

Linguopoetic and Linguacultural Features of William Shakespeare's Sonnet 1 in I. Yusupov's Karakalpak Translation

Tursinmuratova Zamira Madreymovna

School No. 31 of Karauzak District of the Republic of Karakalpakstan, Uzbekistan

Corresponding author: zamiratursinmuratova@gmail.com

Abstract

This article investigates the linguopoetic and linguacultural features of William Shakespeare's Sonnet 1 in its Karakalpak translation by I. Yusupov. In particular, the study analyses conceptual vocabulary, metaphorical systems, phraseological units, poetic structure, and syntactic organization. Furthermore, it explores how the translator adapts the original text to the cultural and linguistic norms of the Karakalpak language. Using comparative, descriptive, linguopoetic, and linguacultural methods, the research demonstrates that the translation preserves the semantic core of the original while introducing structural and stylistic transformations. Moreover, culturally specific imagery enhances the expressive and communicative impact of the text. Consequently, the translation is interpreted as a creative and culturally embedded reinterpretation rather than a literal reproduction.

Keywords: *Linguacultural, Linguopoetics, Metaphor, Phraseology, Translation*

Introduction

In contemporary translation studies, increasing attention is paid to the interaction between linguistic form and cultural meaning. In this respect, the works of William Shakespeare have been translated into nearly eighty languages, thus demonstrating their universal significance. At the same time, in the Karakalpak literary tradition, the translations of I. Yusupov occupy a central place, especially regarding Shakespeare's sonnets. Although Shakespeare's works have been translated into Uzbek, Russian, and Kazakh, it is important to note that many translations were mediated through Russian versions rather than the English original. However, Yusupov's translation stands out due to its relative independence and creative reinterpretation of the source text. In particular, while translators such as Samuil Marshak are recognized for their closeness to the original, Yusupov deliberately departs from strict equivalence in favour of cultural adaptation. Therefore, the aim of this study is to analyze the linguopoetic and linguacultural transformations present in Yusupov's translation of Sonnet 1. Specifically, the research seeks to identify how lexical, stylistic, and cultural elements are reinterpreted within the Karakalpak linguistic framework.

Review of Related Literature

The study of Shakespeare's sonnets has long attracted scholarly and translational attention, with works such as Leishman (2013) exploring themes and variations across the sonnet sequence, and Burrow's Oxford edition (2002) providing authoritative textual grounding. These contributions highlight the universal significance of Shakespeare's poetry and its adaptability across cultures and languages.

In the Central Asian context, translations into Uzbek, Karakalpak, and Russian have played a crucial role in disseminating Shakespeare's works. Karabayev's translation (*Sonetler*, 1981) and the Uzbek edition (*Bir qatim nur*, 2012) reflect mediated interpretations often influenced by Russian versions. Marshak's Russian translations (2018; 1993) are widely recognized for their fidelity to the original, offering a benchmark for comparative analysis. However, Yusupov's *Mängi bulaklar* (1985) stands out for its creative independence, deliberately departing from strict equivalence to achieve cultural adaptation within the Karakalpak literary tradition.

Theoretical perspectives on translation further enrich this discourse. Larson (1993) emphasizes meaning-based translation, while Ilyushina (2015) outlines key concepts and challenges in translation theory. Kruzkov (1918) provides early reflections on Shakespeare's sonnets, situating them within broader literary debates. Together, these works underscore the tension between linguistic fidelity and cultural reinterpretation in translation practice.

Overall, the literature demonstrates a dual trajectory: global scholarship that situates Shakespeare's sonnets within universal literary traditions, and localized translations that adapt them to specific cultural frameworks. This convergence highlights the importance of analyzing linguopoetic transformations and cultural adaptation in Yusupov's Karakalpak translation, offering insights into how canonical texts are reimagined across languages and traditions.

Objectives

This study aims to analyze the linguopoetic and linguacultural transformations in I. Yusupov's translation of Shakespeare's Sonnet 1 into the Karakalpak literary tradition. While Shakespeare's works have been translated into nearly eighty languages, many Central Asian versions were mediated through Russian translations rather than the English originals. Yusupov's work stands out for its relative independence, offering a creative reinterpretation that departs from strict equivalence in favour of cultural adaptation. The objective is to examine how lexical choices, stylistic devices, and cultural elements are reshaped within the Karakalpak linguistic framework.

