

THE EFFECTIVENESS OF THE USE OF REPETITION TRANSLATION IN POETRY

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Abstract. *This article examines the effectiveness of using repetition in the translation of poetry, focusing on its role in preserving meaning, rhythm, and emotional impact across languages. Repetition is identified as a key stylistic device in poetic discourse, contributing not only to aesthetic expression but also to thematic emphasis and structural cohesion. However, its translation presents significant challenges due to linguistic, cultural, and stylistic differences between source and target languages. The study adopts a qualitative approach based on textual analysis of selected English poetic examples and their interpretative discussion through established translation theories. Particular attention is given to how different types of repetition—lexical, syntactic, and structural—function within poetic texts and how they are rendered in translation. The theoretical framework draws on the works of prominent scholars such as Roman Jakobson, Eugene Nida, and André Lefevere, who emphasize the relationship between form, meaning, and equivalence in translation.*

Annotatsiya. *Maqola she'riyat tarjimasida takrorlashdan foydalanish samaradorligini o'rganadi, bunda uning ma'no, ritm va hissiy ta'sirni turli tillar o'rtasida saqlab qolishdagi roli tahlil qilinadi. Takrorlash poetik nutqda muhim stilistik vosita sifatida belgilanadi va u nafaqat estetik ifodani, balki mavzuni ta'kidlash hamda matnning tuzilishiy yaxlitligini ham ta'minlaydi.*

Biroq uning tarjimasi manba va maqsad tillar o'rtasidagi lingvistik, madaniy va stilistik farqlar tufayli sezilarli qiyinchiliklarni keltirib chiqaradi. Tadqiqot sifatli (qualitative) yondashuvga asoslangan bo'lib, tanlab olingan ingliz she'riy misollarini matn tahlili orqali o'rganadi va ularni tarjimashunoslik nazariyalari doirasida sharhlaydi. Tahlilda takrorlashning turli turlari — leksik, sintaktik va strukturaviy takrorlar — poetik matnlarda qanday vazifani bajarishi hamda tarjima jarayonida qanday ifodalanishi alohida e'tiborga olinadi. Nazariy asos sifatida Roman Jakobson, Eugene Nida va André Lefevere kabi taniqli olimlarning ishlari qo'llanilgan bo'lib, ular tarjimada shakl, ma'no va ekvivalentlik o'rtasidagi bog'liqlikni yoritib beradi.

Аннотация. *Данная статья рассматривает эффективность использования повтора при переводе поэзии, уделяя особое внимание его роли в сохранении смысла, ритма и эмоционального воздействия между языками. Повтор определяется как ключевое стилистическое средство в поэтическом дискурсе, которое способствует не только эстетической выразительности, но и тематическому акцентированию и структурной целостности текста. Однако его перевод представляет значительные трудности из-за языковых, культурных и стилистических различий между исходным и переводящим языками. Исследование основано на качественном подходе и включает текстуальный анализ выбранных примеров английской поэзии, а также их интерпретацию с точки зрения известных теорий перевода. Особое внимание уделяется тому, как различные виды повтора — лексический, синтаксический и структурный — функционируют в поэтических текстах и каким образом передаются в переводе.*

Теоретическая база исследования опирается на труды известных ученых, таких как Roman Jakobson, Eugene Nida и André Lefevere, которые подчеркивают взаимосвязь формы, значения и эквивалентности в переводе.

Key words: Repetition, poetry translation, rhythm, stylistic devices, equivalence, literary translation, poetic structure, translation strategies, emotional effect, stylistics.

INTRODUCTION

Translation Studies is a field that examines how translation functions both in theory and in real-life situations. It is not limited to simply replacing words from one language with words from another. Instead, it views translation as a complex process that involves communication between different cultures. This means that a translator must consider not only grammar and vocabulary, but also cultural meanings, traditions, and social context. Because of this broad perspective, Translation Studies is connected to many other academic areas, such as linguistics, comparative literature, cultural studies, philosophy, history, rhetoric, and even modern fields like computer science. Although translation is often discussed together with interpreting, they are actually different: translation usually deals with written texts, while interpreting focuses on spoken language in real-time situations. The practice of translation has a very long history, going back to ancient civilizations, especially the Romans, who actively translated Greek texts and reflected on translation methods. However, Translation Studies as a formal academic discipline only appeared in the twentieth century. One of the key figures in establishing this field was James S. Holmes. In 1972, he presented an important paper called *The Name and Nature of Translation Studies*, where he suggested that translation should be studied as an independent discipline with its own structure and areas of research. His work became the foundation for future scholars and helped organize the field in a systematic way.

