



ISSUES OF LINGUOPOETIC ANALYSIS IN MODERN POETRY

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ABSTRACT

This article examines the features of weight and rhyme in literary translation, focusing on poetic translation. Various aspects of artistic translation, in particular, are focused on the relation to other forms of poetic translation (synchronous, scientific-technical, political-journalistic and information-analytical translation of materials). The most important thing is creativity, which is very important in poetic translation, which is the center of analysis of this article. In addition, great attention is paid to the issue of tone.

KEYWORDS

poetry, rhyme scheme, literary activity, artistic aspiration, translator, spirit, inspiration, talent, artistic taste.

INTRODUCTION

The years of independence were the period of creative summation of a number of our poets and writers. During this period, many volumes of works by Abdulla Oripov and Erkin Vahidov were published. "Elections" of Shavkat Rahman, Muhammad Yusuf, Khurshid Davron, Rauf Parfi, Usman Azim, Azim Suyun were published. When you look at the multi-volume selections, which

include works written before independence as well as works written during the period of independence, you can see new images of the themes and problems of the Motherland, Independence, Freedom, new stylistic interpretations, and we come across new artistic images and symbols in this direction. Modern Uzbek literature, especially poetry, has a



significant impact on the spiritual and educational development of our society, and its place in the chain of world literature is unique and unique.

It is known that in artistic works, the creator uses various linguistic tools to describe his feelings. It seems effective to refer to the stylistic features of the literary text, which expands the modern ideas about the peculiarities of the functioning of linguistic units in the literary text and their impact on the reader.

Linguistic tools used by the creator not only make the text expressive, but also decorate it, reveal the author's skill level, writing style, speech culture, style.

After independence, a wide path was opened to international relations in Uzbekistan. Specialists in all fields, scientific researchers and Orientalists were invited from different countries of the world. In their scientific works, the scientific and spiritual heritage of the Uzbek people, which has not been covered for centuries or in most cases has been misinterpreted, was objectively evaluated. French orientalists were among the first to enter these processes.

In the development of Uzbek-French international relations in the 20th century, the services of oriental scientists and translators such as Jean-Pierre Balpe and Henri Delouis were great. Another French orientalist who contributed to the development of Uzbek-French literary relations in the middle of the 20th century is Jean-Pierre Balpe, translator of Uzbek poetry, honorary doctor of France and several Central Asian state institutions.

In 1989, the second issue of the scientific journal was published under the title "Uzbek and Russian poetry" (*Action poétique: Poètes ouzbeks et russes-Paris, 1989, n 115*). In this collection, the poems of Rauf Parfi, Shavkat Rahman, Khurshid Davron and Usman Azim, who are mature representatives of Uzbek literature, were translated into French by the talented poet Jean-Pierre Balpe.

In contemporary translation studies, more attention is being paid to adequate translation. If we look at the history of translation of works of art in our country, we can find free and creative forms of translation. There are cases of mastering the content and idea of the work and expressing it freely in one's own words in the translation. The idea, plot, composition, and artistic elements of the work are not affected, considering that the translation consists in recreating the artistic reality created in one language with the linguopoetic means of the second language.

A translation is treated freely and creatively as if it were the original work. The translator, with his creative talent, skillfully chooses words and artistic images from the language resources being translated in accordance with the original language units, and tries to make the translation fluent, attractive and impressive in accordance with the original. In addition to the poetics of the work, the violation of the linguistic structure has a negative effect on the author's style and his individual poetic skills. In the linguopoetic analysis of literary translation, attention is paid to the reconstruction of original linguistic and poetic



language tools and the content and meaning embedded in the text with the help of these tools. In the world of Uzbek poetry, Rauf Parfi is one of our skilled poets with open wounds, his own way, his own voice. The innovation of Rauf Parfi's creative experience in Uzbek poetic word culture is that he did not abandon rich cultural traditions. Relying on them, he was able to open his source and define his own path. Many lovers of literature consider the poet's poems as examples of a completely modern style. But the ideas and artistic images in Rauf Parfi's work were written without departing from our ancient art of words.

Rauf Parfi adapted, improved, enriched and, in turn, developed the existing Turkish poetry *hija* system. Mumtaz awakened the dormant forms of poem structure in folk poetry culture. It is known that Rauf Parfi wrote ghazals under the pseudonym "Parfi". He was able to create beautiful works of art in every genre. Through his creative experience, he confirmed that the structure of free verse is not alien to Turkish poetry, that it exists in the history of our ancient poetry culture.

In his poems, the poet reflected the dreams, sorrows, joys and anxieties of the people of the 20th century. He just changed his form while keeping this spirit. Genres characteristic of world

poetry: sonnet, hokku, tanka, rondel (rondo), triplets have also increased their place in Uzbek literature thanks to the poet. It is not wrong to say that only Rauf Parfi started introducing such genres as hokku, rondel, and tanka to Uzbek poetry.

