



FEATURES OF LITERARY TRANSLATION OF LESSING'S WORKS

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Abstract

The article describes the peculiarities of the translation of Lessing's works and the process of its expression in the Uzbek language.

Keywords: translation, Lessing, expression, concept, play, German literature, masterpieces.

Introduction

For Lessing, an introduction to Shakespeare's work played a major role in creating the concept of the play. This acquaintance led him to the early 18th century, when I.K. It allowed him to enter into a discussion with Gotshed. In theoretical and aesthetic form, he had a heated argument with Gotshed in Letters on the Latest Literature (1759-1765). Lessing argues with Shakespeare's dramaturgy in a debate with the strongest representatives of German classicism that it is closer to the true spirit of ancient tragedy than to the formal imitations of the propagandists of classicism. Contrary to Gotshed's rules, Lessing refers to literary practice as far as these theoretical expressions are concerned. She created the first German "bourgeois tragedy", Miss Sarah Sampson (1755), which was sharply opposed to classicism in both form and content.

Main part

Lessing's dramatic maturity during this period is reflected in the tragedy "Miss Sarah Sampson." The fact that Lessing addresses a tragic subject is a testament to the dramatic changes in his socio-political consciousness. At Miss Sara, people from all walks of life were involved in the clashes. It is based on the premise that the aristocratic elevator Mellefont misleads Sarah, the daughter of a confident, soda burger. The play contrasts Burger's conscience with the depravity of the aristocracy. This means that the opposition has a certain social character, even if it only affects the scope of moral family relations.

The protagonist of this work is the generous girl Sarah Sampson, whom the noble Mellefont cared about. Sarah's father, warned by Mellefont's ex-girlfriend Marwood, finds her daughter in a hotel with her lover. His father forgives Sarah and agrees to





marry Mellefont, who regrets it. But Marvud, suffering from jealousy and burning with revenge, poisons Sara. Mellefont then commits suicide.

In his tragedy, Lessing first of all tries to show the spiritual greatness of the lower classes, their superiority over the aristocracy. Sarah is loved by the audience for her purity and nobility of her actions. The emotional crowd is in agony during the play, and tears are flowing. Lessing's protagonist embodies all the moral qualities (humanity, kindness, generosity, etc.) that protect German citizens who fight against inhuman feudal morality. The tragedy evoked an understanding of the moral identity of the German bourgeoisie, and as a result its social significance was significant.

At the same time, the play involves an active struggle against the inhumane way of life. The noble, humane hero of bourgeois literature, demonstrating his spiritual "greatness", boldly abandons political and social slavery. Throughout his career, Lessing has tried to overcome the weaknesses of the burghers of the 18th century - passivity and stubbornness. He sets himself the task of bringing into drama a free citizen who can withstand the adversities of life without losing his ordinary human qualities. In the 18th century Lessing struggles to embody both "human" and "civic" traits within a hero. Contrary to the passive-humanistic, arrogant moods prevalent in the bourgeois environment of the eighteenth century, Lessing carried out a work of great historical significance. The social passivity of Bourgeoisie and other democratic strata of German society prevented the German people from intensifying their active action against the feudal-absolutist regime for economic and spiritual liberation. In a letter to W. Borchius, Engels states: expressed did not go unnoticed in the economy. It's one of the biggest obstacles to new growth. "

For the citizenship that Lessing used, the struggle for the spiritual upliftment of art simultaneously elevated his creativity in an aesthetic, artistic interpretation. He allowed literature to create a psychologically complex, internally contradictory hero embodying a variety of traits.

Lessing's new approach to ideological and aesthetic issues can be seen in the Letters on the Latest Literature, as mentioned above. This is where the direction of bringing life closer to art becomes clear. Lessing shows the failure of imitation of foreign authors. He speaks of the need to reflect the truth, and criticizes writers who rise from the ground and fantasize about the "heavenly realms." Lessing sees the work of ancient playwrights as an example of richness and authenticity. He is also a prolific promoter of the Shakespeare Theater, the creative continuation of the ancient dramatic tradition of Hamlet. Lessing sharply criticizes the classicists Gotshed and Cornell, noting that in their works they tried to imitate the writers of antiquity in following the rules of structure of the play, but they distanced themselves from them





(paragraph 17, 1759). In *Letters on the Latest Literature*, Lessing fights for realism. He argues that only writers who do not turn the image into a means of propaganda of moral truth, who follow the path of real truth in their work, achieve artistic perfection. In his 63rd letter (1759), he sharply criticized Wyland's play, "Mrs. Johann Gray," in which the author set himself the goal of impressively reflecting the beauty and heroism and greatness of noble people. Lessing argues that such thoughts have a detrimental effect on the protagonists. "Most of them," he writes, "are morally good, but if they are fools in poetic relations, what is the concern of such a poet as Mr. Wyland?"

The review of "Mrs. Johann Gray" testifies to the great development of Lessing's aesthetic views, as she wrote "Miss Sarah Sampson" on the basis of moral duties by reviving certain spiritual truths of heroes such as Wyland. The result, like Viland's, was that the characters were simplified and linear.

Lessing's *Proverbs*, born in 1759, was an important event in German literary life. They have a bright democratic orientation. As an educator who approaches the problem, Lessing, first of all, demands advice from the narrators, not interest.

Lessing's parable is not the same in ideological and artistic terms. In many parables, he laughs at universal vices - arrogance, stupidity, etc., because of which they are deprived of social formation and separated from abstraction. In some cases, however, Lessing exposes certain flaws in German society. He laughs at the imitations of Gotshed and his followers on foreign images ("Monkey and Fox" - "Der Affe und der Fuchs"); laughs at the boastfulness of incompetent poets who believe in the possibility of flying to the heavens ("Ostrich" - "Der Strauß"), even if they do not have the power to break away from a land full of sins; condemns the arrogance of the German feudal lords ("war wolf" - "Der kriegerische Wolf"), who turns in fear in the face of a brave opponent; criticizes the boundless arbitrariness of the princes, who indulge in their rule and impunity their subordinates ("Suvilon" - Die Wasserschlange). In the parable of the Donkeys (Die Esel), the subject of ridicule is the burghers, whose patience and arrogance are condemned.

Following in the footsteps of Aesop and Fyodor, Lessing wrote parables in a poetic way, striving for the maximum truth of the idea, the simplicity of expression.

In the 60s, Lessing developed a theory of realism, struggling to portray life as it was, with all its funny and tragic aspects. The writer's task is not to depict or clarify certain concepts and ideas in images, but to reveal and imitate the essence of nature.

A perfect reworking of the principles of realistic art took place in Lessing's remarkable treatise, *Laokoon, or On the Limits of Painting and Poetry*. It is noteworthy that the critic approaches the solution of theoretical problems. Lessing solves them not in





abstraction, but out of the needs of the democratic masses of society. There are elements of history in his views.

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