Another objective is to compare Yusupov's translation strategies with those of other translators, such as Samuil Marshak, who are noted for their closeness to the source text. By highlighting Yusupov's deliberate departure from literal fidelity, the study seeks to reveal how translation can serve as a medium for cultural dialogue, embedding Shakespeare's universal themes into the local literary and cultural context. Ultimately, the research intends to provide insights into the dynamics of translation studies by demonstrating how linguistic form and cultural meaning interact in the adaptation of canonical works across languages and traditions.

Methodology

In order to achieve the objectives of the present study, a comprehensive and multi-layered methodological framework was employed. First, William Shakespeare bases the research on a comparative-analytical approach, since it examines Sonnet 1 alongside its Karakalpak translation by I. Yusupov. Thus, the comparison enables the identification of both structural correspondences and transformation strategies between the source and target texts. Furthermore, the study applies a descriptive method, which allows for the systematic observation of linguistic phenomena such as lexical units, phraseological expressions, metaphors, and syntactic constructions. In particular, attention is paid to how these elements function within the poetic structure and how they are modified in translation. At the same time, descriptive analysis helps to reveal the internal organization of the translated text and its stylistic coherence. In addition, a linguopoetic analysis is employed; consequently, the research focuses on poetic devices such as epithets, parallelisms, rhythm, and rhyme schemes. Through this method, it becomes possible to examine how the aesthetic and expressive features of the original sonnet are preserved, transformed, or recreated in the Karakalpak version. Moreover, special emphasis is placed on the interaction between form and meaning, since poetic language inherently combines both dimensions. Equally important is the linguacultural approach, which is used to identify culturally specific elements embedded in the translation. For instance, culturally marked concepts such as folklore-based imagery and environment-related metaphors are analysed in relation to the Karakalpak worldview. Therefore, this approach allows the researcher to interpret translation not merely as a linguistic act, but also as a process of cultural adaptation and reinterpretation. Moreover, the study incorporates contextual and interpretative analysis. On the one hand, the meanings of individual lexical and stylistic units are examined within their immediate textual environment. On the other hand, broader cultural and literary contexts are considered in order to explain the translator's choices. As a result, the analysis moves beyond surface-level comparison and provides deeper insight into the semantic and pragmatic dimensions of the translation. Finally, a functional approach is applied; accordingly, the research evaluates how effectively the translated text fulfils its communicative and aesthetic functions for the target audience. In this regard, particular attention is given to readability, emotional impact, and cultural accessibility. Thus, the methodology combines structural, semantic, and functional perspectives, ensuring a holistic and well-grounded analysis. In summary, by integrating comparative, descriptive, linguopoetic, linguacultural, and functional methods, the study provides a detailed and coherent examination of translation processes, while simultaneously highlighting the dynamic interaction between language and culture.

Analysis

The results of the present study clearly demonstrate that the Karakalpak translation of Sonnet 1 by I. Yusupov is characterized by a high degree of linguistic transformation combined with semantic preservation. In other words, although the formal structure of the original text by William Shakespeare is not strictly maintained, its conceptual and philosophical core is successfully conveyed through culturally adapted expressive means.

First, the analysis shows that one of the most prominent features of Yusupov's translation is semantic compression and redistribution. For instance, the translator combines the meaning of two original lines into a single line:

“Jıl qusınday bir jilt etip sen bugın” (“Like a year-bird you flash today”)

Thus, the metaphorical expressions found in the original—such as “ornament of the day” and “herald of spring”—are not translated literally. Instead, they are replaced with the culturally specific image of the “year bird” (jıl qusı), which in Karakalpak folklore symbolizes the arrival of spring. Consequently, the translator achieves semantic equivalence through cultural substitution rather than direct lexical correspondence.

Secondly, the results indicate a significant use of phraseological expansion. In particular, the original phrase “burying the future in the bud” is rendered as:

“Biynışan keterseñ erteñ, bilseñ sen,
Keleshegiñ quwrar jarmay búrtigiñ”

Here, a single compact idea in the source text is expanded into two emotionally rich lines. Moreover, the translator intensifies the expressive effect by adding an additional line that is absent in the original:

“Suwǵarılıp egilmegen shólseñ sen” (“You are like an unwatered, unsown desert”)

Therefore, the concept of unrealized potential is reinforced through the culturally significant image of the desert (shól), which reflects the geographical and cultural reality of the Karakalpak people.

