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RECREATING SOME SYMBOLIC DEVICES IN A. BLOK'S POEM "TWELVE" IN THE UZBEK TRANSLATION

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ABOUT ARTICLE

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Abstract: This article examines the recreation of some symbolic means in the translation of A. Blok's poem "The Twelve" into Uzbek. Particular attention is paid to the analysis of the use of symbols that express the revolutionary struggle in general. It examines how the translator conveys the most important symbols of the revolutionary era, such as the images of twelve revolutionaries, an old woman, a lady in karakul, black and white symbols, as well as the relationship between traditional Russian and Uzbek cultural contexts. The author analyzes the translator's approaches to conveying symbolic means in the Uzbek language and identifies the features of their interpretation. As a result of the work, it is shown how translators, striving to preserve the symbolic load of the original, adapt the cultural and historical context of the work for the Uzbek reader.

Introduction. The great poet Alexander Blok, a representative of the Silver Age of Russian poetry, is considered a creative person who made a great contribution to the development of Russian literature with his works. He ended the era when the Golden Age of Russian poetry, such as Pushkin, Lermontov, Nekrasov, and Tyutchev, if we may say so,

blossomed the garden of poetry, and it would not be an exaggeration to say that he was a creative person who, along with Gorky, Mayakovsky, and Akhmatova, laid the foundation stone for the literature of the new era. Blok lived a short life, he lived only 40 years between the two centuries. His work reflected the dangerous period that Russia experienced at the beginning of the 20th century, namely the events of the first Russian revolution and the Great October Revolution. Therefore, it is difficult to imagine Blok's work apart from that dangerous period. The 1917 revolution inspired the intelligentsia, or rather, the creative workers, poets, and writers, and at the same time instilled in them feelings of fear and anxiety. They reflected these processes in their works in different ways: some believed that the collapse of the monarchy would bring happiness to the whole society, while others thought that it was only the beginning of the end of the Russian Empire. Alexander Blok's poem "The Twelve" was written in January 1918. The impetus for writing this work was the events that took place in Petrograd in February and October 1917 after the revolution. After the revolution, the poet, who lived in Petrograd, was deeply inspired by the "music of the revolution." According to Blok's contemporary K. Chukovsky, the poet finished writing the poem in two days.

Alexander Blok was a symbolist poet, and therefore every event and character in the poem is depicted through symbols. The very name of the poem "The Twelve" is evidence of this idea. It is assumed that the fighting squad, consisting of 12 revolutionaries, is symbolically compared to the legendary twelve disciples of Jesus, the preacher of the Christian religion. Moreover, at the end of the poem, Jesus Christ appears (In a white wreath of roses - In front - Jesus Christ).

The composition of the poem consists of 12 sections. Knot according to the rule in the introduction (in international literature – «tie-in»), that is, we can imagine the streets of winter days in Petrograd, as described by the poet. The story is described as taking place on one of the cold winter days of 1917 at the moment when the revolution was taking place in the country. A snow storm is raging in the city. Various screams, noises, cursing, cursing, cries are heard around. On the street, it is possible to see passers-by. For example, thick snow, an old woman barely crossing the kurtuk (The old woman, like a chicken, somehow wove her way across the snowdrift), a bourgeois standing at the crossroads (And the bourgeois at the crossroads, hid his nose in his collar), a talkative writer-writer (And who is this? - Long hair, And he says in a low voice: - Traitors! - Russia is lost! It must be the writer - Vitya...), a certain rich woman in a black leather coat (There's a lady in astrakhan, She turned up to see another:), a priest (And there's

the long-skirted one - On the side - behind a snowdrift... Why are you so sad today, Comrade priest?) and a fighting squad of 12 revolutionaries (The wind is blowing, the snow is fluttering, Twelve people are walking, Black rifle belts, All around are lights, lights, lights...) bold steps is leaving. All this is perfectly described in the poem.

The poem was translated into Uzbek by Uzbek writer Askad Mukhtar in the second half of the 20th century. In this article, we compare the Uzbek translation of the poem with the original, and reflect on the uniqueness of the translator's style, his achievements in recreating the poetics of the work in his own language, and the minor shortcomings made during the translation process:

Originality	Translation
Черный вечер.	Тим қора тун
Белый снег.	Оппоқ қор.
Ветер, ветер!	Шамол, қуюн !
На ногах не стоит человек.	Одамлар, одамлар беқарор.
Ветер, ветер —	Шамол, қуюн –
На всем божьем свете!	Тутган олам уйин !

We can see that the first stanza in the original expresses a poetic contrast and a symbolic image at the same time. «Чёрный вечер», that is «Dark evening» is a phrase that evokes negative images such as darkness, fog, loneliness. «Вечер» – «evening», as a part of the day, it is a symbol not only of the lateness, the beginning of the evening, but also the sadness in the human heart, the heartlessness. «Белый снег» sentence «Dark night» contrast creates poetics. Белый снег should embody positive ideas such as cleanliness, neatness, innocence, but in this part of the work, this symbol does not represent the meanings of peace and comfort, on the contrary, it expresses the concepts of coldness and indifference.

