

## The Importance of Linguistic and Extralinguistic Features in Poetry Translation

*Maftuna Shavkatovna Sattorova*  
Master of Bukhara State University

**Abstract:** Poetic diction has its own characteristic features of which anyone who is engaged in the translation of poetry should have a good understanding. Poetry is not merely a matter of rhyme and rhythm. Poetic language, at least in some theorizations, differs from the everyday, ordinary language. In ordinary usage, language is mostly automatic, and words are used in a way that does not attract attention, but in poetry the language is used in such a special way that the reader makes a distinction between poetic language and the daily or usual one. Since the style of poetry is more imaginative, concentrated, complex, and powerful than that of ordinary prose, it is very difficult, sometimes impossible, to transfer all the linguistic and extralinguistic features of a poem from one language into another. Nevertheless, it is necessary for the translator of poetry to pay a close attention to the style matters, for style marks the authorship of a poem and also distinguishes poetry translation from other kinds of translations.

**Key words:** literary text, poetry translation, linguistic features, extralinguistic features

Reading and analyzing literary texts and poetry are becoming one of the actual problems nowadays. They also provide readers with valuable experiences that would otherwise not be introduced into their lives. Through analyzing any poetry or text, which is a transaction between the text and the reader, they search for and construct meaning based on what they bring to the text and what the text brings to them. The growth and development of analyzing literature was closely linked to the method of socialist realism, but interpreted in a simplified manner, so that this method limited the full blooming of artistic imagination and thinking. Poetic language (also called poetic devices) are the tools of sound or meaning that a poet can use to make the poem more surprising, vivid, complex, or interesting. Examples of these tools include alliteration, onomatopoeia, imagery, metaphors and similes, and allusion. Poets don't include poetic language because they want to make their poem sound complicated or hard to understand. Instead, they use these tools to help you wake up, pay attention, and look at the world in new ways.

If we define poetry in terms of its specific phonological, syntactic and/or semantic relations, we have confined it to the boundary of a text. Such a view suggests that poetry is the end product of exploiting all these patterns by the poet. And the reader

encounters this end product, reads it and may adopt a kind of cognitive or aesthetic effect. But since high attention is given to the function performed by poetic genre, it is necessary to go beyond text dimension and consider poetry as discourse. Verdonk (1991) defines a poem's discourse as a contextual and interpersonal activity with the purpose of transmitting a literary message from the author to the reader. In other words, the poet's text becomes a meaningful discourse when the reader reads it and builds up interpersonal and sociocultural context around it. In the dynamic communicative process between the author and the reader, the linguistic structures act as impulses which fulfill or frustrate the reader's expectations so that the reader's emotions continuously change.[3,4]

Given the importance of a text's formal aspects, poetry presents special challenges to translators in addition to its content. According to Frost (1969), the main characteristic of poetic discourse that distinguishes it from common discourse is that in poetry form and content cannot be separated. Content is highly language-bound and this is what makes poetic translation of poetry more difficult than the other types of translations. Newmark (1988) believes "the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned" [5,4]. Poetry, possessing components such as rhythm, rhyme, tone, deviation from the institutionalized linguistic code, musicality expressed through meters and cadence, etc., arouses pessimistic statements on the scope of its translatability that exceeds those affirmative ones. "Poetry is what is lost in translation", American poet Robert Frost famously remarked. When analyzing a text and its translation extra linguistically. Extralinguistic knowledge, which is divided to textual knowledge and extra textual knowledge, should be taken into account. Textual knowledge is the knowledge presented in the text, and extra textual knowledge is the translator's knowledge of the world, the subject matter, his/her expert knowledge, background knowledge, and etc. On the importance of extra linguistic knowledge in the process of translation, given the fact that most translation work involves more or less specialized texts, it is likely that extra linguistic knowledge, rather than linguistic competence itself, plays a major role in the success of translation.[4,11] It is generally assumed that the outcomes of language contact by and large depend on extralinguistic factors. The reverse of this deterministic claim entails that the potential outcomes of a language contact situation may to some extent be inferred from the extralinguistic context of that situation.