Furthermore, the study identifies a range of linguoculturally marked expressions introduced by the translator. Among them are:

“jıl qusınday” (like a year bird)
“biynışan keterseñ” (you will disappear without a trace)
“búrtik jarmay” (without blossoming)
“suwǵarılıp egilmegen shól” (an unsown, unwatered desert)

These units do not have direct equivalents in the English original; however, they effectively convey its meaning while embedding it within the Karakalpak cultural and cognitive framework. Thus, the translation demonstrates a shift from universal metaphorical imagery to nationally specific symbolic representation.

In addition, the results reveal that contrast (antithesis) remains a central poetic device in both the original and the translation. Specifically, the opposition between natural renewal and human sterility is preserved, although it is expressed through different lexical and cultural means. Consequently, the philosophical depth of the sonnet is maintained despite structural modifications.

Another important finding concerns the syntactic and stylistic transformation of the text. Initially, the sonnet presents general philosophical reflections; however, in later lines, it shifts toward direct address. Notably, this stylistic progression is also preserved in the translation:

“Jıl qusınday bir jılt etip sen búgin,
Biynışan keterseñ erteñ, bilseñ sen”

Thus, the translator successfully reproduces the rhetorical movement from abstraction to personal appeal, which is essential to the original’s communicative effect.

Moreover, the analysis of poetic form shows that while the English iambic pentameter is not retained, it is replaced by a syllabic meter (10–11 syllables) typical of Karakalpak

poetry. As a result, the rhythm becomes more natural for the target audience, while still preserving the reflective tone of the sonnet.

Equally significant is the preservation and adaptation of the rhyme scheme. The translator maintains the structural pattern of the original quatrains; however, he enriches it with innovative and culturally influenced rhymes, including:

- verb-based rhymes: “bolıp / solıp”
- phrase-based rhymes: “sen búgin / búrtigín”
- refrains: “bilsen sen / shólseñ sen”

In particular, the use of refrain (redif) rhyme, which is typical of Eastern poetic traditions, represents a notable deviation from English and Russian norms. Nevertheless, this feature does not disrupt the harmony of the sonnet; on the contrary, it enhances its musicality and cultural resonance.

Finally, the results confirm that Yusupov’s translation is marked by creative independence. That is to say, the translator does not rigidly follow the source text but instead reconstructs it in accordance with the linguistic, stylistic, and cultural norms of the Karakalpak language. Consequently, the translated sonnet acquires a new artistic identity while remaining faithful to the original’s central idea.

In summary, the results demonstrate that the translation achieves a balance between semantic fidelity and cultural adaptation, thereby transforming Shakespeare’s sonnet into a work that is both recognizable and deeply rooted in Karakalpak literary tradition.

Findings and Discussion

The findings of the present study provide substantial evidence that the translation of Sonnet 1 by I. Yusupov should be interpreted not as a literal transfer of linguistic units, but rather as a complex act of intercultural mediation. In other words, the translation process involves not only the reproduction of meaning, but also its transformation in accordance with the cognitive, cultural, and aesthetic norms of the target language community. First, it is important to emphasize that the translator’s strategy reflects a clear preference for functional and semantic equivalence over formal equivalence. While the original text by William Shakespeare relies on specific lexical and syntactic patterns, Yusupov deliberately restructures these elements. However, despite these structural deviations, the core philosophical idea—namely, the transient nature of beauty and the necessity of continuity—is preserved. Therefore, the translation demonstrates that meaning can be retained even when form is significantly altered.

Furthermore, the use of culturally marked metaphors such as “year bird” and “desert” indicates a shift toward domestication, that is, the adaptation of the source text to the cultural expectations of the target audience. On the one hand, such substitutions may appear to distance the translation from the original imagery. On the other hand, they enhance the interpretability and emotional impact of the text for Karakalpak readers. Consequently, the translation achieves a higher degree of communicative effectiveness, which is one of the primary goals of literary translation. In addition, the expansion of phraseological units observed in the results section suggests that the translator employs a strategy of semantic amplification. That is to say, compact expressions in the source text are unfolded into more elaborate constructions in the target language. This phenomenon can be explained by the need to compensate for cultural and contextual differences. Thus,

amplification serves as a means of preserving not only denotative meaning, but also connotative and emotional nuances.

Moreover, the integration of elements characteristic of Eastern poetic traditions, particularly the use of refrain (redif) rhyme, highlights the hybrid nature of the translation. Although such features are not inherent in English sonnet structure, their inclusion does not distort the original work. On the contrary, they contribute to the creation of a new poetic system in which Western and Eastern traditions coexist. Therefore, the translation can be regarded as an example of interliterary synthesis, where different poetic conventions are harmoniously combined. Another significant aspect concerns the linguacultural reinterpretation of imagery. For instance, the metaphor of the desert, which plays a crucial role in the translation, reflects the environmental and historical experience of the Karakalpak people. As a result, the abstract philosophical idea of wasted potential is transformed into a concrete and culturally meaningful image. This observation confirms that translation is deeply influenced by the translator's cultural background and worldview.

