

# Linguopoetic Analysis of Poems Translated from Uzbek to French

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**Annotation:** This article examines the linguopoetic characteristics of poems translated from Uzbek to French. The poem "Tavollo" by Muhammad Yusuf, one of the Uzbek poets, was subjected to linguopoetic analysis. Theoretical conclusions are based on the comparative analysis of the texts. The characteristics of poetic translation, the complexity of translation methods with the periodical change and improvement of poetic genres, and the differences between them were analyzed.

**Key words:** Artistic translation, poetic translation, image, rhyming, composition, expressive, linguistic tools.

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.

We will consider examples of the use of various linguistic tools and methodological techniques on the example of a single poem by Muhammad Yusuf, who penetrated deeply into the hearts of the people with his simple expressions. The author uses various expressive and stylistic means, such as epithet, metaphor, simile, appeal, repetition, etc., to convey the expression of his feelings to the reader.

At the very beginning of the poem, the author chooses such units that he was able to compare the country to his mother by creating three coloristic sentences with the word "**white**". This delicate image, which attracted our attention at the very beginning of the poem, is certainly further developed in the next verses, that is, it is based on the comparison of the motherland to the mother. It is known that any unit that expresses emotions in translation cannot be given exactly as it is.

We can witness the same situation in the French translation of this poem. " Oq yo'rgakka o'rash " is translated by the verb " g'amxo'rlik qilish ", which means that it is impossible to translate the " yo'rgak " in the French language of our people. But when we turn to the dictionary, we can see that the French word "couverture" means something close to blanket, but why the translator did not use this word in this place is also related to the word white in the following verses.

We can explain it by the arrival of " oq yuvib, oq taramoq ", that is, all three units have reached a phraseological status. In fact, it is impossible to reflect such units of a mental nature in translation. Every translator is faced with a choice when starting work, or between the following two principles: 1) clear, but artistically complete non-translating; 2) free translation that is artistically complete, but far from the original. From a theoretical point of view, it can be assumed that it is not difficult to combine these two principles and find an ideal medium that accurately reproduces the original and an artistically complete translation. But every practicing translator understands that such a synthesis is impossible: two different languages use completely different means to express the same idea.

Maintaining literal accuracy and the author's style is almost always more difficult when translating into another language. In our opinion, in such cases, preserving the creator's idea should be an important task for the translator. The next verses of the poem under analysis are built on the basis of such artistry that it requires the translator's own creative power, in addition, the translation of the poetic text is not only about conveying the spiritual content of the poem, but also about the rhyming and phonetic features based on the plot of the work. , causing special difficulties related to the preservation of tonality and imageability [4].

Maximum creative effort is required when translating a poetic text. No computer and no program can perform the extremely difficult task of translating a poetic text. At the base of any poetic creation lies imagery that must be preserved during translation. A characteristic feature of the poet's style is that in the author, every descriptive detail, every thing (name, location, etc.) has cause-and-effect relationships, and the above aspect is also noticeable in the text of the poem that we are analyzing. That is, the fact that "Uzbekistan" as a unit of reference is repeated in nine places proves that the poet wanted to draw the main attention.

In fact, the main thing in a poem is to preserve the address set by the author, and for this purpose it is possible to break the form. Sometimes the stylistic and pragmatic aspects of the poem may conflict with each other. For example, while the stylistic content of the poem is preserved, the pragmatic meaning may change. S. Y. Marshak writes: "Translating poems is a high and complex art" [5].

"Alpomish" is also placed in the text of the poem with such skill that this creativity finds its use in the direct translation, and high artistry is preserved. It is known that in the analysis of any poem, the rhyme is given special attention, in this poem of the poet, the rhyme is created in its own way, the creator used words from the pronoun group for the rhyme in most places, the use of the personal pronoun "you" in nine places in the text of the poem, the personal pronoun "your" in three places, and the pronoun "we" in three places proves our point. "Hech kimga bermaymiz seni, O'zbekiston!" it can be understood as the cry of the poet's heart, that is, this sentence cannot have such an emotional and expressive color in any language other than Uzbek.

Also, the syntactic tools used by Muhammad Yusuf have a special function in the poem, and we can see this in the example of conjunctions and conjunctions used by the author.

In general, our analysis above proved that Muhammad Yusuf chose and used every word in this poem so skillfully that the lively, unique verses that emerged from them became the real national anthem of Uzbekistan. In the poem, each linguistic unit is dialed in its place like a pearl, none of which can be replaced by another unit. This, of course, is a proof of the poet's individual skill in using words.

On the other hand, the same skill is required from the translator of such highly artistic poems. 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 close 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.[3] In addition, the structural difference between the two languages creates additional difficulties in translation and sometimes leads to translation "overload".

It is possible to repeat the original pragmatic potential in the translated text by adding additional information or omitting the excess, changing the meaning of the text - generalization and concretization, etc. As can be seen from the above analysis, one of the factors that should be taken into account by any translator who strives for an adequate (correct) translation is a perfect knowledge of his native language [6], because not only the translation but also the text any other work is also based on it. It is important to keep in mind the native language methodology, the cultural characteristics, concepts and phenomena of a language known only to the learner.

In conclusion, the poems created by a real word artist, expressing a wide range of content, require not only high artistry, but also subtle advances from the translator.

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