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POLITICAL DISCOURSE AND TRANSLATION**YUGAI Elena Robertovna**

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The article discusses the main aspects that make up the difficulties in translating Chinese political texts. is devoted to the study of political discourse characteristics and its linguistic features. The article draws our attention to the problems faced by the translator dealing with political texts, which is the main component of political discourse. A large number of scientists are interested in discourse and political discourse as well, so this article gives a deep understanding of this phenomenon.

Keywords: political discourse, translation, text, the main features, linguistics problems.

POETIC DISCOURSE AND ITS MAIN FEATURES**SRAILOVA Akmaral Berdalievna**

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This article deals with the problem of the term 'poetic discourse'. Poetry is a discourse practiced in symbols, and differs from prose because prose explains while poetry merely suggests. Even the most concrete statement in is suggestive, because of the allusion and reference innate it to it, but is undocumented like the reference of prose. Aim of this article is to define what poetic discourse is and identify main features of it. The article also concentrates on the key-aspects vital in analysis of poetic text. The aim of a poetic text is not only to convey particular information but also to influence the thoughts, feelings and emotions of the addressee.

Keywords: discourse, poetic discourse, poetic text, poetry, rhyme, rhythm.

The problem of discourse in recent times is one of the most pressing and popular in humanitarian studies. The term «discourse» is widely used in linguistics, literary criticism, sociology, philosophy, social psychology and other fields. It is used in the analysis of literary and non-literary texts and has one of the widest ranges of meanings. With an abundance of definitions of discourse in foreign and do-

mestic linguistics, the generally accepted definition of the notion of «discourse» does not exist.

Discourse of any type is one of the most important elements of human behavior and formation. Countless studies have been done on the way the brain shapes thoughts into words and, indeed, the way that communication shapes the brain. Many studies have specifically targeted the way that speakers of different languages understand concepts differently. Thus, the creation and dispersion of discourse is of the utmost importance to the perpetuation of the human race. There are a lot studies in regard to identify discourse (Etymology: from the Latin, «run about»). In linguistics, *discourse* refers to a unit of language longer than a single sentence. More broadly, *discourse* is the use of spoken or written language in a social context.

Discourse studies, says Jan Renkema, refers to «the discipline devoted to the investigation of the relationship between form and function in verbal communication» [6, p. 12]. Dutch linguist Teun van Dijk, author of *The Handbook of Discourse Analysis* (1985) and the founder of several journals, is generally regarded as the «founding father» of contemporary discourse studies. «Discourse in context may consist of only one or two words as in *stop* or *no smoking*. Alternatively, a piece of discourse can be hundreds of thousands of words in length, as some novels are. A typical piece of discourse is somewhere between these two extremes» [2, p. 10].

A detailed and multidimensional definition of this concept is proposed by N.D. Arutyunova in the relevant section of the Linguistic Encyclopedic Dictionary: «Discourse can be characterized as 1) a coherent text in combination with extralinguistic, pragmatic, sociocultural, psychological and other factors; 2) the text taken in the event aspect; 3) speech, considered as a purposeful social action, as a component involved in the interaction of people and the mechanisms of their consciousness humanitarian studies» [1, p. 31].

Discourse can also be used to refer to particular contexts of language use, and in this sense it becomes similar to concepts like genre or text type. For example, we can conceptualize political discourse (the sort of language used in political contexts) or media discourse (language used in the media). In addition, some writers have conceived of discourse as related to particular topics, such as an environmental discourse or colonial discourse (which may occur in many different genres). Such labels sometimes suggest a particular attitude towards a topic (e. g. people engaging in environmental discourse would generally be expected to be concerned with protecting the environment rather than wasting resources).

One type of literary discourse is **poetic** discourse.

Poetic discourse is literary communication in which special intensity is given to the expression of feelings, thoughts, ideas or description of places or events by the use of distinctive diction (sometimes involving rhyme), rhythm (sometimes involving metrical composition), style and imagination [5].

Poetic discourse comprises creative, fictional writing. Poetic discourse includes novels, poems, and drama. These types of work often prioritize emotion, imagery, theme, and character development, as well as the use of literary devices like metaphor and symbolism.

