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REPRODUCTION OF POEMS LACONISM IN TRANSLATION

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Abstract. Objective: In the article the poem of Aman Matchan "Умр ўтар" in the original language (Uzbek), as well as the translation of this poem into English in the interpretation of Azam Obidov and his ways of reproducing the laconicism of the poem are examined and analyzed.

Methods: Linguistic-statistical method for determining the patterns of textual phenomena in poetry; inductive-deductive method, which allows to generalize the results of the analysis of poetic texts and their translations; and the comparative method.

Results: The specific features of A. Matchan's poem "Умр ўтар" in the original language and the methods of translation into English were identified.

Scientific novelty: The study of the translation of the original gave us the opportunity to determine how consistently the brevity of the expressed thought is being recreated and whether A. Obidov's translation of this poem into English is adequate.

Practical significance: The carried out research and the analysis of the original and translation of A. Matchan's poem "Умр ўтар" is of practical importance for literary scholars and translators in the field of translation of Uzbek poetry into English.

Key words: laconicism, redith rhyme, epiphora, refrains, rube.

It is possible to say about a poem that it is laconic only when each line of it carries the maximum figurative and semantic meaning. Usually laconicism is opposed to verbosity, but not every couplet or quatrain has a sign of reticence. Also, it's not always happening when a small number of lines are a guarantee of the perfect content of the work. That is why laconicism is not an external or a formal sign, but absolutely meaningful.

One line can satisfy spiritual thirst more than other lengthy monologues. Even one word can be powerful. Thus, we analyzed one well-known poem "Умр ўтар" [1] (Life is flying) by Aman Matchan in detail. This poem is a deeply lyrical work, similar to the song of a tenderly loving heart of a sincere soul, where the word changes not only the meaning, but also the intonation and melody of the poem. Apparently that is why Ortyk Otazhanov [2] wrote a very melodic musical accompaniment to the text of the poem in his own performance. We suggest considering the text of original poem in Uzbek:

Умр ўтар, вақт ўтар,
Хонлар ўтар, тахт ўтар,
Омад ўтар, бахт ўтар,
Лекин ҳеч қачон чиқмас ёдимдан
Сенинг юришларинг, сенинг кулишларинг.

Баҳорда боғ на гўзал,
Қор тушса тоғ на гўзал,
Бу ёшлик чоғ яна гўзал,
Лекин ҳеч қачон чиқмас ёдимдан
Сўзсиз қарашларинг, ҳолим сўрашларинг.

*Ой чиқар гоҳ заҳоли,
Дўстлар қўндир вафоли.
Ҳаёт шундан сафоли,
Лекин ҳеч қачон чиқмас ёдимдан
Секин сўзлашларинг, пинҳон излашларинг.*

*Умр - йўл, қайрилиш кўп,
Учрашиш, айрилиш кўп,
Унутиш, айтилиш кўп,
Лекин ҳеч қачон чиқмас ёдимдан
Ўша кулишларинг, ўша келишларинг.*

(Word for word translation: Life goes by, time goes by,/ Khans (rulers) pass, the throne (wealth) passes, / Success (luck) passes, happiness passes, / But they will never leave my memory / Your walk, your laugh./ In the spring, the garden is so beautiful,/ The snow that fell on the mountain is so beautiful,/ This time of adolescence is beautiful too,/ But they will never leave my memory / Your silent glances, inquiries about my affairs (health)./ The moon sometimes comes out incomplete (with spots), / Many faithful friends. / Therefore, life is pleasure./ But they will never leave my memory / Your quiet speeches, your innermost gaze. / Life is a path, there are many turns, / There are many meetings, many partings, / Forgotten, said a lot, / But they will never leave my memory / That your laugh, those your appearances.)

Detailed analysis of the original text allowed us to obtain the following data:

- interesting structural construction of the poem is not inferior to its content. Here a stanza of five verses forms a quintet, in which the first, second, third verses rhyme among themselves, the fourth is not rhymed, and the fifth has rhyme both in the middle of the line and at its end (юришларинг - кулишларинг, қарашларинг - сўрашларинг, сўзлашларинг - излашларинг, ўша кулишларинг - ўша келишларинг). Also, in turn, the fifth lines of each five-verse rhyme with each other;

- in the first and second quintets there is a so-called redith rhyme, in which not the words ending verses, but the words preceding the last word are concordant: "вақт - тахт - бахт" и "боф - тоф - чоф". As it's known, redith rhyme is a characteristic feature of rubai (quatrain in oriental poetry, especially, there is also one more characteristic feature of rubai - such a figure of poetic syntax as an epiphora (repetition of one word or a group of words at the end of several verses or stanzas): "ўтар", "гўзал", "кўп";

- another feature of this free syllabic verse is the "growth" of the feet of its rhythmic size, that is, the following modification is observed: 6 (or 7) ? 10 ? 12 syllables;

- for emotionality and expressiveness, the author uses a refrain, a repetition of a statement, isolated from the main text (the fourth line in all stanzas of the poetic work): "Лекин ҳеч қачон чиқмас ёдимдан - But they will never leave my memory", thereby, opposing this statement to the transience of the world and everything that is transitory in it.

