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# ARTISTIC FEATURES OF ABDULLA ORIPOV'S POETRY IN THE TRANSLATIONS OF SAIDALI MA'MUR AND BOZOR SOBIR

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### Abstract

This article describes the creative path of Abdullo Oripov, which can be divided into two periods, as they differ significantly from each other. The poet's poems are characterized by deep philosophical reflections, a variety of genres, a rich and imaginative language, and a close connection to the accessible folk language. Prominent contemporary poets in Tajikistan have recognized the artistic and stylistic features of this true master of the written word and have translated many of his poems into the Tajik language. Based on the analysis of the translation of the great Uzbek poet's poems into Tajik, it is safe to say that the act of re-creation and co-creation has taken place. There are noticeable linguistic transformations, but, most importantly, there are no semantic errors. Most importantly, there is a diligent effort to step in time with the music of the original. A. Oripov's translations have been poorly studied in the languages we compare, particularly in Uzbek and Tajik, and require further research. This article is intended for students, postgraduate students of philology departments (Russian philology, Uzbek philology, Tajik philology), philology teachers, linguists, and translators.

**Keywords:** imagery, genre, stylistic features, feelings, thought, and poetics.

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### Introduction

The creative journey of **Abdulla Oripov** can be divided into two distinct periods, as they differ significantly from one another. The first period is **The Soviet Period**. In this period we can see civic lyricism and social responsibility in his poems.

In Abdulla Oripov's works of the **Soviet period**, a special role was assigned to civic lyricism and social themes. Oripov's patriotic poems dedicated to the Motherland, peace, brotherhood, and the friendship of nations are distinguished by a high civic pathos. They are filled with ideas of creativity, humanism, and faith in a better future for humanity.

In these works, the lyrical hero is highly active and possesses a firm, clearly expressed civic position. Many themes raised by the poet are viewed and resolved through the active participation of the lyrical hero, which helps fill the content, idea, and author's purpose with associative feelings and reflections. Contrary to what might seem at first glance, many of Oripov's poems from the Soviet period are not merely descriptive or slogan-based. On the contrary, they possess a pronounced social tonality. Being educational in nature and written with a specific purpose, they abound in fresh figures of speech and imagery, guiding the reader along the path of self-discovery and self-awareness.

### **The second period is The Independence Period: Philosophical Depth and Renewal period.**

Regarding the second period of Abdulla Oripov's creativity—spanning from the early 1990s to the final years of his life—it must be emphasized that during the years of independence, the poet was, in a sense, reborn. This rebirth came through internalizing the advantages of a free life in a sovereign Uzbekistan, which deepened his world perception and changed his understanding of the true mission of literature and the creator in society.

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The poems of this period are characterized by:

**Deep philosophical reflections.**

**A diversity of genres.**

**Richness of artistic and figurative language.**

**Proximity to the accessible language of the people.**

As the literary critic **T. Boboev** noted in his article: *"...if a creative personality becomes a true expression of the people's heart, then a genuine national spirit (narodnost) is felt in his work"* [3, p.180].

It is no coincidence that prominent contemporary poets of Tajikistan turned their attention to the artistic and stylistic features of this true master of the word, translating many of his poems into the Tajik language. One of the most active translators of Abdulla Oripov's poetry is **Saidali Ma'mur**, a poet with a unique worldview and a profound command of literary Uzbek. He has translated such famous and beloved poems as *"Mother," "Spring," "Tightrope Walker," "Memory," "Autumn Landscape," "Winter Night," "It Rained All Day," "The Sunny Side,"* and others.

While Saidali Ma'mur's overall translation activity deserves a separate study, this section focuses specifically on the translations of **landscape lyrics**. This allows for an analysis of the techniques and methods Ma'mur employed to achieve an adequate (faithful) translation. The landscape lyrics of Abdulla Oripov have been studied by many Uzbek literary scholars, including:

- **A.N. Khamdamov:** "A Notable Star of Poetry"
- **Azamat Zaripov:** "Thematic Classification of Landscape Lyrics in Abdulla Oripov's Poetry"
- **N.M. Afokova:** "Artistic Arts in Abdulla Oripov's Lyrics"

Limiting ourselves to a few observations on the nature of the poet's landscape lyrics, let us consider the specifics of the translations performed by Saidali Ma'mur. Among Oripov's landscape poems is a small sketch titled **"Autumn**

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"Landscapes" ("Kuz manzaralari"), crafted as if by a painter's brush. At first glance, it appears descriptive; the poet shares his impressions while walking through an autumn garden where bright crimson and yellowed fallen leaves lie on the ground. However, we gradually begin to feel his mood, filtered through his heart and thoughts, concluding with a quatrain...