The repetition of the word «ветер» in the next line intensifies the feelings of chaos, agitation, unstoppable, violent, uncontrollable state. In fiction, the wind often symbolizes not only a natural phenomenon, but also destructive situations. This scene described in this paragraph fully corresponds to the poem reflecting the revolutionary spirit.

«На ногах не стоит человек» – this symbol revives the feelings of ruin and decay. A person who cannot stand on his feet has a personality that is physically and mentally

unbearable. It is a symbol not only of physical weakness, but also of internal discord in society. In such a state, a person is powerless in front of uncontrollable forces.

«Ветер, ветер — На всем божьем свете!» the repeated phrase in line 100 is a reference to the fact that a social disaster that is beyond human control has engulfed the whole of existence. It seems that the metaphor "the wind engulfs the whole world" refers to the revolutionary forces that have engulfed the entire country. In short, the first stanza of the poem is a poetics of contrast, which is created by means of artistic expression. («черный вечер» and «белый снег», «ветер» and «На ногах не стоит человек» (человек, не способный устоять)) The chaos, chaos, and the revolutionary mood prevailing in the country at the moment are embodied in the eyes of the reader.

So, to what extent did the translation provide the ideological and artistic spirit of the original text? The writer and poet Askad Mukhtar, who has earned his place in Uzbek literature, translated this poem into Uzbek in the second half of the 20th century. Of course, this translation, made in the second half of the 20th century, cannot fully meet the tastes of today's readers. Because, as one of the founders of the science of translation studies, literary scholar G. Salomov wrote: «The translator must translate strictly taking into account the taste, level, character, and demands of the people».

Sometimes, during the translation process, the translator misinterprets the situation described in the work due to insufficient attention to the meaning of the original words and sentences. The following example is relevant here:

Originality	Translation
Черный вечер.	Тим қора тун
Белый снег.	Оппоқ қор.
Ветер, ветер!	Шамол, қуюн !
На ногах не стоит человек.	Одамлар, одамлар беқарор.
Ветер, ветер —	Шамол, қуюн –
На всем божьем свете!	Тутган олам уйин !

The original translation of «Черный вечер» is "Dark Night." The word "night" basically refers to the part of the day from dusk to dawn, when people are almost completely inactive and resting. However, in the prologue of the poem, the period of the revolution in Petrograd, one of the winter days, the situation in the dark city streets in the evening: thick snow, an old woman barely crossing the kurtuk (The old woman, like a chicken, somehow wove her way

across the snowdrift), a bourgeois standing at the crossroads (And the bourgeois at the crossroads, hid his nose in his collar) a talkative writer-writer (And who is this? - Long hair, And he says in a low voice: - Traitors! - Russia is lost! It must be the writer - Vitya...), some rich woman in a coat made of black leather (There's a lady in astrakhan fur, She turned up to another:), a priest (And there's the long-skirted one - On the side - behind a snowdrift... Why are you so sad today, Comrade priest?) and along the street with a snowman A combat squad consisting of 12 revolutionaries (The wind is blowing, the snow is fluttering, Twelve people are walking, Black rifle belts, All around - lights, lights, lights...) are depicted as walking away with bold steps.

In reality, the repeated word *veter* means that a strong wind is blowing. Due to the wind and the slippery ice on the roads, people cannot keep their balance on their feet. They are not “unstable” as the translator describes them. According to the explanatory dictionary of the Uzbek language, the word “unstable” means: 1. Not standing still, constantly changing, restless, indecisive. 2. Not settling in one place, constantly moving. 3. Having lost peace, disturbed peace; it means impatience. In addition, the repeated word *veter* in the original translation is taken as wind, whirlwind. The explanatory dictionary says that the word *whirlwind* means a strong gust of wind. A strong gust of wind blows everything in its path into the sky and the heavens. So, the translator somewhat exaggerated the figurative situation described in the original.

Let's focus on the verses in the next paragraph:

Originality	Translation
Завивает ветер	Шамолда қор гиркапалак,
Белый снежок.	Майин ва оқ.
Под снежком — ледок.	Қор таги – муз.
Скользко, тяжело,	Йўллар тайғоқ;
Всякий ходок	Пастлик, ўрлик,
Скользит — ах, бедняжка!	Йўловчилар ҳар қадамда
	Йиқилади –
	Оҳ, оҳ, шўрлик !

The six-line stanza is translated into eight lines. The natural phenomenon described by A. Blok in the poem - «Завивает ветер Белый снежок» - has a symbolic meaning. The verb «Завивает» indicates the activity and continuity of the revolutionary movement taking place

in Petrograd at that time. We can say that the line "The snow is fluttering in the wind" is a reflection of the lines «Завивает ветер Белый снежок» in translation.