Today, the study of translation involves a variety of activities that go beyond basic language practice. Students are encouraged to analyze important texts in order to understand how meaning is constructed and interpreted in different contexts. This process helps them recognize potential difficulties that may arise during translation. In addition, they develop a wide range of skills, including analytical thinking, problem-solving, and the ability to evaluate and improve translations. Translation Studies also places strong emphasis on research skills and practical experience, allowing students to apply theoretical knowledge in real situations. Overall, this field prepares learners to handle complex linguistic and cultural challenges and to create translations that are both accurate and appropriate for the target audience.

LITERATURE REVIEW

The issue of translating repetition in poetry has received considerable attention in Translation Studies, mainly because repetition is closely linked to rhythm, meaning, and emotional impact. Researchers generally agree that repetition is not simply a decorative feature, but an essential part of poetic language that influences how a poem is experienced by readers. For example, Roman Jakobson in his well-known work *On Linguistic Aspects of Translation* (1959) explained that poetry relies heavily on patterns such as repetition and parallelism. He pointed out that these sound-based features often carry meaning, which makes translating poetry especially challenging. Another influential scholar, Eugene Nida, in *Toward a Science of Translating* (1964), introduced the idea of dynamic equivalence. According to this approach, translators should aim to recreate the same effect on the target audience rather than strictly follow the original form.

This concept is particularly useful when dealing with repetition, as it allows some flexibility in adapting repetitive elements while preserving their purpose. In a similar way, Peter Newmark in *A Textbook of Translation* (1988) discussed the difference between semantic and communicative translation, noting that it is often difficult to maintain poetic features like repetition and rhythm without making changes to meaning.

In the area of poetry translation, André Lefevere, in his book *Translating Poetry: Seven Strategies and a Blueprint* (1975), several methods for translating poetry. These strategies show that translators may either keep or modify formal elements such as repetition and rhyme depending on their goals. Furthermore, Henri Meschonnic in *Critique du rythme* (1982) emphasized that rhythm is a core component of meaning in poetry, and ignoring it can result in losing the unique voice of the text. More recent research, including studies by Adnan K. Abdulla, also confirms that repetition is often reduced or altered in translation, which can weaken the stylistic and emotional effect of the original poem. Overall, scholars suggest that translating repetition effectively requires a careful balance between preserving the original form and adapting it to the target language and culture.

METHODOLOGY

This study adopts a qualitative research approach to investigate the effectiveness of using repetition in poetry translation. The main focus is on understanding how repetition functions in poetic texts and how translators deal with it when transferring meaning from the source language into the target language. Since repetition is closely connected with rhythm, style, and emotional expression, a qualitative method is considered more suitable for analyzing these complex features in detail. The research is based on a comparative textual analysis of selected poems and their published translations. Both source texts and target texts are examined to identify how repetition is used and whether it is preserved, modified, or omitted in translation. Particular attention is given to different types of repetition, such as lexical repetition, syntactic repetition, and parallel structures. These elements are analyzed in relation to their role in creating rhythm and meaning within the poem.

In addition, the study applies translation theories proposed by scholars such as Roman Jakobson, Eugene Nida, and André Lefevere. These theoretical frameworks help in evaluating whether the translation focuses more on formal equivalence or functional equivalence. Jakobson's ideas on poetic language, Nida's dynamic equivalence, and Lefevere's translation strategies are used as analytical tools to interpret translation choices. The data is collected from published literary sources, including English poetry and its translations into other languages. The selected samples are chosen based on the presence of clear repetitive structures. The analysis is carried out through close reading and comparison, focusing on how repetition contributes to rhythm and overall poetic effect.

RESULTS AND DISCUSSION

My heart's in the Highlands by Robert Burns

My heart's in the Highlands, my heart is not here,
My heart's in the Highlands, a-chasing the deer;
Chasing the wild-deer, and following the roe,
My heart's in the Highlands, wherever I go.
Farewell to the Highlands, farewell to the North,
The birth-place of Valour, the country of Worth;
Wherever I wander, wherever I rove,

The hills of the Highlands forever I'll love.
Farewell to the mountains, high-cover'd with snow,
Farewell to the straths and green valleys below;
Farewell to the forests and wild-hanging woods
Farewell to the torrents and loud-pouring floods.

