conclusions for the correct understanding of social consciousness and the human being as a social

being. Language and thought, linguistic and logical unity The problem of interrelationship of (magnitudes) is simultaneously studied by linguistic cognitive analysis of poetic translation.

Research methodology

Descriptive (comparative, confrontational, contrastive, typological), historical (comparative-historical, comparative) and normative stylistic (normative methodological) methods can be mentioned as the main linguistic methods. There is also a linguistic-cognitive method in poetic translation.

Analysis and results

The word cognitive is derived from the English word “cognize – to know, to understand, to understand”, and this field is not limited to the theory of knowledge in philosophy, but connects language with thinking and conducts in-depth scientific research on its integral connection with linguistic phenomena. Cognitology ranks the description of the process of linguistic realization of knowledge as one of the most basic problems in the field of humanities. This problem determines the important directions of scientific research that is developing in our time. Professor Sh. According to Safarov, the task of cognitive linguistics is to acquire and store knowledge with the help of language, to apply and transmit language in practice, and to connect the system and structure of language with thinking in the human brain, and to carry out in-depth scientific research (Cognitology. p. 115 S. H. Safarov.) (3.65). Therefore, a person’s attitude to everyday events is inextricably linked with the practical application of the cognitive theory of language. Already, based on our life experience, knowledge and skills, which have been formed over the years, we get ideas about things that exist in reality in one way or another – objects, events, and based on this, we use our speech in the process of conversation we will achieve more smoothness, that is, fluffiness.

We know that cognitive activity begins with a person’s direct perception and feeling of reality. In modern linguistics, the cognitive direction is closely related to the analysis at the lexical-semantic level, according to which language is a general cognitive mechanism,

as well as a system of signs that performs the function of transmitting and changing the presentation of speech in the form of a cognitive weapon. The specific features that separate and distinguish poetic works from prose work also have an impact on the translation process. As soon as you get hold of any poetic work, the first thing you notice is its appearance, which allows you to distinguish verse from prose without knowing its content. This is the external side – the form of poetic works in a certain order: measure, clause, rhyme. External qualities affect the way of expressing the content of a poetic work (conciseness of expression, extensive use of figurative stylistic devices, unique syntax).

It is of interest from the point of view of the theory and practice of translation to study how and in what quality the special features characteristic of poetry are reused in the translation process, and the essence of their restoration of the aesthetic effect of translated works. Due to the fact that poetry is the most lively and influential among other styles and genres, and because it has reorganizing elements such as rhyme, verse, stanza, the word order in its sentences is more and more ancient than that of prose undergoes changes. Syntactic stylistic tools are used more in poetry than in prose, they participate in organizing the rhythm of the poem, increasing its expressive power, and most importantly, in conveying the necessary impact of its ideas and content on the reader’s feelings.

For centuries, poetic translation has been the focus of attention of philologists, poets, and experts who are specially engaged in poetic translation. Although poetic translation differs from prose translation in many ways, there is a commonality between them. They serve interlingual poetic or poetic communication . The information in the poetic text is fundamentally different from the information in the prose text. The content of information in the poem can be different, contradict each other and even negate each other. Poetic information includes factual and conceptual information, that is, information related to meaning. They are closely related to each other and at the same time they are dynamically opposed to each other. Factual and substantive information is a specific fact about the external real or unreal world, provides information

based on events. The translation of the poetic text, which is part of the artistic speech, takes into account the rules of the structure of the poem. In this, rhythm, tone, syntactic structure, artistic image and other artistic elements used in the analysis of prose are in the focus of attention. The above-mentioned concepts and terms are also used in the analysis of the poetic text, but they are implemented on the basis of the strict rules of poetry. Each time, the translator tried to study the experiences of poetic translation, identify the achievements and shortcomings of poetic translations, and develop some recommendations based on the results of the analysis of poetic translation. The most important task of poetic translation is to try not to turn a good poem into a bad poem in translation, to preserve the content of the translation as completely as possible, to preserve both the weight and tone of the poetic text forms in accordance with the content of the poem. is considered Not only the translator, but also the reader should feel the good or bad of the translation in one reading. There is a difference between languages, poetic systems, weight, and musical factors. However, by re-creating these differences in translation, a translated text is created. In poetic translation, regardless of the original and the translated text, the poetic system of two languages, each poem is considered a unique work in its own right.