Each national literature (sometimes the literatures of several neighboring nations) has its own poetic system, a stable meter. It is impossible not to take this into account in translation. The desire to preserve the meter exactly sometimes leads to "violence" of the language... Therefore, when translating from literatures distant from each other, it seems more logical to try not to preserve the meter exactly, but to find and use a meter that is close to it, harmonious, and appropriate to it from the literature of the homeland. In other words, in translation, the principle of equirhythmia (rhythmic alternation, harmony) is more useful than equimetry (metric alternation).

In the process of translation, the translator may add additional lines and sentences in order to preserve the artistic and ideological spirit of the original. However, if the meaning of the words used by the author is misinterpreted, the reader will see a different picture. With the help of the words «Скользко, тяжело» the Russian poet wants to express the difficulty of walking on a slippery road. On such a difficult road, the feet of pedestrians are slipping and sliding. In the translated text, the passengers are falling. Here too, we can see that the translator is exaggerating the real situation with the phrase "Passengers fall at every step."

The word «бедняжка» in the original, or "poor" in its translation, is aimed at clearly understanding the hardships and difficulties in the life of ordinary people in society, indicating the main poetic effect on the reader. "Oh, oh, poor" in the translation can be compared to «ах, бедняжка!» in Russian. It should be noted here that the main task facing the translator is to correctly understand the spirit of the original, to accurately find the same spirit, tone, and sound in the translated text. Because if the translator deviates even slightly from the process, he can create unnecessary lines and distract the reader's attention. Askad Mukhtar correctly understood this situation and achieved success by appropriately using the means of expression in the Uzbek language.

Originality	Старушка убивается — плачет,
От здания к зданию	Никак не поймет, что значит,
Протянут канат.	На что такой плакат,
На канате — плакат:	Такой огромный лоскут?
«Вся власть Учредительному	Сколько бы вышло портянок для
Собранию!»	ребят,

А всякий — раздет, разут...	Деб ёзилган.
	Кампир гаранг – йиғлагудек,
Translation	Тушунмайди – бу плакат нега керак,
Биолардан дарахт айрисига	Увол бўпти шунча чит,
Ип тортилиб	Чамалаб боқ:
Плакат осилган:	Пайтавалик бўлар эди қанча
“Бутун ҳокимият Таъсис йигит,	
мажлисига!”	Бари, ахир, яланг оёқ..

The following lines in the original are «От здания к зданию, Протянут канат, На канате — плакат:» - "From buildings to a tree branch, A rope is stretched, A poster is hung on a rope" - and although the translator adds words that are not in the original, the scene described in the poem, that is, the slogan of a rope stretched between buildings, is embodied before the reader's eyes in the translated text.

A poster hanging on a rope with the words “All power to the Constituent Assembly!” is considered a controversial slogan of the revolutionary era. However, this slogan is a meaningless slogan in the eyes of the old woman, and her confusion in front of such a slogan clearly expresses the contrast between the revolutionary situation and real life.

The contrasting depiction of the poster and the old woman with the slogan (The old woman is crying – as if crying, She doesn't understand – why is this poster needed, The old man is so stupid, Look at him: How many young men would have been from Paitava, After all, he is barefoot...) is a sign that the politics of that time were incomprehensible to ordinary people.

A. Blok created a lyrical dramatic poem that seemed strange to the reader in terms of genre. He skillfully placed both street songs and solemn appeals to the revolution as the artistic basis of the poem. M.Yu. Lermontov, in his folk poem “Song about Tsar Ivan Vasilyevich, the young boyar and the brave merchant Kalashnikov,” revived heroic epics from Russian folk oral literature (Oh, you are a fool, Tsar Ivan Vasilyevich! Your cunning servant deceived you... Oh, guys, sing - just build a gusli! Oh, guys, sing - understand the matter! You are already entertaining the good boyar, And his boyar is white-faced!) A. Blok introduced folklore samples saturated with revolutionary motifs into literary literature with his poem “The Twelve”:

*В очи бьется
 Красный флаг.
 Раздается
 Мерный шаг.
 Вот — проснется
 Лютый враг...
 И вьюга пылит им в очи
 Дни и ночи
 Напролёт...
 Вперед, вперед,
 Рабочий народ!*

In translation, these lines do not convey the poetic dynamics, that is, the poetic fervor, of the original to the Uzbek reader. The reason for this is that Askad Mukhtar's work was mainly prose. However, it would not be an exaggeration to say that the general spirit of the line, the scene depicted in the original, found a typical reflection in the translated text:

*Қизил байроқ
 Ҳилтирайди.
 Гурс-гурс оёқ,
 Ер титрайди...
 Ёв дам уйғоқ,
 Дам мудрайди...
 Бўрон тўсар сафлар кўзин,
 Кун узун,
 Тун узун...
 Олга талпин, олга қалқ,
 Ишчи халқ!*

Conclusion

In conclusion, identifying the translator's skills, achievements, and shortcomings in the translation of the poem "The Twelve" by A. Blok, a representative of the Silver Age of Russian poetry, into the Uzbek language, and critically analyzing it from the perspective of translation theory can provide valuable information for all disciplines related to translation studies, especially comparative literature, in the future, as well as point the right direction for subsequent translations of this poem.

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