

**ALEXANDER FEINBERG'S TRANSLATION STYLE: THE PROBLEM OF ARTISTIC
ACCURACY AND FREEDOM.**

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Annotation: This article analyzes how Alexander Feinberg approached the problem of artistic accuracy and freedom in the translation process. One of the main principles in translation theory, the question of the balance between fidelity to the text and the creative freedom of the translator, is studied on the example of Feinberg. He is shown by examples of what methodological approaches he used to translate Uzbek poetry into Russian, in which cases he remained faithful to the original and in which cases he chose a free translation path. His translations also analyze how poetic expression and rhythmic structure have changed.

Keywords: Alexander Feinberg, theory of translation, artistic accuracy, free translation, poetic translation, rhythmic harmony, linguopoetics, intertextual connection, Uzbek poetry, Russian language.

The art of translation is always between two basic principles: artistic accuracy and freedom. While artistic accuracy requires adherence to the text, freedom allows the translator to add his own creative style. How did Alexander Feinberg solve this problem in his translations? How close are the poems he translated to the original and where did he allow free interpretation reflect? This article will analyze these issues.

1. The principle of artistic accuracy and Feinberg translations

Artistic accuracy is understood as the desire of the translator to maximize the content, tone and spirit of the text. Feinberg strongly adhered to this principle when translating Uzbek poetry into Russian, especially in relation to classical literature.

Example:

Excerpt from the poem "Why I love Uzbekistan" by Abdullah Oripov.

Men nechun sevaman O'zbekistonni,

Tug'ilgan joyimni, beg'ubor elimni,

Shu yerda ilk bora tushganman yodga,

Shu yerda ilk bora ko'rganman onamni.

Feinberg's translation:

Почему я люблю Узбекистан,
Мой родной край, мой народ чистый,
Здесь впервые осознал я себя,
Здесь впервые увидел я мать.

In this translation, Feinberg kept the main content and feel of the poem intact. He also corresponded as much as possible to the syntactic structure of the original text to achieve artistic accuracy.

2. Free translation and poetic adaptation

Sometimes maintaining direct literal accuracy in translation can distort the overall aesthetic expression of the poem. For this reason, Feinberg used the free translation method in some cases.

Example:

The poem "Dawn" by Erkin Vohidov:

In Uzbek:

Yashnab ketdi bog'-rog'lar,
Tong taratdi zarrin nur.
Yuraklarni silkitdi,
Tongni qarshi olgan yor.

In the Feinberg translation:

В саду вспыхнул свет,
Рассвет разлился золотом,
Сердце вздрогнуло,
Когда я встретил утро.

In this translation:

The general content of the poem is preserved.

The phrase "naked" was given to the Russian language in the form of “В саду вспыхнет свет” due to the difficulty of finding an exact equivalent.

The phrase "Walk Against The Dawn” was changed to "Когда я встретил утро", making the poetically Russian variant fluent.

In this example of free translation, Feinberg can be seen translating the poetics of the work with partial freedom, adapting it to the aesthetic possibilities of his language.

3. Rhythmic harmony and poetic structure in Feinberg's translations.

The translation of the poem requires maintaining not only the meaning of the word, but also its musical tone. Rhythmic harmony plays an important role in Feinberg's translations.

Example:

Excerpt from Ghafur Ghulam's famous poem " Shum bola:

In Uzbek:

Qorong‘u kecha edi,
Tun jimjit,
Faqat shamol vovullardi,
Ko‘cha bo‘m-bo‘sh.

Faynberg tarjimasida:

Ночь была тёмной,
Тишина вокруг,
Только ветер выл,
Пустынные улицы.

Here, Feinberg kept short verses, which helped not to break the rhythmic tone of the Uzbek variant in translation.

Alexander Feinberg was trying to find a balance of artistic accuracy and freedom in his translations. While he emphasized clear expression when translating classical poems, he applied creative freedom in modern poetic translations. His translations were a strong bridge between national and world literature and served to connect Russian and Uzbek poetry.

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