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LESYA UKRAINKA'S WORKS IN UZBEK

Abstract: This scientific article consists of two areas, the first part is dedicated to the creative work and poetry of Lesya Ukrainka, a leading figure in Ukrainian literature, and discusses the translation skills of Uzbek poets during translation of her poems. The main aspects of poetic translation are analyzed; the successes and shortcomings of the translation process are reflected through the work of Lesya Ukrainka. The next part of the article are the features of translation of a dramatic work that differ from the translation of emotional works that revealed accomplished the translation of the poet's work "In the Caves". This translation belongs to the national Poet of Uzbekistan Abdulla Aripov. Among 14 poets and translators' works studied and compared their approach to the original text. There given and found the best translation of the work "In the Cave" made by Gafur Gulyam. There ascribed in Ukrainka's collection "Thoughts and Dreams" in 1899, and the third collection "Echoes" (1902) are close in content, spirit, socio-political points of view. As for instance "The voyage to river", "Song of liberty", "Song of Autumn", "Poems of Slave" "Echoes of the Crimea", "Pearl tears" are among them. The poet made an extensive use of folklore of the nation in her creative work. And revived the unique of legends and traditions of different peoples in real colors in her poems "Smoke", "Spring in Egypt", "Legend of the Centuries" that reflected on the struggle for independence, friendship of people, solidarity of nations.

At the same time the author of the article emphasized that Ukrainka appealed to the historical and mythological figures in its coverage of the theme of good and evil, freedom and liberty. Promitei, the Greek legendary hero who gave fire to humanity, glorifies freedom and liberty through such great figures as Spartacus, the hero who led the revolt of slaves in ancient Rome. Among them are "Memory my friend", "So it's dark now". And the poet Lesya Ukrainka also wrote comic poems such as "Happy Pan", "Business Pan", and "Pan Politician". She pointed out that the poet used the verbal tradition of the people in her great works of art. "The Tale of the Great Hero" and "Song of the Forest" are among them. The author of the article made her conclusion that the poet Lesya Ukrainka did the great work and translators' work also challenging and vivid.

Key words: translation, poet, literature, poetry, pen, me, time, peoples, life, creativity.

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Introduction

Poet Lesya Ukrainka and time. Lesya Ukrainka is known not only in Ukrainian literature, but all over the world for her beautiful, liberal, liberating works. Ivan Franco said of Lesya Ukrainka: "Since then, there has never been such a powerful, fiery, poetic word in the language of such a weak, sick girl in Ukraine."

Indeed, in her works, the poet sang about the vast fields, nature, and ordinary working people of Ukraine. At the same time, in her works we see the

hard life and great history of the people of Italy, Germany, England, the Czech Republic, Egypt, where she traveled and lived for some time. Poetess believed that there is great truth and goodness in the unity, harmony and peace of nations. She instilled these values in her whole life and work. That is why her works seem close and dear not only to the Ukrainian people, but to the hearts of all peoples of the world.

The works of the poetess began to be heard in world languages during her lifetime. As early as 1890, she began to appear directly in the Russian, Czech,

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and Polish press with several of her articles. Her works were read by German readers in 1916 and by Americans in 1917 in their own languages.

In the twentieth century, the interest in the poet's work grew even more in foreign countries. In Germany, the poet's masterpiece "Song of the Forest" was published as a separate book. German literary critics called this work "a bright symbol of nationalism" (P.P. Oxrimenko and O.G. Oxrimenko, "Lesya Ukrainka i mirovaya kultura", Moscow -1970, p. 32). A one-volume book of her beautiful works was published in Czech and Bulgarian.

Many literary-critical articles about the work and life of Lesya Ukrainka have also been published. On the 40th anniversary of the poet's death, Czech literary critics Irji Bubla and Skukalek came out with their articles. Irji Bubla called The Song of the Forest "the most beautiful example of Slavic literature" (P.P. Okhrimenko and O.G. Okhrimenko, "Lesya Ukrainka i mirovaya kultura", Moscow -1970, p. 33).

In 1971, in accordance with the decision of UNESCO, the world community widely celebrated the 100th anniversary of the birth of Lesya Ukrainka, a tireless singer of human happiness, a great poetess, writer, playwright and literary scholar, a heroic singer of the Ukrainian people.