Linguistic factors exert a direct and crucial influence upon the process of translating. Each of the linguistic factors, phonological, lexical, syntactic and textual, can interfere with translation. It can safely be assumed that interlingual differences constitute a main source of translation difficulties. At the phonological level, there is no correspondence between different languages. Yet literary translators sometimes do try to create a certain kind of equivalence when they encounter poetic or rhetorical phonological features. Another important phonological feature is rhyme, an indispensable element in most metric poetry for which a translated equivalent is not easy to find [6,5].

The most problematic and time-consuming aspect of translation is achieving an accurate lexical rendering. The marked differences between English and Chinese in this respect present significant difficulties for translators. Modern English and Chinese have undergone completely different lexical evolutions. English has seen a snow balling of meaning expansion, the tendency to endow an old word with a new meaning by means of extension or metaphor. The Chinese lexicon, on the other hand, has expanded primarily through double-syllabbling, the tendency to combine two characters or morphemes into one word with a set meaning. These distinct modes of lexical development have given rise to different degrees of contextual dependence. A text is constructed on the basis of individual sentences, so translation problems in realizing thematic structure and connection are similar to those encountered at the syntactic level. The textual difference between languages results largely from syntax, and the central problems here are therefore still order and connection, only within a larger framework or at a higher rank. The other linguistic feature in doing stylistic analysis is syntax. Syntax refers to grammatical structures including sentence, clause, and phrase elements. Hillier (2004) observes three variables in doing stylistics which are related to syntax. She pays attention to the mode, field, and tenor of texts. Mode refers to the text as a product, meaning that what the readers perceive is only the texts regardless the background of the writers. This observes the processes in the texts: material, verbal, mental, relational, behavioral, and existential. To recognize each process, a verb is the tool to determine the type of each process. Material verbs mark the material process, verbal verbs mark the verbal process, mental verbs mark the mental process, linking verbs mark the relational process, behavioral verbs mark the behavioral process, and *there* and non referent *it* mark the existential process [1,4]. Linguistic features in literary work can serve as strong evidences to interpret the work. The existence of certain construction, punctuation and paragraphing for example, can represent the human character in the work or the writer's style. The choice of sounds found in the words has its own purpose. The writer may show his or her intelligence to make sounds in beautiful constraints. It can also be used to attract the readers. The choice of certain lexical features also reveals the reason why the writer uses personification, for instance. The verbs used in literary work become other tools to observe what happen with the agent in a clause. Those previous examples show that the study of text, either with literary criticism or stylistics, is a delicate research to do. Stylistics is an effective approach to study the style of language in literary works. The readers or researchers can gain more understanding of the works by means of the features found in them [1,6].

As a conclusion we can say that 1) Semantic features of the words are important in translation as well as different national peculiarities; 2) the problem of poetry translation needs to be discussed within the framework of both language and cultural studies, such as literature, folklore, and sociology.

## REFERENCES

1. Arina Isti'anah, Linguistic features for more understanding literary work. The 1st Literary Studies Conference.
2. Abrams M.H. Geoffrey, G.H (2005): A Glossary of Literary Terms. 9th edition. Wadsworth Cengage Learning.
3. Bassnett, S. (1992): Translation Studies, London and New York, Methuen.
4. Hossein Pirnajmuddin, Vahid Medhat. Linguistic Deviation in Poetry Translation: An Investigation into the English Renderings of Shamlu's Verse. Journal of language teaching and research. 2011. Academy Publisher.
5. Saidova, M. U. Lexical Stylistic Devices and Literary Terms of Figurative Language. International Journal of Recent Technology and Engineering (IJRTE) ISSN,2277-3878.  
[https://scholar.google.ru/citations?view\\_op=view\\_citation&hl=ru&user=w-pR1LIAAAAJ&citation\\_for\\_view=w-pR1LIAAAAJ:L7CI7m0gUJcC](https://scholar.google.ru/citations?view_op=view_citation&hl=ru&user=w-pR1LIAAAAJ&citation_for_view=w-pR1LIAAAAJ:L7CI7m0gUJcC)
6. Saidova, Muhayyo (2021) "SEMANTIC ANALYSIS OF LITERARY TERMS BY LITERARY TYPES IN "THE CONCISE OXFORD DICTIONARY OF LITERATURE TERMS", Philology Matters: Vol. 2021 : Iss. 1 , Article 11.DOI: 10.36078/987654486 Available at:  
<https://uzjournals.edu.uz/philolm/vol2021/iss1/11>