



THE RELATIONSHIP BETWEEN FORM AND CONTENT IN THE TRANSLATION OF ALEKSANDR FEINBERG'S POEMS.

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Abstract: *Translating Feinberg's poetry into English involves not only conveying the linguistic peculiarities but also preserving the balance between form and content, making it a complex cognitive process. This article discusses the main challenges encountered in the process of translating Feinberg's poems and possible ways to address them.*

Keywords: *rhythm and melody, symbolic references, translation, alterations, symbolism, the original tone.*

Introduction.

Alexander Feinberg's poems possess a unique rhythm, melody, and rhyme scheme. When translating his works, it is essential to preserve not only their meaning but also their structural characteristics. For instance, the rhythm and melody in his poetry are often created through sounds and pronunciation patterns specific to the Uzbek language. Replicating these features in English is particularly challenging due to significant differences in the phonetic systems of the two languages. Conveying the meaning of Feinberg's poetry is also of great importance. His works vividly depict the spirituality, traditions, and historical events of the Uzbek people. A translator must fully understand and accurately convey these elements. To maintain the meaning, the translator should thoroughly

study the original text, grasp the author's intent, and correctly interpret the poem's context.

Main part.

Tashkent

Who can I thank for my pain and joy, and for
Evoking sweet memories and – that patio?
The entrance - no door; just lilacs full of fences.
My mummy calls home; 'ok' say I senseless.
The bat dashes off and blows out the wind;
Through that tiny dormer. Am I out or in?
I hear the sound of tinkling – it's a tin.
I feel so hollow. Or does it drag me in?
It's a twilight my friend. The darkness is rare.
It's twinkling of Stars, Yet. heaven's so fair.
My mother repeats: It's nine, it's time to go home!
'Coming my mummy', I lie and continue to roam.
The roof grabs me tightly until I can die,
My age has two scores, but it's not even nine.
It's cool up. it's is ever blossoming spring.
My mom is on balcony stands and waiting...

Toshkent

Quvonch, qayg'u uchun, kimga shukr etay?
Qalbdagi uyimdan qaylarga ketay?
Nastarinlar to'la devorlar, uylar,
Darvozasiz hovli, azizdir ular.
Onam chaqirganda xa, hozir, derdim,
Lek, ko'proq qushlarning g'amini yerdim.





Tomning tunukasi qizib ketardi,
Qo'lim go'yo undan ko'kka yetardi.
Falakka qo'nganda astagina shom,
Yulduzlar yogdusi berganda orom,
Onam chaqirardi yana balkondan,
Kelyapman, onajon, derdim yolg'ondan.
Bog'lanib qolgandim tominga yomon,
Qirqda ham onamchun bolaydim hamon.
Abadiy bahorday barcha xushchaqchaq,
Hokisorim onam kutardi ilhaq.

The English translation of Tashkent retains the essence of nostalgia and emotional depth found in the Uzbek original. However, some nuances of the Uzbek language, especially cultural and symbolic references, are slightly altered in translation.

1. Form and Structure

The rhythmic flow in English is slightly different, with a more fragmented and reflective tone.

The repetition of phrases like "My mother repeats" adds emphasis to the mother-child relationship.

The imagery of the roof grabbing tightly introduces a more existential tone, possibly symbolizing the weight of memories or life itself.

2. Symbolism and Meaning

"The entrance – no door, just lilacs full of fences" – The openness of the courtyard is preserved, symbolizing traditional hospitality and warmth.

"The bat dashes off and blows out the wind" – This phrase is more metaphorical in English, possibly signifying fleeting time or lost moments.

"It's a twilight my friend. The darkness is rare." – The contrast between twilight and darkness hints at a transition between childhood and adulthood, a theme subtly present in the Uzbek version.

3. Emotional Core

The Uzbek version evokes a strong sense of longing for childhood and the mother's care.

The English version leans toward a more existential reflection, with lines like "My age has two scores, but it's not even nine", which might suggest the poet's feeling of youth despite life's burdens.

In the process of translating poetry, maintaining the original tone often requires creating new rhyme schemes, which can sometimes lead to slight alterations in meaning. For example, Feinberg frequently employs similes and metaphors deeply rooted in Uzbek culture. To ensure these images are not lost in English translation, the translator must handle them with great care, finding equivalents that retain their essence while making them accessible to English readers.

G. Malykhina notes an important feature in the work of A. Feinberg associated with his main poetic theme - the world of the East:

"The poet is inside the culture of the East, and nevertheless, simultaneously and in parallel, he is a representative and bearer of Russian culture". The author of the "Poetic Mine" rightly notes that the evolution of A. Feinberg's artistic system reflects the stages of the concept of the world, shows the connection between the history of the lyrical hero and the fate of the poet, defines the forms of figurative and thematic synthesis of the Russian and Oriental cultural worlds. In the space of the poet's lyrical reinterpretation, the author claims, there were Russia and the East, oceans and mountain peaks, skies and deserts, cozy city courtyards, sun-scorched steppe roads. Freely navigating this world, respecting the primordial way of life of any nation in its moral foundations, the poet gained a sense of mutual understanding and a path to the renewal of the world.





Conclusion

While the Uzbek original conveys warmth and nostalgia, the English translation takes on a slightly more philosophical and melancholic tone. The core theme of childhood, motherly love, and the deep connection to Tashkent remains strong, making the poem universally relatable regardless of language.

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