A solemn evening dedicated to her anniversary was held on March 1 in Moscow. Nikolai Tikhonov, the writer of the Ukrainian girl, opened the solemn evening, which is a symbol of deep respect and love for the great poetess. "Lesya Ukrainka's anniversary has gone down in history as the day of the celebration of great poetry ... Today, Lesya Ukrainka's works are heard all over the world. The voice of the poetess still calls for the struggle for international solidarity, friendship and happiness. " (Literaturnaya Gazeta, March 5, 1971, page 1, article "Velikaya doch Ukrainy").

Georgian poetess Marika Baratashvili said: "Georgia also celebrated the anniversary of the poet with great joy. We are proud to say that Ukrainka would have wanted to be a Georgian girl if I had not been a Ukrainian girl" (Literaturnaya Gazeta, March 5, 1971, p. 1, from the article "Velikaya doch Ukrainy").

On the eve of the 100th anniversary of Ukraine, in order to further immortalize the bright image of the poetess, the award "Lesya Ukrainka" for the most beautiful examples of Ukrainian children's literature was established.

Lesya Ukrainka and Uzbek literature. Uzbek readers first became acquainted with the works of the poetess in 1961 thanks to a collection of poems "Past Tale" translated by Erkin Vahidov. Lesya Ukrainka's works were widely presented to Uzbek readers on the occasion of her 100th anniversary.

14 Uzbek writers took part in the delivery of the poet's works to Uzbek readers. They translated the dramatic poem "In the Caves", the poem "A Word",

"The Tale of the Great Hero" and about 50 poems from Uzbek into Russian. Well-known Uzbek poets and writers such as Zulfriya, Shuhrat, Uygun, Erkin Vahidov, Abdulla Aripov, Sayyar, Rauf Parfi, Jumaniyaz Jabborov have played an important role in this.

Ghafur Ghulam Publishing House of Literature and Art has published "Selected Works" of the poetess in Uzbek, which includes beautiful poems and verses. The collection also includes the poet's great dramatic poem "In the Caves". This work was translated by Abdulla Aripov.

On the occasion of the centenary of the poetess, a number of scientific articles dedicated to the life and work of the poetess were published in Uzbek. For example, in the newspaper "Soviet Uzbekistan" on February 25, 1971 was published the article of the candidate of philological sciences Rahmatulla Inogamov "Inexhaustible talent", in the newspaper "Tashkent evening" on February 25, 1971 was published the article of the poet Shuhrat.

The Ghafur Ghulam Publishing House of Literature and Art has also published a book by literary critic Asil Rashidov entitled Lesya Ukrainka.

However, there is no information about the poet's translations into Uzbek in these works. Our goal is to study the translations of Lesya Ukrainka's works into Uzbek, analyze them and determine the place of these translations in Uzbek literature.

Life and work of Lesya Ukrainka. The poet's mother, Elena Petrovna Kosach, was a well-known writer of her time. Elena created under the pseudonym Pechilka. Her uncle Mikhail Dragomanov was a famous historian and publicist.

Larisa's youth was spent in the village of Kolodyajniy, on her father's property. Here she sees the hard life and life of the rural laborers. From them she hears folk songs, legends and fairy tales imbued with the spirit of liberalism and humanity. In her work, he repeatedly refers to these childhood memories.

When we look at her way of life, we see how much suffering she created. She was diagnosed with bone tuberculosis at the age of eleven. She will suffer for the rest of her life. For the purpose of treatment will be in several countries, such as Italy, Egypt, Bulgaria, Switzerland, Czechoslovakia, Germany, Georgia

She was not officially educated anywhere for her illness. However, independently, she diligently studied literature, foreign languages, history, geography. From childhood she loved to read AS Pushkin, M.Yu. Lermontov, Saltikov-Shchedrin, I.S. Turgenev, N.A. Nekrasov, T.G. Shevchenko, Heinrich Heine.

Ukrainka studied the works of Taras Shevchenko and Ivan Franko in particular. She continued the advanced traditions promoted in their poetry in new conditions, with consistency.

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She also read the popular magazine *Jizn* at the time, as well as her own articles. There are articles "Two different directions in the latest Italian literature", "Malorus writers in Bukovina", "New perspective and old ideas", "Notes on the latest Polish literature".

Ukrainka grew up to be an educated, cultured woman of her time. She wrote what her heart commanded. She says: "Who can be called a free poet and a free writer? Only people who can't help but write about the events in their lives that amaze, excite or excite them!"

The poet began to appear in the press from the age of thirteen. "Bluebell" and "Joy" are among his first published poems.

