

## Place of Basic Words and Phrases in Reconstruction of an Ideological Enthusiasm of Poetical Work in Translation



### Linguistics

**Keywords:** enthusiasm, ideological enthusiasm, basic words and phrases, poetical world of a creator, musicality.

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### Abstract

Issue about reincarnation of poetic enthusiasm in expressed in verse of translation is considered in this article. With a view to reconstruct an ideological enthusiasm in translation, the translator does not only feel objective existence of passion and emotion in the implication of the original, at the same time he analyzes with help of translation intellect and consciousness of ideological trend of this enthusiasm. Expression of enthusiasm in translation creates possibility consciously to transform a character of an author, emotional world of personality of a poet in a sense. In its turn, passion beginning to throb in the heart of a poet owing to enthusiasm becomes excited with the desire to create a work on the basis of the definite idea. Translation of poem titled "Vaqt" ("Time") by the Uzbek poet Gafur Gulom which was translation into Russian by S.Somova, was chosen for the purpose to approach to this issue in the aspect of history of translation.

In order to recreate the ideological pathos of the translation, the translator not only feels the objective existence of passions and unrest in the subtext of the original, but at the same time he analyzes the ideological orientation of this pathos by the translation mind and consciousness. The expression of pathos in the translation creates the opportunity to consciously convey in a certain sense the nature of the author, the soul world of the poet's personality. Thanks to the pathos, the passions roused in the poet's heart, in turn, are excited by the desire to create a work based on a certain idea. The scientists on literature Izzat Slutan, defining the pathos, wrote: "The feeling that fills every work with temperament, fire, is the pinnacle of diligence, self-sacrifice that fills from the inside all the creativity and spiritual life of the poet, in a word, the flame of great enthusiasm. This aesthetic event, existing in fiction and in general in art, is often defined by the term "pathos" [1, p. 41]. Pathos is interpreted as "the unity of thoughts and feelings in creativity, the main idea of an artistic work, the general orientation of the writer's work" [1, p. 107], and therefore theoretical questions are raised on the agenda of what place it takes in the translation, on what principles this problematic is based. In our opinion, in spite of the fact that the pathos was the subject of many researches, the detailed description in the translation of the basic for the work of the ideological and aesthetic means is of urgent importance. Often the question of pathos remains on the periphery of scientific research. Russian literary critic A.Makedonov writes about this in the following way: "All authors try to analyze, if possible, the main elements of content and form (sometimes using structuralist ideas), in particular, they try to dismember the poem to" levels ". And the diversity and uncertainty of the interpretation of such widespread categories as "intonation", "lyric hero", "lyrical plot" is revealed, and sometimes the term "lyrical event" is used, without its clear definition "[2, p.145]. Judgments about pathos are often mentioned in scientific research, essays on the work of writers-poets, but in translation studies on this topic, attention is not focused enough. Often questions of pathos are considered in the light of employees of ideological orientation of means: the purpose, inspiration, artistic desire. Few works, where pathos - in the main position. Reproduction of pathos in the translation does not provide an opportunity to learn the poet's worldview, because the aesthetic properties of the world view can not be recognized by reading one or two poems. Only the goals and ideas of the poetic legacy of the poet can fully represent all the subtleties of human feelings and consciousness, because one can not reflect the inner world of the lyric poet in one poetic thought, content. The worldview is not a physiologically conscious state that happens at the same time, one epoch, therefore it develops consistently along with the poetics of the lyrical poet. The

