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# Linguopoetical Analysis of Poems Translated from Uzbek to French

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**Abstract:** The article discusses the essence of the concept of linguopoetics in modern Uzbek linguistics. The transformations of poems translated from Uzbek into French and the assessment of linguopoetics in linguistics, as well as different approaches to this phenomenon and the scientific work done are discussed.

**Keywords:** The concept of linguopoetics, the object and subject of study of linguopoetics, goals and objectives.

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The field of linguopoetics of linguistics is characterized by the current scientific and theoretical issues, problems, research tasks of the period. This is one of the important tasks of modern Uzbek linguistics. Linguistics is also inextricably linked with fiction. Because language as a means of communication is not only a simple system of symbols that carries certain information, but also a powerful means of influencing the listener. The first function of language is the object of study of traditional and system-structural linguistics, while the second function is the object of study of linguopoetics. Linguopoetics is an abbreviated form of linguistic poetics, which studies the artistic and aesthetic functions of linguistic units (phonetic, morphemic, lexical, etc.) used in works of art, the connotative function of language. In other words, linguopoetics is the study of literary discourse in linguistics. Fiction speech is a means of narrating fiction. In the formation and development of linguopoetics in Uzbek linguistics, such scientists as H.Doniyorov, S.Mirzaev, K.Samadov, I.Kuchkartoev, H.Abdurahmonov, N.Mahmudov, B.Umurkulov, I.Mirzaev, M.Yuldashev The services were great. They examined the stylistic, artistic and aesthetic aspects of the language of the work of art in terms of factors such as the writer's choice of words, his specific language, his attitude to the vernacular, the creation of new words and phrases. In the history of philology, the terms language of fiction and poetic language are common. The concepts used in these terms are very similar, but differ in some respects. Concepts such as "image", "style", "migration" (trop), "literary language", "stylistics", "poetics" are related to the language of the work of art and linguistic poetics. Therefore, linguopoetics is divided into phonetic poetics, lexical poetics, and syntactic poetics. The task of linguopoetics is to study these areas separately and to shed light on their interrelationships.

In particular, at the phonetic-phonological level, the same sounds can be used as a means of repetition of the same syllables, the occurrence of assonance (repetition of the same vowels), alliteration (repetition of the same consonants) and as a means of creating impression is studied.

For example, *Odamiy ersang demagil odami,*

*Onikim yo 'q xalq g'amidin g'ami.*

(A.Navoiy)<sup>1</sup>

The repetition of the o sound in the aphorism is an assonance event, *Derazamning tagida bir tup o'rik oppoq bo'lib gulladi* (H.Olimjon) in the poem *oppoq* the repetition of the p sound in a particular tone in a word is an alliteration phenomenon. At the lexical level, the use of lexemes in figurative senses (example: *Aqlu balog'atning shotilaridan yuksala beringiz sekundlar sayin* (In the poem G. Gulom) *shoti* the word is used in the sense of a stage) and at the syntactic level the placement of parts of speech, the repetition of the same parts in a sentence (example: *Aziz asrimizning aziz onlari aziz odamlardan so'raydi qadrin* (In the poem G. Gulom) *aziz* repetition,

*Rozimasman bir yosh tomsa ko'zimdan,*

*Rozimasman sal rang ketsa yuzimdan,*

*Yo'l oshsam-u, sal yashashdan adashsam,*

*Rozimasman unda tamom o'zimdan.*

In the poem *rozimasman*, *sal* of words, *Har bahorda shu bo'lar takror, har bahor ham shunday o'tadi*, in the line *har bahor* events such as the reuse of a compound serve as a means of increasing effectiveness in artistic discourse.

Translators also use lexical and grammatical transformations in the translation of poetry. The following is the use of compression in English and French poetry.

There are methods:

1. Mechanically drop. In this case, it is impossible to translate the original element, and the weight does not allow measurement.

2. Creative drop. In this case the compression state is a transformation method through (stretching). In a creative sacrifice, the translator not only translates the words, but also shortens the original sentences.