In 1893, with the help of her teacher Ivan Franco, her first collection - "On the Wings of Songs" was published. This includes poems from the series "Crimean Memories", which she wrote during her treatment in the Crimea. She published her second collection, *Thoughts and Dreams*, in 1899, and her third collection, *Echoes*, in 1902. She loved to write her lyrical poems in series. The poems in each category are close to each other in their content, spirit, socio-political views, "Sounds of Crimea", "Pearl Youth" are among them.

In her creative work she makes extensive use of the folklore of the countries she has seen. It revives the unique legends and traditions of different peoples in real colors. In her poems "Smoke", "Spring in Egypt", "Legend of the Centuries" she reflected on the struggle for independence, friendship of peoples, solidarity of nations.

Ukrainka appeals to historical and mythological figures in its coverage of the theme of good and evil, freedom and liberty. Promitee, the Greek legendary hero who gave fire to mankind, glorifies freedom and liberty through such great figures as Spartacus, the hero who led the revolt of slaves in ancient Rome. Among them are "Remembrance to my friend", "So it's dark now".

She also wrote comic poems such as "Happy Pan", "Business Pan", "Pan Politician". The poet used the folklore in her great works of art. "The Tale of the Great Hero" and "Song of the Forest" are among them.

Most of the poet's poems are written on the theme of the past. But the poet has chosen to portray such warlike pages in the history of the people, through which she was able to express the spirit of her time. The poem "Izorda Belorukaya" is based on medieval French life. *Vila-posestra* is based on the spirit and heroes of Serbian folk tales. The poem "King Robert Bruce of Scotland" is based on medieval life. Ukrainka has also written a number of dramas, including "Aisha and Muhammad", "Telba", "Captive of Babylon", "The Tale of Autumn", "In the Ruins", "Cassandra", "Martian the Lawyer," and "Orgy."

Although these works were also mostly written on the theme of the distant past, they were in tune with the fighting spirit of the author's time.

The poetess died on August 1, 1913 in Surami, Georgia. Ukrainka created my face until the last moment of her sick life. It was the first time I started my career with a song, I will finish it with a song, (Translation of Shuhrat) remained true to her word.

BASIC FEATURES OF POETRY TRANSLATION. Poetry is a magical world that knows no bounds in beauty. Simple words combine to make a person's heart tremble and think. This is, of course, because the deep meaning of the philosophy of life is expressed in short, concise verses, using a vast world of words. Words that have existed since ancient times in poetry are used in a different tone.

A dress of new expressive meanings is worn. Poetry differs from prose by its weight, rhythm, rhyme. As difficult as it is to translate prose, it is even more difficult to translate poetry. The person who translates the poem must also be a poet himself. The translator must be able to accurately reflect the content, images, style of the original, as well as the weight, rhyme, rhythm. Only then can he preserve the magic, the spirit, the charm, the tone of the original.

Of course, this requires great skill from the translator, because the poetry of each nation has its own characteristics, poetic forms. "The order of poetic structure is an important part of the national form in poetry." (E. S. Aznaurova's article "The main problems of literary translations" from the book "The Art of Translation", page 12. State Publishing House of the USSR, 1961).

It is therefore much more difficult to give the poetic form of the poetry of one nation clearly in the poetic form of the poetry of another nation. In his book "Introduction to the theory of translation" A.V. Federov says: To do this, you need to read all the works written by this author, so that the translator can fully or partially translate the spirit and tone of each book. (Izd. "Literaturny na inostrannyx yazykax", Moscow, 1958, p. 95).

Lesya Ukrainka's works have been translated from Russian by Uzbek artists.

Lesya Ukrainka's works are in Uzbek. Lesya Ukrainka's works in Russian are mainly written in a syllabic-tonic and syllabic system. There are some translated into Uzbek mainly in the form of finger poems, as well as in the form of white poetry.

Some poems by Ukrainka have been translated twice. For example, "Umid" (Zulfiya and Erkin Vahidov), "Umid kutaman" (Zulfiya and Shuhrat), "Tush" (Mirtemir and Muhammad Nasir), "Song about freedom" (Uygun and Jumaniyaz Jabborov), "Who called me weak?" (Sayyar and Muhammad Nasir) are among them. Many Ukrainian poems, especially those translated by Zulfiya, Erkin Vahidov, Shuhrat, Abdulla Oripov, have been successfully

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translated into Uzbek. Their translations are very close to the spirit of originality.