In the poetic translation, it is not possible to completely preserve all the elements of the work, but according to the opinion of some translation scholars, the image in the poem and the poetic harmony should be preserved. How well the poetic image and harmony is preserved is determined by the skill of the translator. If the above-mentioned phonetic and stylistic tools and methods cannot express the idea beautifully and meaningfully and perform only a formal function in the translation, the content of the poem will be damaged, and in most cases, the text of the poetic translation will be far from the original text. If the used means of expression cannot enhance the artistic impression, the tone, rhythm, and most importantly, the content of the poem will change, it will be difficult to get the appropriate aesthetic pleasure from the poem, the content will become shallow, and the means of expression may become just a

collection of sounds. In this case, it is necessary to take into account not only the poem's weight, rhythm, rhyme, tone, harmony, but also the type and characteristics of the poem in different combinations, as well as the individual style of the author and the characteristics of the poem in each language. The translator of this poem has in-depth knowledge, traditions of two languages, national characteristics, linguistic and cultural aspects, the main idea, image, stylistic means and methods in the poem, and participated in expressive delivery of poetic information to the reader it is necessary to take into account the function of each of the language elements, the characteristics of the period in which the poem was written, and so on. The suffix at the end of the rhyming verses is the harmony of words and phrases. Rhyme enhances the musicality, melodiousness and impressiveness of the poem, makes it easier to remember. Rhyme is the main element that creates a poetic rhythm like weight in classical poetry, and its use at the end of a stanza was one of the necessary requirements. The East is Muslim theoretical views on rhyme in literary studies are expressed in the special science of rhyme. In classical literature, the artistic potential of poets is determined by the meaning of the rhymes used in the poem, the importance of revealing the world of symbols, and the melodiousness of the words chosen for the rhyme. Effective use of rhyming arts and types, paying attention to the relationship of rhyme with other poetic elements – weight, artistic arts, was considered one of the important aspects of the skill of a classical artist. For this reason, in the past, our poets studied the science of rhyme as a special subject, and received education from experienced teachers in this field.

As we know, rhyme is one of the unique and important means of deep and effective reflection of the ideas intended to be expressed in poetic works with the help of artistic words. In the rhymes of each stanza or stanza, the poet's ideological and artistic intention is expressed in a certain sense. 50 French words have 9 rhyming pairs. In a French text consisting of 200 words, 100 of which are not repeated, 37 rhymes can be made from this linguistic material. Rhyme performs several functions in a poem:

a) meaning task – establishes a meaning connection between rhyming words (at the same time, between verses);

b) rhythmic task;

Rhyme takes place at the most important point of the poem from the point of view of composition, as a result, a rhythmic task is formed in the poem. These two tasks are characteristic of every poet's rhyming system and are intertwined with each other. According to experts, there are about 400 stable rhyming groups in the analytical English rhyming dictionary, that is, a collection of words that end in the same way. There are about 600 such groups in the French language. Each word rhymes only with other words of its own category, and does not rhyme with words of another category.

Wazn means measure, standard in Arabic. The phenomenon of rhythm that is clearly realized in each poem is called weight. Weight is the main feature of the poem. It's not just a measure of speech. The basis of weight-rhythm is the ground that creates poetic systems. Jakhan's poetic system (aruz, hijo, syllabo-tonic, alexandria, metric) all arose from the nature of weight. The feature of weight is formed from the phonetic structure of each language. Emphasis is a form of rhythmic possibility in a specific language that is transferred to verse. The same poetic weight can be common to several folk literature. For example, it is impossible to translate a ghazal written in aruz into Russian with aruz, and a syllabo-tonic poem into Uzbek with a syllabo-tonic weight. Thus, when translating a poem, you can use only the weight that exists in each literature.