world view also undergoes certain dynamic changes. Perhaps, therefore, as the worldview develops, new social ideas appear in the creator's mind, which fulfill their aesthetic functions. Thus, the world outlook of the poet, his ideological passion give birth to pathos. The Uzbek poet, writer, publicist, literary critic Gafur Gulam left after himself a highly valued and recognized artistic heritage in the national cultural life, thanks to the breadth of his worldview and the diversity of ideological pathos. The peculiar pathos of patriotism, peacefulness and humanism of Gafur Gulam's lyrics determine the main direction of his poetry. In turn, this direction "serves the main theme - to man and his multi-colored and magical world" [3, p. 28]. Bringing to the reader another language of such great skill, inherent in the work of a poet, requires an interpreter of great abilities. In our opinion, when working on preserving the pathos of an interpreter, too, there are certain difficulties. Translating a poetic work, the translator tries to interpret the ideas that prompted the author to create - passions, ideas, desires, worldview. Not feeling the idea, you can not understand the idea, without understanding the idea can not feel the pathos, without the perception of pathos impossible to imagine the poetic world of the creator. The selection of the main words serving the idea of the poem as an interpreter is considered an appropriate technique and we suggest that they be called key words or basic concepts. Gafur Gulam's poem "Sen yetim emassan" ("You are not an orphan") is a poem where the pathos of brotherhood and humanity reigns. The supporting words, personified in it, found their place in the first lines: "You are not an orphan, calm down, dear". Each word of this phrase has a dominant function. "You are not an orphan" - at the heart of three words lies the main means leading to the idea of a poem: a child, in fact an orphan, but surrounded by the care of kind people, thanks to this, does not feel orphaned, so "Zhigarim" (native) should calm down. Turning to the form of "Jigarim" ("Native"), the poet attracts the attention of the reader.

Переводчик стихотворения на русский язык Светлана Сомова сознательно подходит к раскрытию ключевых слов. Хотя ее интерпретация адекватна с анализом поэта, успокаивающий сердце и уверяющий в светлое будущее ласковый голос отца она переводит вопросительной частицей «разве»:

Translator poems in Russian Svetlana Somova consciously approaches the disclosure of key words. Although her interpretation is adequate with the analysis of the poet, calming the heart and assuring the bright future of the father's tender voice, she translates the interrogative particle "does it":

Сен етим эмассан,  
 Тинчлан жигарим,  
 Куёшдай меҳрибон  
 Ватанинг онанг [5].  
 Разве ты сирота?..  
 Успокойся, родной!  
 Словно доброе солнце,  
 склонясь над тобой,  
 материнской,  
 глубокой  
 любовью полна.  
 бережет твое детство  
 большая страна. [6]

### Reference Words and Phrases

1. Istagan narsangni tayyorlaguvchi Xalq bor – otang bor; 2. O‘z uyingdasan, bunda bor: harorat, muhabbat, shafqat Va mehnat nonini ko‘ramiz baham; 3. Aziz boshing ustida termulmakdamen; 4. Gitler

oqpadar Farzandning qadrini qaerdan bilsin; 5. Jigar rang bir mundir istagi uchun Nahotki erimiz chappa aylanib, Nahotki daryolar oqar teskari; 6. Juda yaqin qonli intiqom, Ko'pirar tomirlarda qon Va portlar hademay bu o'tli vulqon; 7. Labingdagi g'uncha tabassum, Albat toleingga muhr bo'ladi Va bunda aks etar porloq kelajak; 8. Ulug' oilaning go'dak farzandi Sen tezda ulg'ayib olam kezasan; 9. Haqorat emrilur, Zulm yanchilur, Jahonda bo'lurmiz Ozod, muzaffar. Also in G.Gulam's poem there are the following complex pictorial expressions, which, performing the functions of key words and concepts, express the epic picture of a bloody war and a feeling of hatred for it: "zaminday vazmin" (sedate, like the earth), "ajdar halqumli vahshat to'plarining qahqahasi" (the roar of terrible cannons with a dragon's throat), the "odamzot shaklida yurgan devlaring" (cursed monsters in the likeness of a man), "bir og'iz shirin so'z nondek arzanda" (one affectionate word is as expensive as bread), "bir qo'ng'iz mo'ylovli baroq soch mal'un" (cursed, with shaggy hair, beetle-shaped mustache), "oq oydin tong oldi uxlamodasen" (you fall asleep in front of a bright white morning). Such means – as a comparison, metaphor and epithet openly show the author's intention – hatred of the enemy. These phrases, providing an impact on the feelings of the reader, serve as a real mirror, truthfully reflecting the reality of that time. From this point of view, it can be said that these representational expressions can serve as reference phrases or words, since they are an objective factor that reflects reality. Recreation in the translation of these details of reality determines the factors of preservation of his pathos. Interpreter S.Somov gives the following alternatives to the phrases:

**Istagan narsangni tayyorlaguvchi Xalq bor – otang bor; -**

I'm the father! I'll give you whatever you want, all my worries will become my happiness.

