

AN ANALYSIS OF STYLISTIC DEVICES IN THE TRANSLATION OF
ALEXANDER FYINBERG'S "SWEET CITY. BLUE ABYSS".

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Annotation: *This article explores the creative work of People's Poet of Uzbekistan Alexander Arkadievich Feinberg. This article discusses his activities as a poet, screenwriter, translator and a true patriot of his homeland. The author presents a number of films based on Alexander Feinberg's scripts and his translations of his works from Uzbek into Russian. The analysis of the main types of stylistic means of artistic expression is also made and examples of these means are given from Feinberg's works. The author pays special attention to the poem "Sweet City. The Blue Abyss", which describes the poet's hometown of Tashkent. Moreover, the author of the article offered his own translation of this poem into English.*

Keywords: *Poem, translation, stylistic means, metaphor, metonymy, epithet, synecdoche, hyperbole, litany, comparison, periphrasis, allegory, personification, irony, sarcasm.*

Аннотация: *В данной статье исследуется творчество народного поэта Узбекистана Александра Аркадьевича Файнберга. В данной статье рассматривается его деятельность как поэта, сценариста, переводчика и настоящего патриота своей Родины. Автор представляет ряд фильмов по сценариям Александра Файнберга и его переводы произведений с узбекского на русский язык. Также произведен анализ основных видов стилистических средств художественной выразительности и приведены примеры этих средств из творчества Фейнберга. Особое внимание автор уделяет стихотворению «Сладкий город. Голубая бездна», в котором описывается родной город поэта Ташкент. Более того, автор статьи предложил свой перевод этого стихотворения на английский язык.*

Ключевые слова: *Поэма, перевод, стилистические средства, метафора, метонимия, эпитет, синекдоха, гипербола, литания, сравнение, перифраз, аллегория, олицетворение, ирония, сарказм.*

Introduction. Alexander Arkadievich Feinberg is one of the most famous personalities and a favourite of literature fans. He is known as a poet by his poems, collections of which are still passed from hand to hand; as a scriptwriter, whose films are watched with love - "Home under the hot sun", "At the very blue sky", "Lighted under Kandahar", "Their stadium in the sky". Moreover, Alexander Feinberg is an excellent translator, thanks to whom the Russian-speaking society was able to understand the poems and poems of the great Alisher Navoi and many Uzbek poets such as Erkin Vakhidov-"The Rise of the Immortals", Abdulla Aripov, Khosiyat Rustamova, Sirojiddin Said, Omon Mastchon - "The Swan". It is noteworthy

that the poet's own poems have been translated into the Uzbek language and published in the collection "Chigir" [1]. [1].

Methodology. In this article, we will try to provide our own translation of Alexander Feinberg's poem "Sweet City. Blue Abyss", which reflects his love and affection for his native Tashkent, and make an analysis of the stylistic means used by the author in the poem. Below we would like to cite the main types of stylistic means of artistic expressiveness: metaphor (translated from Ancient Greek as "transposition", "figurative meaning"), a word or expression used in figurative sense, based on an unnamed comparison of an object with some other object based on their common feature; any part of speech in figurative sense [2]: the lane is closer to the place where the adjacent part of the street is located. Metonymy (translated from the Ancient Greek as "renaming") is a type of a trope, a word combination in which one word is replaced by another one denoting a subject (phenomenon) that is in a certain (spatial, temporal, etc.) relationship with the subject that is denoted by the word being replaced. The substituted word is used figuratively.

