

Translation Of Rauf Parfi's Poems Into French: Expression Of Poetic Meaning And Artistic Imagery

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Abstract: The period following Uzbekistan's independence witnessed a creative renaissance among poets and writers, exemplified by figures such as Abdulla Oripov, Erkin Vohidov, Shavkat Rahmon, Muhammad Yusuf, Rauf Parfi, Usmon Azim, and Azim Suyun. Post-independence works introduced new thematic and stylistic interpretations of national identity, independence, and freedom. This study examines the translation of Rauf Parfi's poetry into French by the skilled poet and translator Jean Pierre Balpe, focusing on the linguistic, stylistic, and poetic aspects. The analysis highlights the challenges of conveying both semantic meaning and poetic form, emphasizing the importance of linguistic and cultural competence for translators.

Keywords: Rauf Parfi, uzbek poetry, literary translation, french translation, linguopoetic analysis, free and creative translation, poetic imagery, rondel, literary style.

Introduction: The years of independence in Uzbekistan marked a period of literary reflection and prolific publication. Multivolume collections of leading poets, including Abdulla Oripov and Erkin Vohidov, were released. During this period, both pre-independence and post-independence works appeared in collections, reflecting themes of homeland, independence, and freedom through new stylistic interpretations and fresh literary imagery. Contemporary Uzbek literature, particularly poetry, has significantly influenced the spiritual and educational development of society.

Artistic works rely on the creator's use of linguistic devices to express emotions. Analyzing stylistic features enhances our understanding of the unique functions of linguistic units and their impact on readers. Linguistic tools not only make texts expressive but also reveal the author's mastery, writing style, and speech culture. After independence, Uzbekistan opened to international collaborations, inviting experts and Orientalists to evaluate the scientific and cultural heritage of the Uzbek people objectively. French Orientalists, including Jean Pierre Balpe and Henri Deluy, played a key role in this process. Jean Pierre Balpe, a translator and honorary doctor at institutions in France and Central Asia, contributed significantly to Uzbek-French literary relations in the mid-20th century. In 1989, the journal *Action poétique* published a collection titled "Uzbek and Russian Poetry" (*Action poétique: Poètes ouzbeks et russes*, Paris, 1989, no. 115), featuring Rauf Parfi's poems translated into French.

Methods: This study employs **linguopoetic analysis** to examine Rauf Parfi's poetry translations. The approach considers:

- Linguistic devices used by the author
- Preservation of poetic meaning and stylistic features in translation
- Adaptation of traditional Uzbek poetic forms to French
- Semantic, stylistic, and pragmatic adequacy in translation

The research compares the original Uzbek poems with their French translations by Jean Pierre Balpe, focusing on free versus literal translation strategies, preservation of imagery, and poetic rhythm.

Results: Rauf Parfi's work demonstrates both adherence to classical Turkic poetic systems and innovative contributions to modern Uzbek poetry. He revitalized traditional structures while introducing global poetic genres, including sonnets, haiku, tanka, and rondeau. For example, Parfi's haiku collection *Tuyg'ular* ("Emotions") features symbolic motifs such as burning trees and clouds, reflecting themes of separation, freedom, and inner struggle.

Example

Original Uzbek:

Mo 'ltirab qarab turibsan qushcham

Nega bunday qaraysan

Baribir menga ishonmaysan-ku.

French Translation:

*Pourquoi me regarder avec pitié,
Oiseau, pourquoi me regarder ainsi
De toutes façons, tu ne me comprends pas.*

Here, the motif of separation dominates, with the translator preserving the emotive tone and imagery.

Example

Original Uzbek:

*Kuygan daraxt bo 'yniga osilar,
Oq bulut oppoq bulut,
Yig 'lagali ketar keyin.*

French Translation:

*Les nuages blanc, les bleus,
Prennent par le cou les arbres brûlés,
Car ils ont envie de pleurer.*

The burning tree and white clouds symbolize despair, hope, and subtle political references, demonstrating Parfi's ability to blend national motifs with universal poetic forms.

Balpe's translation preserves these semantic and stylistic elements while adapting the poetic form to French linguistic conventions. Adequate translation requires mastery of both the source and target languages to maintain semantic fidelity, cultural context, and poetic resonance.

Discussion: The study confirms that translating poetry is a complex process requiring balance between literal fidelity and creative adaptation. Rauf Parfi's poems demand attention to linguistic, cultural, and stylistic nuances, as they incorporate both traditional Uzbek poetics and modern innovations.

Key observations include:

- Free and creative translation approaches are necessary to convey meaning and poetic effect.
- Linguistic and stylistic adequacy ensures that translations preserve both the author's intent and aesthetic impact.
- Understanding the source language and culture is essential for accurate semantic and poetic interpretation.

Jean Pierre Balpe's translations of Rauf Parfi exemplify a successful integration of these principles, producing works that are both faithful and poetically engaging in French.

Conclusion: Translating literary works, especially poetry, requires balancing literal accuracy with creative freedom. Effective translators must combine semantic, pragmatic, and stylistic adequacy to preserve both meaning and artistic form. Rauf Parfi's poetry, with its rich imagery, national motifs, and innovative structures, presents challenges that are met through careful linguistic and poetic analysis, as demonstrated by Jean Pierre Balpe's French translations.

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