**O'z uyingdasan, bunda bor: harorat, muhabbat, shafqat –**

Here you are at home, here I guard your peace.

**Aziz boshing ustida termulmoqdamen; -**

I will sit over your crib, over your head, your dear, dear, and look at you, and take care of your peace ...

**Gitler oqpadar Farzandning qadrini qaerdan bilsin; -**

This Hitler bastard, ... the price of childhood whence will he feel?

**Jigar rang bir mundir istagi uchun Nahotki erimiz chappa aylanib, Nahotki daryolar oqar teskari, Nahotki odamlar Kezar darbadar?!; -**

... he wanted his earth to change his destined circle in order to make people wander around the world, so that the children without human caresses die.

**La'li labingdagi g'uncha tabassum, Albat toleingga muhr bo'ladi Va bunda aks etar porloq kelajak; -**

And the sprawling space seems to immediately warm a half-hearted smile with a sudden ray. It's soon dawn. It's a white dawn by my shoulder!

**"Sen etim emassan" (olti marta) -** Are you an orphan? (twice)

**"Bir og'iz shirin so'z nondek arzanda", -** He's gonna be a joke!

**"Bir qo'ng'iz mo'ylovli, baroq soch mal'un", -** ... unfinished mustache his stirring,

**"Oq oydin tong oldi uxlamodasen" -** ... Sleep well, my son. Soon the night will end!

From the examples it becomes clear that the phrases going to the function of the reference keys in translation in form are opposed to each other. It is worth noting that, despite the correct transfer of the meanings of key phrases, their component part - the visual means in the translation are not brought, namely, stable metaphors, like the comparison of the father with the people in the expression "xalq bor – otang bor", or the metaphor "aziz bosh". In the expression "Aziz boshing ustida termulmoqdamen" or the definition of "Gitler oqpadar" in the line "Gitler oqpadar Farzandning qadrini qaerdan bilsin", or the

configured compound “Lali Labing” and “G‘uncha tabassum” in the line “Lali labinddagi g‘uncha tabassum, Albat toleingga muhr bo‘ladi va bund aks etar porloq kelajak” not translated the same stable combinations. This is explained by the fact that these means, in addition to performing their portable functions, also possess the properties of an idiomatic nature, in addition, these idiomatic compounds are also leading in the language of poetry. For example, the impossibility of translating the expression “aziz bosh” as “expensive head”, “lali labing” – “ruby lips”, “G‘uncha tabassum” – “bud smile” is explained by the fact that these expressions in Uzbek poetry have turned into a poetic idiom, in a certain language idioms. The reason for the impossibility of translating the phrase “lali labing” as “ruby lip (yours)” is that here the word “ruby” means a gemstone [8. p.431] the combination of “ruby lips” does not tolerate the meaning of the color of the precious stone, and means its value. Comparison of the lips with ruby in Uzbek means not the appearance or internal property of the object, but a red color, so this expression can not be translated as “ruby lips”. The equivalence of the metaphor “G‘uncha tabassum” in Russian is not a “bud-like smile”, but a “smile like a bud”. Also in the poem such graphic means as “shirin so‘z”, “oydin tong” from the lines “Bir og‘iz shirin so‘z nondek arzanda”, “Bir qo‘ng‘iz mo‘ylovli, baroq soch mal‘un”, “Oq oydin tong uxlamog‘dasen” organize key phrases, in the translation only “oq oydin tong” occurs in the form of “white dawn”, and the remaining funds are left unattended. The fact is that the phrases and words that go to the key function should be preserved in the translation, at least due to the replacement, additions in other words. The task of key phrases, words in the artwork are the newest words and phrases used to ensure the stability of the work, so the translation is very important to preserve them. Here it is acceptable to take into account the words of the scientist S.Goncharenko: "Do not convey the informativeness of the poetic word in translation - it means not to convey the most important thing for the sake of what is going on poetry" [2, p. 108] The properties of the transition of the reference key words from the original into translation were the subject of study by specialists. “Completely new information, which neither the context nor the situation can not be prompted. Information that must be reproduced in the translation” [4, p. 78]. Being composed of poetic idioms and poetic transference, the key phrases of the poem "You are not an orphan" can serve as a basis for strengthening the ideological pathos of the poem. In the pathos of G.Gulam’s poem "You are not an orphan", the melody of the poem is also of great importance, if you pay attention, in this poem the melody is distributed unevenly. It is known that melody in a poetic work arises when the phonetic properties of a given poem are subordinated to certain rules. And the passion of the lyrical hero can not help influencing the melody of the poem, if in some poems the passion goes moderately, in some, on the contrary, changes in pace occur. Such a change resembles the situation of cardiac arrhythmia in a patient. And so, in our opinion, the dimension and in the pathos can occur in different ways. Feelings of the lyric hero G.Gulam – a wise man who owns life experience, pass into the pathos of the poem, as a result, you can hear in the creation of the poet a volatile melody. Including, the lyrical hero's passions in poems “You are not an orphan”, “Languor” are undergoing some dynamism. The first stanza of the poem, consisting of seventeen lines, begins “Sen etim emassan, Tinchlan, jigarim”. Reflected in these two lines, the signs of the pathos of humanity remain to the last lines of the stanza. The poetic size of 3+3-6, 2+3-5, belonging to the stanza of six lines, blends harmoniously with the pathos of love and mercy:

Сен етим эмассан,  
Тинчлан, жигарим,  
Куёшдай меҳрибон  
Ватанинг –онанг,  
Заминдай вазмину  
Меҳнаткаш. Мушфик,

Истаган нарсангни тайёрлагувчи  
 Халқ бор –отанг бор,  
 Чўчима жигарим,  
 Ўз уйингдасан,  
 Бу ерда  
 На ғурбат,  
 На офат,  
 На ғам.  
 Бунда бор:  
 Ҳарорат,  
 Муҳаббат,  
 Шафқат  
 Ва меҳнат нонини кўрамиз баҳам,  
 Сен етим эмассан,  
 Ухла, жигарим.

The calm voice of the lyrical hero in a merciful, calming speech, speaking on behalf of the Motherland, is felt in the second stanza of the poem. In the next stanza the poet makes a lyrical digression. After a lyrical digression consisting of memories, the poet expresses boundless hatred of the enemy. It can be seen that one pathos in one poem shows several passionate experiences. Such a variety enhances the artistry, poetry of the poem. If you take into account these properties when translating, the interpreter's attitude to the pathos of the essence is clarified. The feeling of compassion and comfort that can be felt in the translation can not embrace the two stanzas in the original, as the translator puts all the poetic ideas in the two stanzas of the poem into one stanza on the basis of a compact approach. As a result, touching points embodying the pathos of the original fall out, the dynamics of the flow of the pathos of the poem changes, that is, the rapid change in the initial quiet melody, the apogee of the hated emotion after the lyrical digression, the expression after this good, good intentions is somewhat compressed in relation to the original:

Разве ты сирота?..  
 Успокойся родной!  
 Словно доброе солнце,  
 склоняясь над тобой,  
 материнской,  
 глубокой  
 любовью полна,  
 бережет твоё детство  
 большая страна.  
 Здесь ты дома,  
 здесь я стрегу твой покой.  
 Спи, кусочек души моей,  
 маленький мой!  
 День великой войны –  
 это выдержки день.  
 Если жив твой отец, –  
 беспокойная тень  
 пусть не тронет его  
 среди грозы и огня.

Пусть он знает:  
растет его сын  
у меня!  
Если умер отец твой, -  
крепись не горюй.  
Спи, мой мальчик,  
ягненок мой белый,  
усни.  
Я – отец!  
Я, что хочешь, тебе подарю,  
станут счастьем моим  
все заботы мои.

In our opinion, how important is the place of reference words and phrases in the translation, the musicality of pathos is considered to be so significant. In the method of Gafur Gulam, there is a skill that repeats the method of talented creators - laconically express the idea, but unlike other masters of the word in this brevity lies one complex event: in short lines of the association of folk colloquial speech, together with modern and world knowledge, devote poetic lines to pathos greatness, wisdom and insight. In conclusion, it can be said that it is advisable to carry out research on the topic aimed at reincarnation in the translation of the ideological pathos of the creator.

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