

COMPARATIVE ANALYSIS OF THE POETIC ARTS IN ENGLISH AND UZBEK LITERATURE

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Abstract

This article discusses the study of literary poetic devices and the methods of applying these devices in Uzbek and English literature. At the same time, a comparative analysis of the poetic arts in both literatures is also carried out.

Keywords: Poetic arts, comparative analysis, aruz, spiritual arts, rhyme, i'hom, tazod, ruju, talmeh, tajnis, mubalagha, tablig', ig'roq, g'uluv, nida, tashxis, tarse, tashbih, istiora, husni ta'lil, tanasub.

Introduction

Poetic arts serve to make the ideas embodied in a literary work more vivid and impactful, to render lyrical and epic images more vividly and effectively, and to enhance the musicality of lines, stanzas, and verses. The science of poetic arts in our classical literature was called *ilmi badi* (the science of aesthetics).¹ This discipline was also called *badoye us-sanoye*, meaning "artistic crafts." "San'at" is derived from the word "sun," meaning "to create," and thus denotes artistic creation.²

Poetry is considered a matter of the heart, and it does not employ coarse or inappropriate words or meaningless phrases. In poetry, any experience or emotion is expressed through words. If a poet does not write his poem with feeling, the reader will not read it. Not only must the poem be felt, but it is also necessary to apply rhyme and poetic devices skillfully so that the poem (the emotion) is not merely conveyed but is endowed with charm by the poet. In our classical literature, poetic arts have been studied as a separate discipline, like the

¹ This discipline, called "the science of rhetoric" in Arabic, teaches the rules for creating beauty in poetry. See: Fitrat A. Rules of Literature. T.: Uzbekistan, 1995. – pp. 45–48.

² "Badoye' us-sanoye" is an Arabic-Persian manual on poetic arts that was widely used in classical literature from the 12th to the 17th centuries. See: Bertels E. Nakhshiy. M.: AN USSR, 1948. – P. 120.

science of rhyme. This discipline was learned from the Arabic "bġat ilmi" and in Persian and Turkic as "ilmi sanaye" – the science of art. Poetic arts are regarded as a means to enhance a poem's impact, artistry, and value. Poetic devices are more commonly found in rhymed verse.³ Because, as noted above, they are used in our distinguished literature. In some literary works, poetic devices are referred to as artistic devices (Namoz Rasulov, "She'riy san'atlari").

t.me/onatilinamozrasulov.⁴ When speaking of poetic arts, ihyom, tazod, kitabot, ruju, tajohu orif, talmeh, tajnis, mubalagha, tabligh, ig'raq, ghuluw, nida, tashxis, tarse, tashbih, istiora, tanasub, husni ta'lil, tarzi aks, takrir. These arts are found in poetry in ghazals, ruba'iyats, and qit'as. Such types of artistic devices are not found in English literature. Just as there is no "aruz" in English poetry, there is no "yamd" in Uzbek poetry either. "Yamd" and "aruz" are meters that do not resemble each other; there is a world of difference between them. English poets' poems feature both content and rhyme. For example:

I always wanted to retreat into seclusion

From the shackles of hypocritical lies.

A cry born of ancient fears

My life has torn me away from my dreams.

Bright mornings and bright days

Night sank behind the sea.

The most delicate feelings that have bloomed in the heart

Darkens with doubt, its leaf has fallen...

(English poet Dylan Thomas)⁵

In works of Eastern poetics, approximately 120 literary devices used in prose and verse are known. These devices are essentially divided into three types:

1. Verbal arts: arts that arise from the form of the word.
2. Spiritual arts: arise from the content and intrinsic characteristics of the word.
3. Verbal spiritual arts: the integration of form and content in poetic art.

In English poetry, there are instances where only form or only content is used, or where both are employed. In English poetry, one may not encounter the use of poetic arts; even when translating elements such as rhyme, rhyme scheme, meter,

³ Aruz – a system of poetic meter based on the number of syllables and their length and shortness. See: Rustamov Ye. Uzbek Poetry. T.: Fan, 1963. – P. 22.