:

*"And the sun already seems to have cooled,  
The cold air pierces the soul and the body.  
Or perhaps that was not the sun, oh my friends,  
But it was the love of my youth."  
(Our literal translation)*

..filling the poem with *Khayyam-esque motifs* regarding the irretrievable passage of time and the youth of man, which slips away like sand through one's fingers.":

### КУЗ МАНЗАРАЛАРИ

*«Яна далаларга бошлайди ҳавас,  
Бозларда ҳазонлар ёнади лов-лов.  
Дўстларим, бу кузнинг барглари эмас,  
Менинг юрагимдан тўкилган олов.  
Шохларда мезонлар ялтирар хира,  
Пойида шивирлар менинг куйларим.  
Дўстларим, булар ҳам мезонмас сира,  
Бу менинг чувалган, сўнгсиз ўйларим.  
Қуёш ҳам фалакда бамисли рўё,  
У энди ёндирмас, ялтирар фақат.  
Дўстлар, у ҳам энди қуёшмас асло,  
У олис ёшликда қолган муҳаббат».* [9, с.74]

### THE SCENARY OF AUTUMN

"Again, a longing leads me to the fields,

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And in the gardens, leaves fall in a blaze of fire.  
My friends, these are not the leaves of autumn,  
But the fire pouring from my very soul.  
On the branches, the drifting gossamer glistens,  
And upon the threshold, my melody resounds.  
My friends, this is not the gossamer of autumn,  
It is the vastness of my endless reflections.  
In the heavens, the luminary shines in plain sight,  
It does not warm, it only glitters for show.  
My friends, it is no longer the sun now,  
It is the love that remained in my youth."

*(Our literal translation)*

The Tajik translation differs little from the original in terms of preserving the poetic form, the number of stanzas, the sequence of expressed feelings and thoughts, and the specific rhyme scheme. However, inevitable transformations occurred within it, dictated by the grammar and syntax of the Tajik language, which differs from Uzbek.

Translation is also a creative act, and the personality of the translator has found its inevitable reflection in this work—fortunately, without disrupting the presence of the original author's voice. This can be verified, should the need arise, by performing a back-translation from Tajik into Uzbek. The melodic structure of the poem has also shifted slightly due to the repeating word *ast*, which functions as a *radif* in the translation.

However, it is necessary to emphasize that in the second and third stanzas, the translator, for some reason, ignored the rhymes between the first and third lines, as well as the second and fourth lines. As a result, one senses a certain—albeit minor—dissonance in the poem's melodic flow:

**МАНЗАРАҲОИ ТИРАМОҲ**  
*«Тирамаҳ бар боғ мегардам равон,*

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*Ҳар қучо барги хазону гулхан аст.  
Барг месӯзад, вале, эй дӯстон,  
Шуълааш аз оташи қалби ман аст.  
Тори мизон аз миёни шохаҳо  
Мекунад худро гаҳе манзури ман.  
Ё ки он мизон набудӣ, дӯстон,  
Буд он тори хаёли дури ман.  
Офтоб акнун надорад гармие,  
Мекунад сардӣ асар бар ҷону тан.  
Ё набуд он офтоб, эй дӯстон,  
Буд ишқи навҷавониҳои ман?» [1, с.113]*

Thus, it is easy to observe that **Abdulla Oripov's landscape lyrics**, beyond their direct purpose of spiritually and aesthetically enriching the reader, also encompass profound philosophical reflections on the connection between man and nature, the meaning of life, and the destiny of the individual in social life. As **G.N. Tolova** notes: *“the landscape unit almost always occupies a strong textual position in the work of an individual writer”* [14, p. 12]. These characteristics are also vividly embodied in another of Abdulla Oripov's landscape poems, **“Winter Night” (“Qish kechasi”)**:

### ҚИШ КЕЧАСИ

*«Тақиллайди эшик ногаҳон,  
Кимсан? - дейман, тугаб саботим.  
Очгил, - дейди. - Мен сенга меҳмон,  
Билмоқ бўлсанг - Ташвишдир отим.  
Тақиллайди эшик ногаҳон,  
Кимсан? - дейман тугаб саботим.  
- Очгил, - дейди. Бу - мен, қадрдон,  
Билмоқ бўлсанг - Бардошдир отим.  
Ташқарида шамол увиллар,*