The collection of Rauf Parfi's hokku called "Emotions" is included in such collections as "Return", "Eyes", "Spirit of Turkistan", "Sakina". Hokku is a genre that originated in Japanese poetry. The "Explanatory Dictionary of World Literature Terms" provides the following information about the genre: "Hokku arose as a result of the extreme development of urban culture in the 16th-18th centuries. His old school was kufu, and this school created hokku by slightly reducing the size of tanka, expanding the scope of the subject, and simplifying the content.

Therefore, the traditional weight of the hokku created by Kufu is as follows: the first verse consists of 5, the second verse consists of 7, and the third consists of 5 *hijos*. In this genre, feelings and thoughts can be expressed in one complete sentence. "You don't exist. are you not there? You don't exist!" it is possible to feel that the poet is not finding the truth in his verses. The content of the same verse is included in the "Feelings" series.

Originality:

Mo 'ltirab qarab turibsan qushcham

Nega bunday qaraysan

Baribir menga ishonmaysan-ku



Translation:

Pourquoi me regarder avec pitié,

Oiseau, pourquoi me regarder ainci

De toutes façons, tu ne me comprends pas.

In this hokku, the motive of emigration is the leading one.

Kuygan daraxt bo 'yniga osilar,

Oq bulut oppoq bulut,

Yig 'lagali ketar keyin.

Translation:

Les nuages blanc, les bleus,

Prennent par le cou les arbres brûlés,

Car ils ont envie de pleurer.

A deep meaning is hidden in the above three. Almost all fruit trees in Uzbekistan are mentioned in folk lyrics, but fruit trees such as apples, mulberries, plums, apricots, pomegranates, almonds, and cherries are very actively used. and is related to the idea of parentage. In the works of Rauf Parfi, the image of a tree carries various symbolic meanings. In folklore, a fruit tree means abundance and hope for the future, while Rauf Parfi puts the adjective "burnt" in front of it in the

above hokku to express hopelessness and distrust, because a tree burned in fires is a fruit. does not give The image of "Cloud" is depicted in white. It is a symbol of peace and freedom. The poem refers to the era of the Soviet regime and describes the lack of will. Rauf Parfi in the following hokku wonderfully incorporated the saying "do good and put it in the water, if the fish does not know, Khaliq knows" into the poem:

Men hammasini chindan aytdim, eh, sizlarim,

Siz nafasni mendan qizg 'ondingiz-a?!

Qolganini baliqlar aytsin...



Translation:

Je vous ai donné tout ce que je savais,

Vous ne m'avez pas permis de respirer librement,

Seuls les poissons raconteront la suite.

Breath expresses the meaning of will. The punctuation mark in the poem seems to be a formal expression of the poet's pains and his lack of breath. Rauf Parfi's work has many genre innovations.

The unique aspect of this news indicates that a new style has been created in accordance with the main principles of Uzbek national poetry. In fact, Rauf Parfi is confused not only about the word, but also about its creator. His movement to realize

himself as a creator, his search for answers to the questions of who is a poet and what is poetry, began in the early years of his work. The poet's poem "In memory of Ishikawa Takuboku" written in 1962 seems to be dedicated to the memory of the Japanese poet.

However, at the same time, this poem is of particular importance in the study of Rauf Parfi's literary and aesthetic views. Let's focus on the text of the poem:

Hasratimning

Suyuq toshlaridan

Dahma qurmoqchiman

O'zimga

Ichida o'z jasadim bo'lsin.

Translation:

De la pierre

Liquide de ma tristesse

Je veux bâtir un

Mausolée.

Que mon corps y repose.



This poem of the poet was written in 1963, translated by the translator Jean-Pierre Balpe in 1989 and published in the creative house of Action poétique. By "liquid stones of my longing", the artist means the poems in which he absorbed his sorrows.

And the "dahma" that he wants to build with the help of "stones" is his creation that he will leave behind. The poet says that I should be only myself in this "dahma", which means that Rauf Parfi demands not to be like anyone else.

In addition, the structural difference between the two languages creates additional difficulties in translation and sometimes leads to translation "overload". It is also possible to repeat the original pragmatic potential in the translated text, add additional information or leave out redundant ones, change the meaning of the text - generalize and concretize, etc. As can be seen from the above analysis, one of the factors that must be taken into account by any translator who strives to provide an adequate (correct) translation is the perfect knowledge of his native language, because not only translation, but also any other text-related work is also based on it. It is important to keep in mind the native language methodology, the cultural peculiarities, concepts and phenomena of a language known only to the learner. Rauf Parfi's poems were skillfully translated from Uzbek to French by poet and translator Jeane Pierre Balpe. To sum up, the poems created by a real word artist like the one above, expressing a wide range of content, require not only high artistry, but also subtle advances from the translator. When translating a work of art into another language, it

is almost difficult enough to maintain literal accuracy and the author's style. In the history of translation, these two principles - "literalism" and "freedom" have always existed together, only each translator chooses individually what is closest to him. The translator should create an optimal option that combines pragmatic, semantic and methodological adequacy, because the literal translation of the meaning can distort the communicative intention in the translated text.

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