⁴ Rasulov N. Poetic Arts. Telegram channel: t.me/onatilinamozrasulov. – 2021.

⁵ Dylan Thomas (1914–1953) – Welsh poet, an English-language writer famous for his lyrical and captivating poems. See: Goodby J. The Poetry of Dylan Thomas. Liverpool: LUP, 2013. – P. 87.

rhythm, stanza, and other features from Uzbek poetry, translators struggle greatly. They avoid using certain elements in the poems. In their poetic translations, translators, of course, try to preserve the tone and mood. Q. Mamurov's translations (available on his personal blog at (<http://kosimamur.blogspot.com>⁶) and in his creative works) are professional and preserve the poem's original tone and spirit. However, his English translations of Mir Alisher Navoiy's rubaiyat retain an Eastern melody, rhythm, and rhyme.⁷ For example:

One eye and one eyebrow are good, your eyelid is good,
Your face and your speech are good, your lips are good.
Your chin is the best, your jawline is the best,
What can I say, you're good from head to toe.

These lines in English, translated by Q. Mamurov:

Your eyes and brows are good, eyelids are good,
Your appearance and words are good, lips are good,
Your cheeks with marks are good, chins are good,
Shall I name one by one, you are good from head to foot.

The translator rendered the words "eyelids," "lips," "chins," and "feet," which appear before the rhyme, in English as "eyelids," "lips," "chins," and "feet," striving to create and achieving a harmonious correspondence. The translation fully preserves the quatrain's rhyme scheme.

Aruz (from the Arabic "to recite")

Rhyme: the consonance of a word, a suffix, or sometimes a phrase at the end of a line.

Iyhom (Arabic: "to cast doubt," "to mislead") – the use of a double-meaning word in poetry. The heavens did not show friendship; my enemy MUZAFFAR prevailed. (Mo'min Mirzo)⁸

Tazod (Arabic "zid," "opposite") – in poetry, the art of expressing emotions and states in terms that are semantically opposed.⁹

For example: Orazidek oydin erkonda gar etti ehtigot,

⁶ Mamurov Q. Personal creative blog. URL: <http://kosimamur.blogspot.com> – Accessed: 2023.

⁷ Alisher Navoi (1441–1501) – a great representative of Uzbek classical literature. See: Hayitmetov A. Navoi's Lyric Poetry. T.: Fan, 1961. – P. 34–39.

⁸ For examples of the art of *iyhom*, see: O'rinboyev B. O'zbek mumtoz adabiyotida she'riy san'atlar. T.: Fan, 1981. – pp. 63–71.

⁹ For a detailed discussion of the use of the art of Tazod, see: Mirzayev H. Mumtoz she'riyatda badiiy san'atlar. T.: O'qituvchi, 1978. – B. 48–52.

Even when my household died, darkness did not come. (Nawai)

Through the art of tahajju-i arif (Arabic: "to pretend not to know"), the poet intensifies his expression by questioning the very state he is portraying.

For example: Is this your garden of the Gardens of Paradise?

Is this mouth a blooming bud of laughter? (Atoyi)

In the art of talmeh (Arabic for "flash of lightning," "glimpse"), the poet alludes in the poem to a historical figure or event from the past.¹⁰

Example: Sulaymon, the majestic king,

Masih is the anphos, Yusufliqosen. (Khwarazmi)

Conclusion

The literary arts in English and Uzbek poetry are a single architecture of beauty created using two different linguistic means. Uzbek poetic arts, with their layers of inner meaning and philosophical depth (**tanzil, talmeh, allusion**) and its Eastern grace and elegance. While Uzbek poetic arts are distinguished by their inner layers of meaning, philosophical depth (allegory, talemh, A comparative study of them not only reveals the artistic possibilities of the two languages but also showcases the verbal artistry of Western and Eastern cultures. Their comparative study not only demonstrates the artistic possibilities of the two languages but also lays the foundation for a dialogue between Western and Eastern cultures through the art of the word.

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