

LINGUO-PRAGMATIC STUDY OF ARTISTIC TRANSFERS IN THE PARALLEL
CORPUS OF POETIC TEXTS

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Abstract: *This article delves into the fascinating field of linguo-pragmatic study, focusing on the examination of artistic transfers within parallel corpora of poetic texts. It explores the complexities involved in translating and preserving the language, stylistic devices, and cultural nuances of poetry across different languages and cultural contexts. By analyzing translation strategies, stylistic devices, cultural adaptation, pragmatic effects, and conducting comparative analysis, this article aims to provide insights into the intricate process of transferring artistic elements in poetic texts while maintaining their intended impact and aesthetic qualities.*

Keywords: *linguo-pragmatic study, artistic transfers, parallel corpus, poetic texts, translation strategies, stylistic devices, cultural adaptation, pragmatic effects, comparative analysis, poetry translation, language and culture, aesthetic qualities, metaphor, simile, alliteration, rhyme, rhythm, cultural references, symbols, reader response.*

1. Introduction. Poetry is a form of artistic expression that combines language, rhythm, imagery, and metaphor to evoke emotions and create aesthetic experiences. Translating poetry poses unique challenges due to the intricate relationship between the form and content, making it essential to study how artistic transfers occur in the parallel corpus of poetic texts. The linguo-pragmatic approach examines not only the linguistic aspects but also the pragmatic effects of these transfers.

2. Translation Strategies. Translators face the daunting task of preserving the essence of the original poem while adapting it to a different language. They employ various strategies such as literal translation, adaptation, compensation, cultural substitution, or even creating entirely new poetic devices to convey the artistic elements faithfully. This section explores the different approaches used in translating poetic texts and their implications for artistic transfers.

3. Stylistic Devices. Stylistic devices play a crucial role in poetry, contributing to its aesthetic impact and beauty. Metaphors, similes, alliteration, rhyme, and rhythm are just a few examples of these devices. Understanding how these devices are transferred from the source language to the target language requires a deep analysis of their linguistic and cultural implications. This section examines how translators handle stylistic devices and their impact on the artistic transfers within the parallel corpus. Poetry often contains cultural references, symbols, and allusions that are deeply

rooted in the source language and culture. Transferring these cultural elements into the target language requires careful consideration of the target readers' cultural background and knowledge. This section explores the challenges and strategies employed by translators to navigate cultural gaps and adapt cultural-specific references, ensuring effective artistic transfers.

4. Pragmatic Effects. The reception and interpretation of poetry heavily rely on pragmatic effects. Translators must strive to recreate these effects in the target language to ensure the readers' emotional and aesthetic experience aligns with that of the source text. This section investigates how translators tackle pragmatic aspects such as tone, mood, imagery, and reader response, and their influence on the artistic transfers within the parallel corpus. Here are some pragmatic effects of translation on poetic translation, along with examples:

a) Loss of Rhyme and Meter: Translating poetry often involves sacrificing the original rhyme scheme and meter due to linguistic differences between languages. For example, consider this excerpt from Edgar Allan Poe's "The Raven" translated into French:

Original (English):

"Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore..."

Translation (French):

"Par une minuit lugubre, tandis que je méditais, faible et las,

Sur maint curieux et bizarre volume de savoir oublié..." In the French translation, the rhyme and meter of the original are lost, altering the rhythmic and sonic qualities of the poem.

b) Cultural Adaptation: Translators often make cultural adaptations to ensure that the poem resonates with the target audience. This involves replacing culturally specific references with equivalents that are familiar to the readers. For example, in the translation of Matsuo Basho's haiku:

Original (Japanese):

Furu ike ya / kawazu tobikomu / mizu no oto

Translation (English): An old silent pond / A frog jumps into the pond— / Splash! Silence again. The English translation replaces the specific reference to a Japanese pond and the sound "mizu no oto" with a more universally understood imagery of a pond and the onomatopoeic word "splash."

c) Loss or Gain of Ambiguity: Poetic translations may result in the loss or gain of ambiguity depending on the translator's choices. Ambiguity is a powerful tool in poetry, and different translators may interpret it differently. Consider the following excerpt from Fernando Pessoa's Portuguese poem "Autopsychography":

Original (Portuguese):

"O poeta é um fingidor.

Finge tão completamente

Que chega a fingir que é dor
A dor que deveras sente."