Poetry is a discourse practiced in symbols, and differs from prose because prose explains while poetry merely suggests. Even the most concrete statement in is suggestive, because of the allusion and reference innate it to it, but is undocumented like the reference of prose. What makes the concrete statement of poetry suggestive is the same that proves it discursive at the same time. Discourse in poetry does not exclude the new and the creative imagination, for it is not a repeat of what was said before, but an enlargement by the contribution of what was not said. This is also what makes the discourse of poetry art, for it is striving complete the uncompleted and so obtain perfection. Art is the search for perfection, by which the beauty of an object is communicated to the seeker of the object. This is what poets do in enlargement.

Enlargement is not an addition to the subject but to a representation of the subject. Each enlargement to a representation then is distinct in continuity, for it provides something new that refurbish the perspective of the old without altering its substance. The imagination that produces the enlargement is like a seed, which draws physical sustenance from its environment to reveal its character as a tree. Every poem is a special tree, and bears fruits according to the suggestions it makes to those who interact with it. And all its fruits convey the same nutrients and the same specialness of taste.

Taste is genre, rhythm, rhymes, all defining boundaries of specialness that provides in poetry a tension. Imagination wants to become everything, because imagination quests for self. Imagination is the recovered memory of a forgotten beginning when all things were one in an absolute consciousness. The boundaries of time prevent the imagination from fully going back, and taste is how we identify those boundaries in poetry. Rhythm controls the frequency of the poetic wave and defines its energy. Rhymes dictate the ideas terminus, and hence its volume and shape. Genre brings imagination to a focus, excluding alternative dimensions of interest. The sum of taste is the aesthetics of poetry, and it is regulated by nothing more than the unwritten ethics

of the poet. Aesthetics and ethics two sides of the coin of the art discourse, which is to say taste is a negotiation between the self and the other.

Poetry through its creativity negotiates for the ideal in our consciousness, and creates and identification that provides our affinity to the poem. The affinity to the poem is some due to the political popularity of the poet, but this affinity like the failed poem cannot last. Self-centered explanations of the feelings cannot succeed as the discourse of imagination, nor function effectively as the language of feeling.

We will try to identify the main features of poetic discourse by analysis of a poem. We are going to analyze the poem «maggie and milly and molly and may». The author of the poem E.E. Cummings (1894-1962) was the representative of American modern experimental poets. One scholar comments about Cummings's style; «chewing the conventional rhymes and syntactic structure of poems and even rejecting to transfer information and emotion in the way of conventional printing. In other words, He has his own method of writing poetry and has special peculiarities in handling language in his own way».

maggie and milly and molly and may

- 1 – maggie and milly and molly and may went down to the beach (to play one day);.
- 2 – and maggie discovered a shell that sang;.
- 3 – so sweetly she couldn't remember her troubles, and;.
- 4 – milly befriended a stranded star;.
- 5 – whose rays five languid fingers were;.
- 6 – and molly was chased by a horrible thing;.
- 7 – which raced sideways while blowing bubbles: and;.
- 8 – may came home with a smooth round stone;.
- 9 – as small as a world and as large as alone;.
- 10 – for whatever we lose (like a you or a me);.
- 11 – it's always ourselves we find in the sea.

First of all, the *rhyme scheme* of this poem is AABCDDEFGGHH, so we can easily notice that the lines (3-4) and (7-8) break the rhyming scheme of the poem. There is also a kind of parallelism between the two lines (3-7), this is also right between (4-8), these lines end with (troubles, and – bubbles, and).

This lyric has a nursery rhyming, song for little children. So there is ample use of *alliteration*. It helps in creating rhythm and music suitable for a table for example:

- I. maggie and milly and molly and may so sweetly.
- II. stranded star.
- III. five languid fingers.
- IV. blowing bubbles.
- V. a smooth round stone.

At the phonological level, there are many examples of *rhyme*, end rhyme, and internal rhyme.

«may-day, stone-alone, me-sea».

There is a *repetition* of the conjunction 'and' which gives rise to a typical rhythm found in children's song. The number of syllable line-wise is 1-2-9-3.

The number of syllables in many lines is similar so it helps to create rhyme.

