



Differences in the translation of Alexander Feinberg's poem from Russian to Uzbek and English languages

Chorieva Asila

3rd year student of Uzbekistan state world languages university

ABSTRACT

This article is devoted to the translation into English of one of the poems of the famous Uzbek and Russian poet Alexander Arkadevich Feinberg, which perfectly describes the Uzbek people and country, and the solution of difficulties in this process.

Keywords:

Weight, rhythm, rhyme, melody, lexicography, analogy, diagnostics, inversion.

Alexander Feinberg, Uzbek Russian poet at heart. he was born in Tashkent after his parents moved from Novosibirsk in 1937, November 2, 1939. His innocent childhood was during the Second World War, on the former Zhukovsky street past Feinberg entered the topographical college of Tashkent, traveled around the country as a geologist, and his heart was filled with love for the country's beautiful nature. It was during this period that his first book "Bicycle Lane" was published, thanks to which Feinberg rose to the top of the literature in Uzbekistan. In 1965, he graduated from the journalism department of the correspondence faculty of Tashkent State University (now Tashkent State National University). He has fifteen poetry books. His poems "Smena", "Yunost" ("Youth"), "Novyy mir" ("New World"), "Zvezda Vostoka" ("Eastern Star"), "Novaya Volna" ("New Wave") and periodicals of foreign countries such as USA, Canada and Israel. In addition, as a skilled translator, Feinberg translated the works of Uzbek artists into Russian [1; 56.]. In 2008, a collection entitled "Aqqushlar gala" ("Swan Party") was published ("Lebedinaya staya"), which includes

translations of poems by Abdulla Oripov, Khosiyat Rustamova, Sirojiddin Said and Amon Matchon [2; 112.].

2004 Alexander Arkadevich Feinberg was awarded the title of People's Poet of Uzbekistan by our First President Islam Abduganievich Karimov.

He was awarded the "Pushkin Medal" in 2008 by the decree of the President of Russia for his great contribution to the strengthening of cultural ties between the Uzbek and Russian nations.

Feinberg translated the works of many artists during his life, and now it is time to translate his poems. He glorified the Uzbek nation in Russian and vividly described the social situation of the Uzbeks of the time he lived. When translating Feinberg's poems into English, it is difficult to translate using the exact words that the poet used, because a word that has a positive connotation in Russian, when translated directly into English, has a negative connotation in English culture. can be a word that has acquired meaning. In the translation of a poem, along with preserving the meaning, the weight, rhythm, rhyme and tone of the poem are

also taken into account. That's why the breadth of vocabulary - lexicography is required when choosing words. By translating Feinberg's poem, first of all, into Uzbek, and then into English, we will contribute to the reading of Alexander Feinberg's works among our compatriots and foreign readers, and to the perpetuation of the poet's legacy. One of the most important requirements is that the translation is clear and error-free. Because if a mistake is made in the translation of the poem, the level of the entire poem may drop. Paying attention to these aspects, the poet's "Tashkent.1943." We translated his poem into English, and this poem is more interesting than the stories we read in the history textbooks of the bloody war period, which seem like a myth to the younger generation.

ТАШКЕНТ. 1943.

Над мастерской сапожника Давида.
На проводах повис газетный змей.
Жара. По тротуару из камней
Стучит к пивной коляска инвалида.

Полгода, как свихнулась тётя Лида.
Ждёт писем от погибших сыновей.
Сопит старьевщик у её дверей,
Разглядывая драную хламиду.

Плывёт по тылу медленное лето.
Отец народов щурится с портрета.
Под ним – закрытый хлебный магазин.

Дом в зелени. Приют любви и вере.
Раневскою добытый керосин.
Ахматовой распахнутые двери [3;16-17-b.].

TOSHKENT. 1943.

Etikdo'z Davidning ustaxonasi,
Tom uzra simlarda varraklar titrar.
Issiq. Pivaxona tomon o'rmalar
Tosh yo'lda nogiron aravachasi.

Olti oyki, Lidya xola devona –
O'g'illari o'lgan ona kutar xat.
Yakanchi eshikda bamisli kalxat
Eski buyumlarga bo'lar parvona.

Badanda suzadi yozning kemasi,
Suratda iljayar xalqlar otasi.
Bu surat ostida non yo'q magazin.
Boshingni silaydi O'zbek mehribon,
Ranevskaya yo'qdan topgan kerosin.
Axmatovaga keng ochiq xonadon [4;14-b.].

Analyzing the content of Feinberg's poem called "Tashkent.1943", it is clear that the life of the population during the height of the Second World War

we can see that he skillfully illuminated it in paints. It is in 1943 that Feinberg met four young people, and it is no exaggeration to say that this poem is a product of the poet's childhood memories. If we pay attention to the beginning of the poem, it begins with the situation of young and old in the first stanza. In the verse "David the shoemaker's workshop, the sheets tremble on the wires over the roof", as the days warm, the sheet, which is the favorite toy of all children, is depicted not in the hands of children, but on the roof of the workshop, because of the fear of war, the children go to the streets if he indicates that instead of running around, he hid in his house, then in the next line he describes a poor man who returned from the war wounded in a wheelchair, saying "Wheelchairs crawling on a stone path to the pub". Also, in this verse, we used the word "walk" when translating the crawling of a stroller into English, and the word "crawling" in its meaning means the foot or 'q is applied to insects, the artistic coloring in the word is a reference to the immobility of the legs of the person sitting in the wheelchair. At the same time, the words "workshop" and "cart", "titrar" and "o'rmalar" in this quartet rhyme. Rhyme is the harmony of various words used at the end of a stanza.