The series of poems "Song about freedom" contains several poems, such as "People go, the flag flies", "Nagaechka, nagaechka", "Where does the Baynalminal anthem flow". The poem "People go, the flag flies" was translated by Uygun and Jumaniyaz Jabborov. Both translators named the poem after a series.

Both translators tried to convey the content. Even those who have achieved this. Jumaniyaz Jabborov translated all the verses of the original in full. However, Uygun omitted the third paragraph after the first paragraph in his translation.

Both interpreters chose finger weights. Jumaniyaz Jabborov chose a finger weight with 11 joints (3-3-5), equal to the original joints, and Jumaniyaz Jabborov chose a finger weight with 14 (7-7) joints. Considering the repetition of 4 accents in each verse of the corresponding original, he also divided the words in the translated verses into four stanzas. That is, one can see four pauses, as in the work of the poet.

People / go, / flags / coals /
Loving / swaying, / thick / crowded /

In Jumaniyaz Jabborov, the verses are longer than in the original.

Crowd / thick / flowing / moving / as if smoke, /
Heads / over / flags / similar/ charcoal / pink. /

In the poem "Dream" the poet thinks about the people's uprising. Mankind's freedom has created the image of a rebellious-hearted man fighting for happiness. This poem was translated into Uzbek by Mirtemir and Muhammad Nasir. Both were able to reveal the essence. Both have chosen two different paths in conveying the form and tone of the poem to the reader. The original is written in the form of a white poem in 4 fixed doctrinal weights:

From this point of view, both translators translated the work in the form of a white poem. The flat repetition of accents, the lack of rhyme is the main feature of this white poem. Mirtemir was able to preserve these features by expressing the 4 accents in each stanza of the original in his translation by dividing each stanza into four stanzas and pausing. The repetition of the flat accent in the original is given by the flat repetition of the joints in the translation.

Muhammad Nasir's translation does not show these features in the original. The fact that the number of joints in the verses also varied was a bit far from the spirit of the original. However, the stylistic colors in the expression are very strongly reflected.

For some reason, Muhammad Nasir's ability to feel the stylistic color in synonyms is not reflected in the translation of the poem "Кто вам сказал, что я хурупка".

Translator Muhammad Nasir translated "Кто вам сказал, что я хрупка" as "Who told me to be

thin". The poetess here denies the words of those who call themselves helpless. When my "voice" is weak, when I don't fight for life, then the proud idea that you call me weak, the goal lies in the idea of poetry. I think the word weak is more accurate here than the word thin. Because the poet was seriously ill and had been confined to a wheelchair for a lifetime. It is from this spirit that it is written.

Defects can also be seen in the translation of Maruf Jalil's novel "Ne lyubuysya na mesyats vesnoyu." The poet sings about the deceived love in this romance. The poem is rich in beautiful analogies and charms. However, there is no poetic enthusiasm in the translation.

He translated the first two verses of the second verse completely incorrectly. Beryoza plakuchiy - birch with downward-growing branches. He translated it as "Again to the opposite brother-in-law." The poet also uses "birch plakuchey" to remind them of what made them friends, depicting the branches of a birch tree bent down and likening it to an orphaned love. Willow could be used here. In the next verse, he used the word "sad horns." Will there be sad horns too? In the next two verses, he used the word "sad" in succession.

In the poem "Silence of the Sea" translated by the wave, one can also find words that are used incorrectly. The translator could have used the word bright here instead of "clear sun". After all, in Uzbek it is not used as clear sun.

M.Mahmudov's translation of "Tragedy" can be seen in the fact that he was able to express such qualities as analogy, animation.

Here, the translation of the word "dama" in one place as "bekam" and in another as "erkam" enhances clarity and quality. The fact that "Zajmet pokrepche" did not turn exactly, but increased the quality to "let the flower vibrate" ensured the success.

"The main condition of a full-fledged translation is to be able to convey the artistic originality of the original - its national features and the author's unique creative traditions. However, this rule is not always followed. Even qualified translators who can accurately convey the content and period of a work do not fully convey the author's unique creative features. Most of the time, they don't strive for it. ("High ideology and high skill of translation", "Zvezda Vostoka" magazine, 1952, No. 2).

CONCLUSION: The translation of Lesya Ukrainka's works into Uzbek has made a worthy contribution to the treasury of our literature and the development of our translation. These translations are still the first steps in introducing Lesya Ukrainka's works to the Uzbek reader. Several series, major dramatic works, as well as the royal work "Song of the Forest" and nothing from her prose have been translated.

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