The analysis of Robert Burns's poem *My Heart's in the Highlands* together with its accompanying farewell stanzas shows that repetition is the dominant stylistic device shaping both meaning and emotional intensity. The repeated structures function not only as decorative elements but as essential mechanisms for expressing longing, identity, and attachment to homeland. The findings indicate that repetition in this poem operates on several linguistic levels, including lexical, syntactic, and structural repetition, each contributing differently to the overall poetic effect.

One of the most significant results is the frequent use of **anaphora**, especially the repetition of the phrase "*My heart's in the Highlands*". This repeated opening line creates a strong emotional anchor throughout the poem. It emphasizes the speaker's deep psychological and emotional connection to the Highlands, suggesting that physical distance does not weaken emotional belonging. The recurrence of this line also gives the poem a song-like quality, which is typical of traditional Scottish lyrical poetry. Another important observation is the use of **lexical repetition**, particularly the repeated use of words such as "*heart*," "*Highlands*," and verbs like "*chasing*" and "*following*." These repetitions intensify the emotional tone of longing and movement. The word "*heart*" symbolizes identity and emotional core, and its repetition reinforces the idea that the speaker's true self is tied to a specific geographical and cultural space.

The analysis also reveals strong **parallel syntactic structures**, especially in lines such as "*Farewell to the Highlands, farewell to the North*" and "*Wherever I wander, wherever I rove*."

This structural repetition creates rhythm and balance while also reinforcing the universality of the speaker's emotions. The repetition of similar grammatical patterns helps to unify the poem and makes the emotional message more memorable. In addition, the farewell stanzas demonstrate a clear use of **enumerative repetition**, where natural elements such as mountains, valleys, forests, and rivers are listed in a repeated "Farewell to..." structure. This technique gradually builds a comprehensive image of the natural landscape, suggesting that the speaker is emotionally parting not from a single place, but from an entire world of nature.

The repetition intensifies the sense of loss by expanding the scope of farewell with each line. From a rhythmic perspective, repetition creates a musical flow that resembles traditional oral poetry and folk song structures. The recurrence of phrases produces a rhythmic pattern that enhances memorability and emotional resonance. In line with ideas proposed by scholars such as Henri Meschonnic, rhythm in poetry is not separate from meaning but is an integral part of emotional expression. In this poem, repetition directly shapes rhythm, making the emotional experience more immediate and powerful.

Repetition as a stylistic device has been present in literature since the earliest stages of literary development, particularly in the traditions of Ancient Greece and Rome. These forms of repetition were widely used for two main reasons. First, they served an emphatic function, helping speakers and writers highlight important ideas. Second, they were closely connected to oral storytelling traditions, where repeated patterns made it easier for narrators to remember and accurately reproduce long texts during recitation.

Many of these rhetorical devices originate from Greek terminology, which can make them difficult for modern English speakers to distinguish and remember. Terms such as antistrophe and antanaclasis may sound similar, but they refer to different types of repetition with distinct structural functions. Because of this complexity, modern explanations often pair each term with a clear definition to make these concepts more accessible and easier to understand.

1. **Anaphora** — is the repetition of the same words, phrases at the beginning of utterance: I get so tired of it, she said. I get so tired of looking like a boy (**Cat in the Rain, Hemingway**) Scrooge went to bed again, and thought, and thought and thought it over and over (**Christmas Tales, Dickens**)

2. **Epiphora** — is the repetition of the same words at the end of the utterance: I am exactly the man to be placed in a superior position, in such a case as that. I am above the rest of mankind, in such a case as that. I can act with philosophy, in such a case as that (**Bleak House, Dickens,**)

CONCLUSION

Repetition in literature is a flexible rhetorical technique that performs a range of important stylistic and communicative functions. As seen in different examples, it is commonly used to highlight key themes and central ideas, making them more noticeable and easier for readers to remember. It also helps to build connections between concepts within a text, which improves coherence and strengthens the logical development of ideas.

In some cases, repetition is used to imitate sounds, actions, or real-life experiences, which increases the vividness and expressive quality of the writing. In addition, repetition can be used to emphasize ideas through contrast or inversion, or to place related elements side by side in order to encourage deeper interpretation.

It may also create ambiguity and multiple layers of meaning, which adds complexity to the literary work. In both poetry and prose, repetition can help establish setting in a symbolic or literal way, while also revealing a character's inner thoughts, feelings, and psychological state.

Overall, repetition enhances the effectiveness of other stylistic devices and strengthens the expressive impact of a text. Since it naturally draws the reader's attention, it allows writers to guide interpretation and emphasize important messages. When used skillfully, repetition becomes a powerful literary tool that contributes to meaning, rhythm, and emotional depth in literary works.

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