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*Туни бўйи юммайман кўзим.  
Туни бўйи баҳс қилар улар,  
Тун эса-чи, жуда ҳам узун». [8, с.260]*

«Внезапно стучатся в мою дверь  
Кто ты? - нетерпеливо спрашиваю я  
открой ты дверь - он говорит - я гость  
Хочешь знать: Заботой зовут меня  
Опять стучатся в мою дверь внезапно  
Кто ты? -с тревогой спрашиваю я.  
Открой же дверь, это я- родной,  
Ты хочешь знать: терпением зовут меня  
Воет на улице ветер,  
Не смыкать мне глаза на всю ночь.  
Да всю ночь меж собой спорили они  
А ночь слишком длинная». (Подстрочный перевод наш)

### WINTER NIGHT

Suddenly, there comes a knocking at the door,  
"Who is it?" I ask, my patience at an end.  
"Open up," it says. "I am a guest for you,  
If you must know—**Trouble** is my name."

Suddenly, there comes a knocking at the door,  
"Who is it?" I ask, my patience at an end.  
"Open up," it says. "It is I, dear friend,  
If you must know—**Fortitude** is my name."

Outside, the wind howls and cries,

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All night long, I do not close my eyes.  
All night long, the two of them debate,  
And the night—it is so very long.

Here is the English translation of your analysis of the poem "**Winter Night**":

In this poem, which we have categorized as landscape lyrics, the poet expresses his feelings, thoughts, and mood through descriptions of a winter evening's atmosphere—where the wind howls outside, shrouded in heavy twilight, and knocks upon the door.

The landscape of the winter night serves not only as a means of expressing specific content related to the description of nature but also as a way of constructing the text and shaping its theme and idea. It acts as a textual unit that realizes the structural and conceptual integrity of the literary work.

The theme and motif of the winter evening—moods that shift with the changing weather and thoughts that resonate with nature—are frequently encountered in the classics of Persian-Tajik literature and the works of contemporary Tajik poets. Therefore, it is no coincidence that **Saidali Ma'mur** turned to the translation of this poem. By preserving the content, structure, and artistic-stylistic features of the original source, the translation is perceived as a genuine phenomenon within Tajik literature:

### ШАБИ ЗИМИСТОН

*«Мерасад гаҳ садои тақ-тақи дар,  
- Кистӣ? - мешавам яке пурсон.  
Бишнавам дар ҷавоб: «Ташвишам,  
Дари худ боз кун, шавам меҳмон!».  
Боз ояд садои тақ-тақи дар,  
- Кистӣ? - ман зи нав шавам пурсон.  
Гӯядам: «Номи ман бувад Бардошт,*

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*Бикушо дар, туро шудам назмон!»  
Вақти хоб асту чаимбедорам,  
Боду зулмот монда дар паси дар.  
Лек дар хона меҳмононам  
Баҳс доранд байни якдигар.» [1, с.231]*

Based on the analysis of the translation of Abdulla Oripov's poem into the Tajik language, it can be stated with confidence that the act of recreation and co-creation has successfully taken place. While linguistic transformations are noticeable, it is crucial that there are no semantic flaws. Most importantly, there is a diligent effort to march in step with the music of the original.

The remaining translations of the works of this contemporary classic of Uzbek poetry can also be examined through the principle of their search for adequacy and equivalence with the original texts, as almost all of them are executed at the high level that a good translation demands.

It is instructive that Abdulla Oripov's translators did not work from literal interlinear translations, but from the initial original source text, rejecting a literalist transposition of his poems' content. They succeeded in approaching the essence of the original without deviating from it. Without delving into the specific secrets behind the majority of these successful Tajik translations of Oripov's works, we can claim *a priori* that the primary reason for this success is the masterful language proficiency and the talent of the Tajik poet-translators.