For example, it is possible to translate the works created in Aruz through different scales of syllabic-tonic weight, depending on their genre structure and the type of bahr used. Alisher Navoi's "Khamsa" epics are in five-syllable iamb (with muzakkar rhymes), and his ghazals are in the 8–10-syllable system of this weight; ruboyi and tuyugyi are translated with five- and four-syllable iambs. One of the types of translation that has become an important aspect of fiction today is -is a direction of translation carried out in a poetic way. Poetic translation is a special type of verbal art, the subject of which is a melodious word or a musical word.

In such translations, a specific poetic work is translated not only by musical words, but also by melody. Poetry translation is such a method that the work should be created in the second language as it was created in one language. This requires creative work, talent, and artistic skills. In addition to serving as a bridge between different nations, poetic translations have an effect on increasing the aesthetic level of knowledge of the nation that speaks the same language.

Linguistics is inextricably linked with fiction, because language as a tool is not only a simple system of symbols that carries certain information, but also a powerful tool that affects the listener. The first function of language is the object of study of traditional and systematic structural linguistics, and the second function is the object of study of linguopoetics. Linguopoetics is a shortened form of "linguistic poetics" and studies phonetic, lexical, morphemic, syntactic, artistic-aesthetic means of linguistic units used in artistic works, and cognitive functions of language. In other words, linguopoetics in general is a branch of linguistics that studies artistic speech. Artistic speech is considered a means of expression of fiction. We express our thoughts in our language through artistic speech. Linguopoetics is divided into such parts as phonetic-poetics, lexical-poetics, syntactic-poetics, depending on which level units of the language are used. Famous Uzbek literary critic

O. Sharafiddinov writes: "There is no visual art without color, no music without melody, and no literature without language. Literature is called humanities. In fact, the writer interprets various human characters and discovers the truths that help the development of society.

However, all this is realized through language in literature" 1. Yes, the written language of an artistic work is such a complex and special phenomenon is accepted as, and in linguistics, they have been engaged in studying and researching it for several years and even centuries. V. Vinogradov expressed his thoughts about the literary language in his treatise "The science of literary language and its tasks" and emphasized two different meanings of the word language; 1) "speech" or "text" reflecting the system of one or an-

other language; 2) Language of art, in the sense of the system of means of artistic expression.

To what extent is “Text Linguistics” a linguistics? In his article entitled, Linguistics objects that it studies the compositional integrity of human text creation and comprehension. Regarding linguistics, it should be noted that experts do not have a clear opinion about the concept of text. If we pay attention to the author’s choice of linguistic construction, the theme and general semantics of the work are important.

Now let’s analyze the poem written by the Uzbek folk poet Erkin Vahidov:

Vatan, to tanda jonim bor,
Seningdirman, seningdirman,
Tanim xok o’lsa ham sen yor,
Seningdirman, seningdirman.

This poem, skillfully written by Erkin Vahidov, contains a whole world of meaning. The words “yours”, “bor”, “yor” make up the rhymes of the poem, and the word “Motherland” is used as an exhortation.

Conclusion

In summary now let’s look at literary translation. Literary translation is a complex form of human creative activity, and it is the process of re-creating an artistic work created in one language on the basis of the tools of a second language, keeping all the components that ensure its unity of form and content, beauty. The scientific description of

artistic translation consists in the fact that it is important not to give words with words, but with meaning with meaning, tone with tone, image with image, humor with humor. The difference between literary translation and other types of translation is that it is not enough to correctly translate a word, a sentence or an entire work. The translator should also be an artist. Poetry translation is “more” art than other types of literary translation. In one word, we can say that poetic translation is the highest type of artistic translation.

An oral translator uses one word several times during the translation, as is often the case in speech, while a written translator has to use many words with similar meanings. After all, wouldn’t it be a bit strange if the word “beautiful” is read seven times in a row in a text with an image of a sunset?! Every aspect has its place in works of art, and to be able to use it properly is a true poetic skill. The conclusion is that the basics of linguopoetic analysis and their naming should be brought to a common perspective. Researches created on this issue are our language. We believe that, in addition to showing its richness and ensuring the integrity of philology, it will also serve to train mature linguists and literary experts. Based on the above considerations, we can conclude that the text is a complex structure that combines all linguistic features from the point of view of linguistics, and it is one of the main objects of study in all areas of linguistics.

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