Let us now consider the transformations that occur in some translations from French into Uzbek and from Uzbek into French:

*Yarim tun*

*Berk ko'chaning to'rida,*

*Qo'noqxonada birida,*

*Yomg'ir yog'ar yarim tun,*

*Soat jiringlar, sezgum.*

*Kimdir yig'laydi mahzun,*

*Ko'cha nurlanar butun.<sup>(2)</sup>*

(Anvar Obidjon)

Anvar Obid's "Yarim tun" she'rida "to'rida", "birida", "yarim tun", "sezgum", "mahzun", "butun", "ichida", "kechada" His words have always provided a melody. Now the French translation of this is as follows;

*Minuit*

*Au fond de l'impasse,*

*Un hotel de passe:*

*Il pleut, c'est minuit.*

*D'une voi qui pleure  
J'entends sonner l'heure  
Et le pave luit.  
Qui donc ici passe?  
Quelle ombre s'efface?  
Quelle autre la suit,  
Au fond de l'impasse,  
Par ce soir de pluie?*

(Traducteur: Jean-Pierre Balpe)<sup>3</sup>

In order to ensure harmony and rhythm in the translation process «l'impasse», «passe», «pleur», «leur», «minuit», «luit», «passe», «s'efface» words are selected. In translation, we can see the lexical transformation in the very first verse: «fond» The word depth is tublik, but if it is given as the depth of a street whose head is blocked during translation, it does not fit the meaning at all. Therefore, it is given as a network of closed streets. "hotel" and the word "qo`noqxon" In the third verse, we see a complete lexical and grammatical balance: «Yomg'ir yog'ar yarim tun» - «Il pleut, c'est minuit» It is the same content, both verbatim and rhyming meaning originated. As you know, in 2017, the 26th anniversary of Uzbekistan's independence was widely celebrated. Various events were held there under the poet "Fidoying bolgaymiz seni, Uzbekistan". It is possible to point out the same poem and its transformations in translation:

Oq yo'rgakka o'ragansan o'zing bizni,  
Oq yuvib, oq taragansan o'zing bizni.  
Beshigimiz uzra bedor ona bo'lib,  
Kunimizga yaragansan o'zing bizni.  
Fidoying bo'lgaymiz seni, O'zbekiston,  
Hech kimga bermaymiz seni, O'zbekiston!..

Tu nous soignais des premier jour de notre naissance,  
Tu nous tenais toute en propre des notre enfance,  
Ne faisant mem, un peu de somme, guettais sur nous,  
Nous pretais tous ce que bouillions a notre enfance  
Nous sommes tes defenseur l'Ouzbekistan,  
Nous sommes fideles a toi l'Ouzbekistan.

(Parole de Moukhammad Yousouf)<sup>4</sup>

G. Salomov noted<sup>5</sup>, "It is important in all literary genres to give the tone of a work of art in translation. From a particular proverb or parable to a sonnet, a ghazal, a poem, a story, a novel, if there is no harmony, the translation will sound fake. The melody, in turn, is associated with other components of the work of art, lexical unity, syntax, inversion, saj, radif, rhyme, weight, etc. It leads to Finding the right style key in a translation depends on being able to correctly define the relationship between the writing style and the idea of the

work and the author's worldview, and to correctly interpret the characteristics of rhythm, tone, syntactic style and image sequence. The translation cannot be equivalent to the original unless there is a key to the optimal method of translating a work.

The principle of methodological adaptation is inextricably linked with the general concept of translation. For example, all translators and theorists are divided into two groups when it comes to what translation should look like. While the first group believes that the translation should sound like a work of art, the others claim that the translation should sound like a translation. Every exact translation is the product of how the translator understands the translation. In the search for a formal key to translate a work into its own language, the translator must first rely on the content function of the form.

The content of the poem is closely connected with the sound form. The same weight can perform completely different functions in different languages. Because each language has its own tone and pronunciation. Words in different languages also differ in length or brevity.

The conclusion is that the basics of lingvopoetic analysis and their naming should be unified. We believe that the research on this issue will serve to demonstrate the richness of our language, to ensure the integrity of philology, as well as to train advanced linguists and literary specialists. Based on the above considerations, we can conclude that the text is a complex structure from the linguistic point of view, which includes all the linguistic features, and it is one of the main objects of study in all areas of linguistics.

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