As an example, we wish to consider another translation of Abdulla Oripov's poem "**Munojot**" (Supplication), authored by the renowned contemporary Tajik poet **Bozor Sobir**. For those who are native Uzbek speakers, it is enough to compare this translation with the original text to see that a genuine translation is as rare as true, great poetic talent. Bozor Sobir's translation is a flight, a piece of magic in its interpretation of the first three key stanzas of this poem:

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### МУНОҚОТ

*«Зор-зор аз даруни хилвати шом  
Ҳамдами кӣ рубоб менолад?  
Аз дили зори ман чӣ меҳоҳад,  
Аз гами кӣ рубоб менолад?  
Ин замон аз харобаҳои қадим  
Мерасад ҳой-ҳойи аҷдодон,  
Мешавад чашиҳои ман пури об  
Аз гами кӯҳнаи замину замон.  
Гӯиё оҳ мекашад Хайём,  
Ки фалак санг дар бағал дорад,  
Оҳи ўро ба кӯҳу пушта ҳанӯз  
Аз Нишонур бод меорад».* [1, с.166]

The translator preserved the architecture of the poem and, while simultaneously expanding the poetic space, secured for himself the freedom of maneuver. Giving preference to this translation, we present the original text so that it can be compared with the translation, confirming that Bozor Sobir has enriched Tajik poetry with a new vision and perception of reality, which are inherent in the poetics of Abdulla Oripov

*«Қани айт, мақсадинг нимадир сенинг,  
Нега тилкалайсан бағримни, оҳанг,  
Нечун керак бўлди сенга кўз ёшим,  
Нечун керак, рубоб, сенга шунча гам!  
Эшилиб, тўлганиб инфанади куй,  
Қайлардан келмоқда бу оҳу фарёд.  
Ким у ийглаётган, Навоӣмикин,  
Ва ё май куйчиси Хайёммикин, дод!  
Бас, етар, чолғучи, бас қил созингни,  
Бас, етар, кўксимга урмагил ханжар,*

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*Наҳотки дунёда шунча гам бордир...  
Агар шу «Муножот» рост бўлса агар.  
Агар алдамаса шу совуқ симлар,  
Гар шул эшитганим бўлмаса рўё.  
Сен бешик эмассан, дорсан, табиат,  
Сен она эмассан, жаллодсан, дунё!  
Эшилиб, тўлганиб ингранади куй,  
Асрлар гамини сўйлар «Муножот».  
Куйи шундай бўлса, гамнинг ўзига  
Қандай чидай олган экан одамзод!» [8, с.47]*

«Ах, скажи мне, о чем зарыдала  
эта музыка в жадной тиши?  
Этот плачущий голос рубаб,  
что он хочет от бедной души?  
Столько стонов столетья скопили,  
столько горя под кровом земли  
так на что ему слезы скупые,  
безымянные слезы мои?  
Так он ждет их, так просит упрямо,  
словно где-то меж стонущих струн  
неоплаканный призрак Хайяма  
коченеет на вечном ветру.  
Или все, что душа отстрадала,  
все былые невзгоды свои,  
всю немую тоску Астрабада  
возвещает векам Навои...  
Сколько муки! До крови, до боли  
истерзал меня поздний закат.

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Ах, оставь свои струны, довольно,  
не терзай мою грудь, музыкант!  
Если правда, что было так плохо,  
как твердит этой музыки плач,  
значит, мир нам не люлька, а плаха!  
И природа - не мать, а палач...  
Как рыдает напев!  
Как стремится прозвучать  
чей-то горестный век!..  
...Если музыка так им томится -  
как же прожил его человек?»  
(Подстрочный перевод наш)

### MUNOJOT (Supplication)

"Ah, tell me, why has this music  
Begun to sob in the greedy silence?  
This weeping voice of the rubab—  
What does it want from a poor soul?  
Centuries have hoarded so many moans,  
So much grief beneath the shelter of the earth;  
So why does it need these meager tears,  
These nameless tears of mine?  
It awaits them so, begs for them so stubbornly,  
As if somewhere amidst the moaning strings  
The unmourned ghost of Khayyam > Grows numb in the eternal wind.  
Or perhaps all that the soul has suffered,  
All of its past misfortunes,  
And all the mute anguish of Astrabad—  
Is being heralded to the ages by Navoi...

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Such torment! To the point of blood, to the point of pain  
This late sunset has tortured me.  
Ah, leave your strings, enough!  
Do not rend my breast, musician!  
If it is true that things were as wretched  
As the wailing of this music insists,  
Then the world is not our cradle, but a scaffold!  
And nature is not a mother, but an executioner...  
How the melody sobs!  
How it strives to give voice  
To someone's sorrowful century!...  
...If music is so tormented by it—  
Then how did a human being ever live through it?"  
(Our literal translation

In concluding this article, we consider it appropriate to emphasize that the professional level of the following approaches, techniques, and methods in translating contemporary Uzbek poetry will reach even greater heights. Engaging with outstanding literary works will enrich translators and allow for the discovery of new talents ready to serve the rapprochement of the Uzbek and Tajik peoples. For this reason, the process of translation knows no end...

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