Research and results. Metonymy should be distinguished from metaphor, which is often confused with metonymy because metonymy is based on the replacement of a word "by similarity" (part instead of whole or vice versa, representative instead of class or vice versa, receptacle instead of content, etc.) and metaphor "by resemblance" [2]. [2]: ...over the iron roof -above the iron roof [3]-the word is replaced by a word combination denoting a part instead of a whole. Epithet - (translated from Ancient Greek as "attached") is a definition under a word, affecting its expressiveness. Expressed mainly by an adjective, but also by an adverb ("to love fervently"), a noun ("the noise of merriment"), a numeral ("second life"); a word or expression that, thanks to its structure and special function in the text, acquires some new meaning or semantic nuance, helps the word (expression) to gain color and richness. It is used both in poetry (more often) and in prose ("timid breathing"; "puffed up") [2]: The glow uncomplainingly, tiredly [3] -used definitions with the word for its expressiveness. synecdoche - a trope, a kind of metonymy based on the transfer of meaning from one phenomenon to another on the basis of a quantitative relationship between them [2]: Europe, you have not yet understood [4] Hyperbole (from Ancient Greek "transition; excess, excess; exaggeration") is a stylistic figure of explicit and intentional exaggeration, in order to enhance expressiveness and underline the said thought [2]. Hyperbole is a figurative expression that diminishes the size, power and significance of what is being described. A literal is called a reverse hyperbole [2]: Wake up and sing, young soldier; Colonel, set aside your admonitions [5]. Comparison is a trope in which one object or phenomenon is likened to another by some feature that is common to them. The purpose of the comparison is to show new properties in the object of comparison, which are important for the subject of the statement [2]: ...like yellow medals, traffic lights are blinking alone... [6] Periphrasis (periphrasis) (translated from the ancient Greek as "descriptive expression", "allegorical expression", "statement") is a trope that descriptively expresses one concept with the help of several; indirect mentioning of an object by description instead of naming it [2]: The blue abyss -The abyss is blue[3] - it indirectly mentions Tashkent, but by description instead of naming it. personification (personification, prosopopoeia) -tropes, attributing the properties of animate objects to inanimate ones. Quite

often, personification is used in depicting nature, which is given these or those human features [2]: Waiting for me, not going out in the balance.

Irony (Ancient Greek for "pretense") is a trope in which the true meaning is hidden or contradicts (contradicts) the apparent meaning; it gives the impression that the subject is not what it seems [2]. We have not encountered irony in the works of Alexander Arkadyevich Feinberg. Sarcasm (translated from the Ancient Greek literally "to tear [meat]") is a type of satirical denunciation, a scathing mockery, the highest degree of irony, based not only on the heightened contrast of the implied and the expressed, but also on the immediate intentional exposure of the implied; mockery, which may open with a positive judgment, but in general always contains a negative coloring and indicates the flaw of the person, object or phenomenon, that is what it is about [2]. We did not encounter any sarcasm in the works of Alexander Arkadievich Feinberg. Studying the works of Alexander Arkadievich Feinberg, we were inspired by his translation work and decided to "open" his poem "Sweet City. The Blue Abyss" to an English-speaking reader. The Sweet City. Blue Abyss. The first smile and a tear. Above the black entranceway failure, a green vine glows. In the summer sky above the iron roof, Gene's whistling pigeons. I don't know where else I'll see the alley closer and dearer. What else, one day and forever? Only the stars. The stars and the moon. The house is torn down. But in the evenings two dear windows shine between the branches. They shine without complaint, tiredly. Waiting for me, not extinguished. Wherever I may be in the world, I crawl here to die [3].

The city is cute. The abyss is blue.

The first smile and a tear.

Above the black entrance holy green vine glows

In the summer sky, above the iron roof

Genka's whistle drives pigeons.

I do not know where else I will see

The alley closer and kinder.

What else once and forever? Only the stars.

The stars and the moon. The house was demolished but between the branches in the evening

Two native windows glowing. They glow uncomplainingly, tiredly.

They are waiting for me they on the weight not going.

Wherever I am in the world, I will crawl here to die.

In the process of translation, we faced many difficulties such as: Retention of poetic size of the poetic work; Retention of the rhyme and stanza of the original poem; Selection of appropriate vocabulary; Retention of the poet's style; Supporting the artistic "spirit" of his poem; Correction of the poetic sense according to the poet's "intention";

CONCLUSION

According to the aforesaid, we have come to a conclusion, that first of all a translator should know the language he translates into and at the same time the language from which he translates professionally. After all, his choice of verse size, rhyme style, stanza, and even each individual word determines the meaning of all the "beautiful" things the poet wanted to sing.

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