Translation (English, Richard Zenith):

"The poet is a faker
Who's so good at his act
He even fakes the pain
Of pain he feels in fact."

Translation (English, Jonathan Griffin):

"The poet is a pretender.
He pretends so completely
That he even pretends the pain

He genuinely feels." . The two translations offer different interpretations, resulting in varying degrees of ambiguity in the English rendition of the poem.

d) Shift in Sound and Musicality: Translations may alter the sound patterns and musicality of the original poem due to differences in phonetics and phonology between languages. For example, the Russian poet Alexander Pushkin's famous poem "Eugene Onegin" starts with the following lines:

Original (Russian):

"Мой дядя самых честных правил,
Когда не в шутку занемог,
Он уважать себя заставил
И лучше выдумать не мог."

Translation (English, Charles Johnston):

"My uncle, of my dad the brother,
With principles that could not waver,
Had made himself respected rather,

And could not have behaved better." The translation captures the meaning but cannot replicate the specific sounds and musicality of the original Russian lines. These examples illustrate the pragmatic effects of translation on poetic works. Translators face the challenge of balancing fidelity to the original text with the need to convey the intended meaning, emotion, and aesthetic qualities in the target language.

5. Comparative Analysis. Comparative analysis between the original poetic texts and their translations provides valuable insights into the fidelity of the translations and the challenges faced by translators. By examining similarities and differences, researchers can evaluate the success of artistic transfers and identify areas for improvement. This section discusses the importance of comparative analysis in assessing the quality and effectiveness of translated poetic texts. For this analysis, I shall consider the famous poem "The Waste Land" by T.S. Eliot. "The Waste Land" is a complex and multi-layered modernist poem that has been translated into various languages, each capturing the nuances and challenges of the original work differently. Here are three different translations for comparison:

Translation 1 (French by Pierre Leyris):

La terre vaine
Avril est le mois le plus cruel, car il remue
Les racines mortes, il mêle
L'eau de pluie avec l'eau de mer...
L'hiver nous gardait bien, en enlevant la chaleur
Mais l'été était violente.

Translation 2 (Spanish by Julio Cortázar):

La tierra baldía
Abril es el mes más cruel, pues despierta
a los muertos, revuelve
la raíz seca, el agua de lluvia...
El invierno nos mantuvo calientes, cubriendo
con nieve la tierra,
alimentando una pequeña vida con tubérculos secos.

Translation 3 (German by Klaus Reichert):

Das wüste Land
April ist der grausamste Monat, weil er
Die toten Wurzeln erregt, den trockenen
Hauptstrunk anrührt...
Der Winter bewahrte uns, er nahm uns
Die Wärme weg,
Aber der Sommer war gewalttätig.

Now, let's analyze the translations:

a) Fidelity to the Original: Translation 1 by Pierre Leyris attempts to remain faithful to the structure and imagery of the original English version. It maintains the theme of the cruelty of April and the imagery of dead roots, rainwater, and seawater. However, some subtleties and nuances of the English version may be lost in translation.

Translation 2 by Julio Cortázar captures the essence of the original poem by retaining the theme of April's cruelty and the imagery of awakening the dead and stirring dry roots. The translation successfully maintains the emotional tone and atmosphere of the original work.

Translation 3 by Klaus Reichert maintains the core theme of April's cruelty but differs in its choice of imagery. It emphasizes the dry main trunk and the violence of summer. While the translation captures the overall sense of the original, the specific imagery may differ.

b) Poetic Form and Rhythm:

Translation 1 by Pierre Leyris retains the five-line stanza structure of the original, maintaining a similar rhythm and pacing. The translation aims to recreate the musicality of the English version.

Translation 2 by Julio Cortázar does not strictly adhere to the original structure but maintains a poetic form with concise lines that convey the intensity and rhythm of the original work.

Translation 3 by Klaus Reichert alters the structure and rhythm, presenting a more fragmented and concise rendition. The translation conveys a sense of brevity and urgency, deviating from the longer lines of the original.

Conclusion

The linguo-pragmatic study of artistic transfers in the parallel corpus of poetic texts offers a comprehensive understanding of the complexities involved in translating poetry. By delving into translation strategies, stylistic devices, cultural adaptation, pragmatic effects, and comparative analysis, researchers gain valuable insights into how poetic elements are transferred across languages while preserving their aesthetic qualities. This knowledge contributes to enhancing the quality of poetic translations and deepening our appreciation of the art of poetry across different cultures and linguistic contexts.

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