At the same time, it should be noted that such a high degree of creative freedom raises questions about the boundaries of translation. Specifically, one may ask whether the introduction of new imagery and structural modifications risks altering the author's original intent. However, the analysis shows that these changes do not undermine the integrity of the source text. Instead, they enable the translator to recreate its essence in a form that is accessible and relevant to a different audience. Finally, the discussion highlights that Yusupov's translation exemplifies the concept of the translator as a co-creator. Rather than remaining invisible, the translator actively participates in the construction of meaning, thereby producing a text that belongs simultaneously to two literary traditions. Consequently, the translation should be viewed not merely as a derivative work, but as an independent artistic achievement.

In summary, the discussion confirms that the effectiveness of literary translation depends on the balance between fidelity and creativity. In this case, Yusupov successfully maintains this balance by preserving the philosophical depth of Shakespeare's sonnet while reinterpreting its linguistic and cultural form. Therefore, the translation stands as a compelling example of how global literary heritage can be integrated into local cultural contexts.

Conclusion

In conclusion, the present study has demonstrated that the Karakalpak translation of Sonnet 1 by I. Yusupov represents a highly sophisticated example of linguopoetic and linguacultural adaptation. First, it has been established that the translator does not aim at strict formal equivalence; rather, he prioritizes the preservation of semantic content and communicative value. Therefore, structural transformations such as compression, expansion, and reorganization of poetic lines serve as deliberate strategies rather than deviations. Furthermore, the analysis has shown that Yusupov actively employs culturally specific imagery, including folklore-based and environment-related metaphors, which significantly enhance the accessibility and emotional resonance of the translated text. As a result, universal philosophical ideas expressed by William Shakespeare are successfully reinterpreted within the Karakalpak cultural framework. Thus, the translation becomes not only understandable, but also deeply meaningful for the target audience.

In addition, it has been revealed that key linguopoetic features—such as metaphor, contrast, syntactic progression, rhythm, and rhyme—are not simply reproduced, but creatively transformed. In particular, the adaptation of poetic meter and the introduction of Eastern-style rhyme patterns demonstrate the translator's ability to harmonize different literary traditions. Consequently, the translated text retains its aesthetic integrity while acquiring new stylistic qualities. Moreover, the study confirms that translation, especially in the case of poetry, functions as a process of cultural negotiation and artistic recreation. That is to say, the translator operates as a co-creator who reconstructs meaning in accordance with the norms, expectations, and worldview of the target linguistic community. Hence, Yusupov's translation can be regarded as an independent literary achievement that bridges global and local traditions.

Finally, it can be concluded that the effectiveness of this translation lies in its balanced combination of fidelity and creativity. On the one hand, the philosophical depth and thematic essence of the original sonnet are preserved. On the other hand, the linguistic and cultural form is adapted to ensure relevance and expressiveness. Therefore, this work contributes not only to the study of Shakespearean translation, but also to broader discussions in linguistics, translation theory, and intercultural communication. Overall, the research confirms that successful poetic translation is achieved when linguistic precision is complemented by cultural sensitivity and creative interpretation.

References

- Leishman, J. B. (2013). *Themes and variations in Shakespeare's sonnets*. Routledge.
- Shakespeare, William (2002). *The Complete Sonnets and Poems*, ed. Colin Burrow. Oxford: Oxford University Press. (Oxford World's Classics.)
- Вильям Шекспир. *Бир қатим нур*. Сонетлар. Тошкент., 2012.
- Вильям Шекспир. Сонетлер. М. Қарабаев аўдармасы. Нөкис., 1981.
- И.Юсупов. *Мәңги булақлар*. - Нөкис. «Қарақалпақстан»., 1985.
- Ильющина М. Ю. *Теория перевода: основные понятия и проблемы*. Екатеринбург., 2015.
- Кружков Г. *Потревоженный прах, или рассуждение о сонетах Шекспира*. Статья. в кн.: Уильям Шекспир. Сонеты. М.1918., стр.,208
- Милдред Л.Ларсон. *смысловой перевод*. Санкт Петербург.,1993.
- Уильям Шекспир. Сонеты. Москва. В переводе С.Маршака., 2018
- С. Маршак. *Право на взаимность*. Москва., 1993.