



TRANSLATION AND EXPERIENCE

X. Juraev

Teacher of Fergana State University, Faculty of Foreign Languages

A. Akbarov

Teacher of Fergana State University, Faculty of Foreign Languages

Annotation

The article analyzes the leading socio-philosophical features of the great German poet and thinker Heinrich Hayneijodi, their impact on Uzbek literature on the example of Abdullah Sher's translations.

Keywords: artistic skills, social reality, worldview, attitude, literary influence, translation features.

Introduction

When Abdullah Sher began translating Hayne's poems, which deserved a place among the world classics, he was known as a poet who perfectly mastered the secrets of artistic mastery, had his own style and voice. We need to look at some biographical information to find out why Abdullah Sher decided to translate the work of this great artist into Uzbek. After all, in order to feel the harmony of emotions between a poet whose works are translated into another language and his translator, the ability to understand subtleties, spiritual closeness and stylistic similarities, we need to have an understanding of the time and space in which they lived.

Heinrich Hayne was born on December 13, 1797, in Düsseldorf, Germany, to a merchant Jewish family. The upbringing of the future poet was mainly done by his mother Betty. Aware of the folklore of this people, this woman's love of words influenced the formation of a sense of wonder at her power.

In 1827, a collection of lyrical poems by Thirty-year-old Heine, entitled *The Book of Songs*, was published in Hamburg. In his poems included in this book, the young poet described the world in an incomprehensible, complex way of life and the confusion of human relationships in a very moving way. In one of his poems, he writes of people: "Some are friends, come to me, Some are worse than the enemy." Heine's poems about unconscious emotions captivated readers with their closeness to folk songs, intelligibility, and musicality. As in oral creation in the poems of the young poet, the lyric reveals the inner world of the protagonist through his experiences and the depiction of nature. In 1830, Heinrich Heine's second book, *Road Signs*, was





published. In this book, he manifests himself as a creator who can courageously and objectively inspect the state of the country and the people. The book consists of road essays and is distinguished by the fact that it accurately reflects the socio-political, economic and spiritual level of Germany. H. Heine's sharp gaze sees the plight of a single nation, still divided into more than thirty states, mired in backwardness, and exposes its culprits with a bitter tongue full of regret.

Heine's "Germany. The epic "Winter Tale", the ballad "Ship of Slaves" attracts the attention of students of that time, as well as its high artistic power and social orientation. Among the works written by the poet in foreign literature, "French Works", created in 1832, is recognized as a unique chronicle of French life. Of particular note is the epic Atta Troll, written in 1842, in which the compatriots of the poet, who are not able to do anything for the development of the country, are ruthlessly ridiculed by the image of animals. Heine's Lutetia, written in 1854, is also a reflection of French life. In the creative destiny of Heinrich Heine, his book of poetry "Romansero" (1851) has a special significance. These works became a serious event not only in the work of the poet, but also in the development of the poetic thinking of the German nation. The patriotic poet, who has been away from his homeland for thirteen years, said to those who accused him of being unkind to the nation: "I love my homeland no less than you. Because of this love, I do not sigh, I do not frown in pain, and I will probably return to the place of persecution for the rest of my life," he wrote. After returning to his family, he returned to France again that year.

His farewell to his homeland is vividly expressed in the following verses:

Шошма дарға, шиддатли дарға.

Бандаргоҳга бир зум қайтай мен-

Хуш қол дейин сулув дилдорга,

Оврупога видо айтай мен.

Сачрар қоним, кўзимдан сачрар,

Кўкрагимдан отилар қоним,

Қоним билан битгайман энди

Дардларимнинг қонли достонин...

The word is a miracle. The word is a means of understanding the state, psyche, and heart of another. Word is a magical weapon that infects human senses. The word is the interpreter of the inner and outer worlds peculiar to man. But he attains these qualities only on the horse of contemplation. Consequently, just as a woman is beautiful and graceful with her beautiful dress, her riverside, and nature with her majestic trees, so the word is alive with a deep meaning. The power, beauty, meaning, and power of the word are especially evident in poetry. [5.166]. The Russian poet IL





Nekrasov wrote the following words about poetry in the margins of one of his poems: like all art forms and genres, lyricism is one of the eternal themes. No matter which of the works of art we take, in the depiction of the landscape in which man is certainly involved, this or that property of nature is rediscovered through the human relation to it; that is why emotional painting is blown up in the paintings of nature in the work of art.

In this sense, the landscape serves as a background and at the same time an organic cell for the vivid embodiment of human emotions and experiences in lyric poetry. In Abdullah Sher's translation, Hayne's poetic scenes come to life vividly in front of our eyes [3.47].

**Қасрлару тоғлар қарайди
Ойна қилиб Рейндарёни;
Елканимни шамол тарайди,
Ярақлатар қуёш ҳар ённи.**

**Ўйнар дарё, товланади сув,
Олтин мавжлар мени айлар маст;
Унут бўлган ул тотли туйғу
Уйғонади қалбимга пайваст...**

(Абдулла Шер таржимаси)

Nowadays, the artistic study of the complex inner world of human character, the manifestations of the spiritual world in connection with the events of life with high mental potential, philosophical depth is of particular importance. The researches of a number of poets, such as Abdullah Sher, cannot be studied in isolation from the experience of teachers, the influence of representatives of world literature, and the traditions of classical poetry. Based on the experience of genius artists of the past, the creation of wonderful poetic works that incorporate the realities of the twentieth century, the realities of social life, in the process connecting the best features of the past tradition with their own novelty has risen to a new level in our poetry. In particular, this trend is also highlighted in Abdullah Sher's translations.

These poets play a leading role in the enrichment of the creative world, in the development of the scale of each creative worldview, in the formation of aesthetic principles, in the broadening of the scope of thinking.

While the representatives of each generation create their own artistic world with their own voice, style, manner, ideological and aesthetic principles, theme, this feature also determines the image and nature of this generation. The characterization of their place and role in the development of poetry of this period, their contribution to the





development of artistic and aesthetic thinking allows us to think about the general development of poetry at this stage. In particular, the poetics of each new generation, their creative research is characterized by a unique historical context, a new social reality. These differences in social realities are reflected in the appearance of images in the work of art, in the aesthetic function of poetic images, in the separation of the works of poets.

Drawing on the experience of genius artists of the past, Heine's miraculous pen created a poetic work that embodied the realities of the nineteenth century, the novelties of social life, and in the process linked the best qualities of the past with the novelties they created. In particular, this trend stands out in Abdullah Sher's translations as well as in his own.

References

1. Arstotel. Poetics. T: AS Gul Publishing House. 1980.
2. Belinskiy V.G. Selected works, - T: "Uzdavnashr". 1955.
3. Hayne H. The sufferings of youth. - Poems. Ziyouz. Som Library
4. Jamol Kamol. Lyrics.-T: Fan Publishing House. 1986.
5. Mamajonov S. The world of the poet, - Ghafur Ghulam Publishing House AS n. 1974.