The use of too many «ands» in the first line of the poem cannot go unnoticed. It distinguishes the four people at the same time also groups them.

As for graphological level of poem, the author used small letters for the first words of each line, even for proper names. Cummings capitalizes words to show the emphasis. He does not follow the normal rules of grammar involving capitalization. Also, in many of his poems he does not capitalize the letter 'I', to show humility.

Also we met *metaphors* and a *simile* in this poem.

1 – «Its ourselves we find in the sea (of life)» and «whose rays five languid fingers were».

These two lines are metaphors, which mean an implied comparison between two things of unlike nature.

2 – «as small as a world and as large as alone»

This line is a simile. Notice the use of the word «as» to compare the likeness of the size of the world. A simile is a figure of speech by which one thing, action, or relation is likened or explicitly compared, often with as or like, to something of a different kind or quality.

By mentioning an example of stylistic analysis, one can easily recognize the patterns of alliteration, repetition, and examine these patterns, which contribute to meaning and our interpretation of the poetic contents and effects.

It is necessary to note that diction is the choice of words a poet uses to bring meaning across. In working through a poem, it is useful to question why a certain word is used, and what kind of effect is achieved with the choice and placement of the word. Besides its implied meaning, diction also adds to the mood and attitude of a poem; the choice of words may be used to evoke a feeling in the reader. Widdowson has described poems as:

«Poems are uses of language, but in many ways they are peculiar uses of language. Their meanings are elliptical and elusive, deflections from the familiar. They seem often to be perversely obscure in their flouting of conventional standards of clarity and commonsense. They are frequently eccentric in choice of word and turn of phrase. They are cast in curious prosodic forms of rhythm and rhyme, assembling language not, as is usual, in sequence but in parallel lines» [7, p. 36].

Newmark states that poetry is a personal and concentrated form of writing with 'no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text,' and 'poetry

presents the thing in order to convey the feeling, in particular, and however concrete the language, each represents something else – a feeling, a behavior, a view of life as well as itself’[4, p. 163-164].

In support to the above, King points out: ‘Poetry uses powerful words and phrases to convey ideas, moods and emotions. The words may be rare or difficult, but more usually they are ordinary words used in an unusual or striking way. Sometimes the results are very concentrated, and you have to add your own thoughts, ideas and reactions to get the full sense of what the poet is trying to say – like diluting concentrated fruit squash with water so you can drink it. Some words in a poem may work very hard to achieve that concentrated effect,’ and ‘a few words can create a very rich, complicated mental picture’ [3, p. 14-15]. Further, he reveals the process of poet-

ry formation, stating that in poems, we ‘choose words for their meanings, for the emotions they create, and for the sound they make’ [3, p. 16]. We can see onomatopoeia, alliteration, sonnet, assonance, rhyme, rhythm, and various shapes and styles. We can also see metaphors. ‘Poems are usually set out in regular short lines, making a distinctive shape on the page,’ [3, p. 19] and ‘their regular rhythm produces a musical effect’ [3, p. 27]. ‘Some poems have extra lines which are there simply to keep a regular musical rhythm going’ [3, p. 37].

We define poetry as multi-faceted and condensed expression in certain forms that carry styles, images and music as a reflection of the innermost emotion and thoughts of a poet’s inner mind resulted from all kinds of events, feelings and passions. The formation of poetry is depicted by the following chart 1:

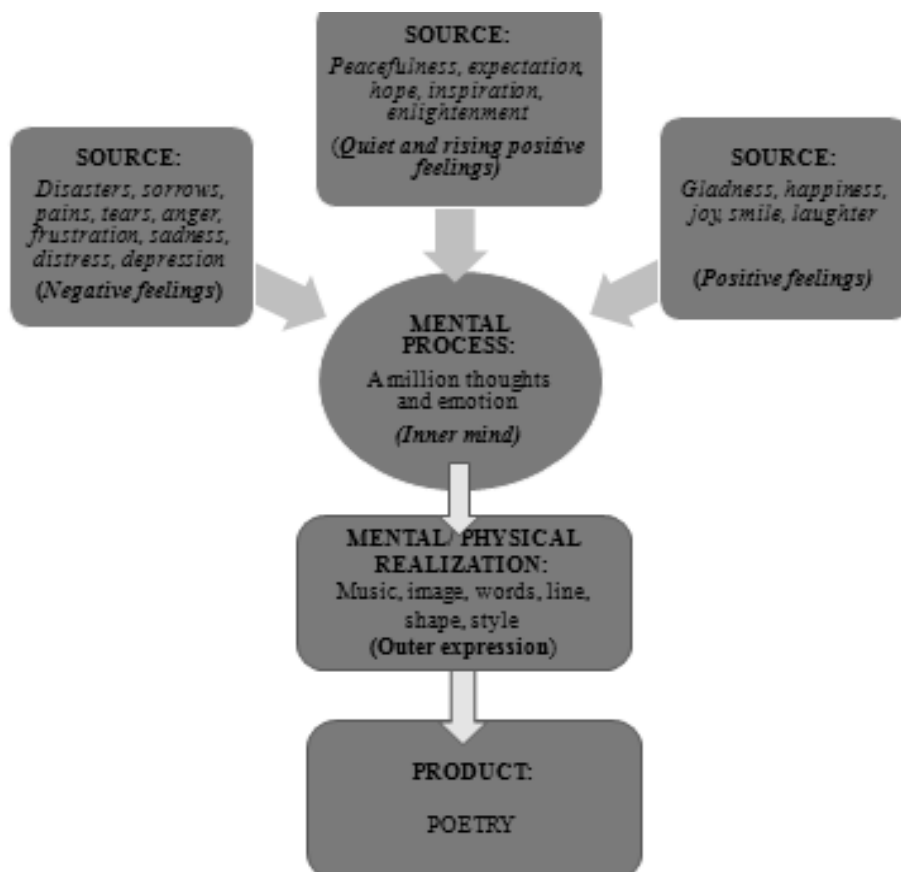


Figure 1. The formation of poetry

Thus poetry are yells or laughs from the innermost hearts, songs chanted from the souls, pictures drawn from imagination, utterances displayed in languages with words and lines in shapes and styles. Poetry is an art; reality, philosophy and ideology. Poems originate from feelings and emotion. Therefore, poetry is presentation of feelings in words and forms and musical rhythm.

Poetic discourse is a type of literary conversa-

tion which focuses on the expression of feelings, ideas, imaginations, events, and places through specific rhymes and rhythms. Poetic discourse makes use of common words in appealing ways to present feelings and emotions. The mechanism of poetic discourse involves certain steps starting from different sources, then entering the mental process, mental realization, and then finally into a finished product as poetry.

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ПОЭТИЧЕСКИЙ ДИСКУРС И ЕГО ОСНОВНЫЕ ОСОБЕННОСТИ

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В данной статье рассматривается проблема термина «поэтический дискурс». Поэзия - это дискурс, практикуемый в символах, и отличается от прозы, потому что проза объясняет, а поэзия просто подсказывает. Даже самое конкретное утверждение является наводящим на размышления из-за намеков и ссылок, присущих ему, но оно недокументировано, как упоминание в прозе. Цель этой статьи - определить, что такое поэтический дискурс, и определить его основные черты. Статья также концентрируется на ключевых аспектах, жизненно важных при анализе поэтического текста. Цель поэтического текста - не только передать конкретную информацию, но и повлиять на мысли, чувства и эмоции адресата.

Ключевые слова: дискурс, поэтический дискурс, поэтический текст, поэзия, рифма, ритм.

ЮРИДИЧЕСКИЕ НАУКИ

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**УСЛОВИЯ СОДЕРЖАНИЯ ОСУЖДЕННЫХ
В КИТАЙСКИХ ТЮРЬМАХ**

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В статье рассматриваются условия содержания заключенных в тюрьмах Китая. Особое внимание уделяется ряду нарушений прав человека в исправительных учреждениях КНР.

Ключевые слова: наказание, насилие, заключенные, перевоспитание, безопасность, права человека, пытки.

Несмотря на великолепное экономическое развитие и Олимпийский блеск, Китайская Народная Республика (КНР), несомненно, является

однопартийной диктатурой. Цензура и серьезные нарушения прав человека, такие, как систематическое применение пыток, происходят ежедневно.