How many people have gone missing in the war, millions of people have left this world due to the merciless bombs fired by the barbaric fascists, or the impact of the bullet, in the lines of "Six months, Aunt Lidia is crazy - a letter from a mother whose sons died" it is given. Among these innocents, the poet died with someone's favorite child, someone's lonely heart, someone's life partner with a strong desire in his heart, that is, with the dream of a long and

happy life in the circle of his family, and his family members too. he showed in the example of aunt Lidya that he waited until his last breath, not wanting to believe that a person is no longer in this world. In addition, the words "khat" at the end of the second line and "hawk" at the end of the third line rhyme.

"Yakanchi, who collects old clothes, is at the door like a vulture, a fan of old things" in which the art of tashbeh (simile) is used brilliantly using the simile "like".

Allegory is the art of similes based on real or figurative relationships between two things. The advantage of similes is that they play a decisive role in clarifying any intended idea, in fully imagining this image [5]. Yakanchi - a person engaged in the sale of second-hand goods, who is likened to a "vulture" according to his behavior, as the poem describes, if there is a death in someone's house, the yakanchi is not to be deprived of the deceased's things that are no longer needed. to go around the door butterfly.

In the verses "The ship of the summer floats in the body, the father of the nations is happy in the image" the poet used the art of allegory and the diagnostic type of the art of revitalization. Animating is the transfer of human qualities to inanimate events and objects, that is, diagnosis is the transfer of a person's behavior (laughing, crying, shouting...) to inanimate objects. In the first line, the art of allegory is used, likening sweating in the hot weather to "sail in the body", and "the moving of the picture" is an example of the art of diagnosis.

"A kind Uzbek pats your head, Ranevskaya is a kerosene found in nothing. A spacious open apartment to Akhmatova. Feinberg in the above passage of the poem Faina Ranevskaya, Soviet, describes the Uzbek people as "kind Uzbeks". Anna is a famous actress of both tragedy and comedy genres of the government Akhmatova, the brightest poetess of the Soviet era, proves that representatives of other nations also settled in our country during the war and famine.

Even in times of poverty, our compatriots did not spare anything from their guests, even if they didn't have it, they found it from somewhere else and put it in front of them.

found kerosene. He described Akhmatova with such words as "a spacious open house".

TASHKENT. 1943.

Above the workshop of the shoemaker David
A newspaper kite hung on the wires.
Heat. On the pavement of stones
Walks to the beer stroller disabled.

Six months since Aunt Lida went crazy.
Waiting for letters from dead sons.
The junk dealer sniffs at her door,
Looking at the tattered mantle.

Slow summer floats on the body.
The Father of Nations squints from the portrait.
Beneath it is a closed bakery shop.

Uzbek is kind caressing your head,
Out of nowhere Ranevskaya found kerosene
Doors of every home is open for Akhmatova.
(Translation by the author)

When translating a poem into another language, we know that rhyme is an important aspect to pay attention to, and here we recall the original rhyming pattern. In the original, the rhyming is in the form of "a-b-a-b", it was difficult for us to create the same rhyme in the translation. In this case, it is necessary to use words with a more artistic and poetic effect. We made the translation by replacing the words that did not fully rhyme and did not match the rhyme with words that correspond to the original. For example, "Heat. On the pavement of stones, walks to the beer stroller disabled" instead of the word "walks" at the beginning the word "knocks" used refers to the pram walking on rocky ground, on the pavement "combing" as if referring to the sound it makes when it hits small rocks was used to give the meaning, but this word caused confusion in the poem. The word "knocks" could not fulfill the function of absolute rhyme in the poem. In the next place, we can put the inversion in the poem, for example, when translating the poem from Russian to Uzbek, the inversion in the poem written in Russian (the sequence change in the sentence, for example, the participle of the

sentence is at the beginning of the sentence, the owner is used either in the middle or at the end of the sentence) it is difficult to extract the content of the poem.

Also, when the poem is translated from Russian or Uzbek to English, the inversion in the poem changes completely. In addition, the similes used in the poem, for example, when the word used in Uzbek with artistic paint is translated into English, it is close in meaning to that word. and artistic, is the use of a word that acquires a positive meaning, because each nation has its own culture, and these cultures can sometimes negate each other. Therefore, it is necessary to be careful in the use of words. When we pay attention to the meaning of the words translated as "Slow summer floats on the body," we see a beautiful analogy. We know that the meaning of enthusiasm shining on the faces of people who worked in the heat, sweat shining on their foreheads was used in an artistic way, as an example of a "ship". When reading, studying and researching Feinberg's work, one thing is clearly noticeable - that he is not an Uzbek child and that he does not fully belong to the Western nation. The feeling of a homeland, the fact that he was born in the motherland, lived until his death, and did not compare only one country, nation to his birth mother, sometimes creates misunderstandings in the translation of his work.

In conclusion, as seen during the analysis of the poem, despite being a Russian speaker, Alexander Feinberg skillfully used the elements of Eastern poetry. As the language of his poems is clear and understandable, he can easily convey to the reader what was going on in the poet's heart. Translating Feinberg's poem brought us pride and joy, but it also created unique challenges. During the translation of the poems of the great poet, it took a lot of time and perseverance to place the words in terms of vocabulary and meaning. The most important thing to pay attention to when translating is to make sure that a good poem does not turn into a bad poem in translation, to preserve the content of the translation as completely as possible, to match the poetic text forms to the content of the poem. maintaining both weight and tone.

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