- there are also synonyms and antonyms such as: умр (life) - ҳаёт (life), вақт (time) - чоф (time), учрашиш (meeting) - айрилиш (separation), унутиш (forgotten) - айтилиш (said), which indicates the richness of the author's artistic language of the work.

Thus, the poet Aman Matchan, used the classical oriental poetic style as a basis, and created something new and unique in the Uzbek versification. One of his laconic lines is like a whole story, which contains a line about a landscape, a line as a portrait, a line as history, or a line - philosophical meditation.

The study of the translation of the original poem gave us the opportunity to determine how consistently the brevity of the expressed thought is being recreated and whether A. Obidov's translation of this poem into English is adequate [3]:

*Life is flying, flying day,
Kings and crown pass away,
Luck and fortune don't stay
But I never leave behind
How you walk and smiling talk.*

*Garden's very fine in green,
Sightly snowy mountain,
Lovely youth's fountain,
But I never leave behind
How you track and how you ask.*

*Moon is being once alight,
Many friends are very trust.
Life is suchlike deep delight
But I never leave behind,
How you speak and how you seek.*

*Life is way and many paths,
Many meetings, many parts,
Much forgetting and restarts,
But I never leave behind
Those smiles and walking miles.*

So, first of all, we need to pay attention to the fact that the poet-translator felt the mood of the author of the original. A. Obidov perfectly managed to preserve the individual rhyming of the lines of the poetic work, conceived by the author, for example: in the first quintet the first, second, third (day-away-stay), and the fifth in the middle and at the end (walk-talk), in the second (green-mountain-fountain) and (track-ask), in fourth (paths-parts-restarts) and (smiles-miles).

With all this complex, maximally calculated closeness to the original, the translated poem did not lose anything from its naturalness, from its poetic charm. The words in the poem stand freely and fit into the poetic line harmoniously. But, unfortunately, the translator made some lexical and semantic flaws. The fourth line (refrain) was not reproduced correctly by him: Лекин ҳеч қачон чиқмас ёдимдан (But they will never leave my memory) - But I never leave behind. Here, the phraseological verb "leave behind" carries a completely different meaning, which leads to some distortion of the content of the text.

In the electronic dictionary "Abby Lingvo" we have found several most appropriate expressions in terms of meaning, one of which could be used in translation:

- bring back to memory, come back to one's memory;
- dwell in smb's memory;
- embalm/treasure up in one's memory;
- blot out of one's memory;
- fade from one's memory;
- keep smb's memory green;

- to jog smb's memory;
- to evoke/stir up a memory;
- to slip smb's memory.

Here, it is obvious that the author of the translation did not pay enough attention to the translation of this line, although it carries the main semantic load and is the quintessence of the entire text of the poetic work.

Further, in the third stanza, he failed to convey the "figurative meaning" of the following sentences: "Ой чиқар гоҳ заҳоли,/ Дўстлар қўпдир вафоли./ Ҳаёт шундан сафоли" (The moon sometimes comes out incomplete (with spots), / Many faithful friends. / Life is therefore a pleasure). Here, through the image of the moon, the idea is affirmed that there are difficult moments in life that are easily overcome when your devoted friends support you, and therefore life becomes bliss.

In the final quintet, the translation is also not quite adequate. In an effort to follow the rhyme, the translator used the word "parts" instead of the correct word "parting"; also instead of "forgotten", he used "forgetting".

Despite these shortcomings of his translation, it reproduces the original aesthetically as a whole. In this case, it is appropriate to cite the following statement of the honored Russian linguist, Doctor of Philology, Professor Lev Alekseevich Novikov: "The content of the poetry of laconicism, to an even greater extent than of any other type of verbal-poetic art, is not an object, but a relation to an object. Therefore, the task of the translator is to convey the originality of this attitude and this emotional assessment of the world" [4].

Thus, we may conclude that the emotional mood and way of thinking of the translated poet and the poet-translator very rarely coincide, the translator has to "reincarnate" more often into the author. In this case, luck depends on the coincidence of characters, type of thinking, or on the degree of reincarnation. However, we are faced with an insurmountable contradiction. The matter of fact is that a poet who writes succinctly himself can best recreate laconic poems in another language, but it is he who, as a rule, is least able to deviate from his own style and from his own mental mind. That is why, in particular, good luck in translating laconic verses is so rare.

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