



ASPECTS OF MIRZAALI AKBAR'S TRANSLATION WORK AND CREATIVITY (BASED ON HERRMANN HESSE'S NOVEL DESERT WOLF)

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ABSTRACT

This article talks about the direct translation from the original and the mistakes that can be made in it, as well as the difficulties encountered during the translation. As we all know, translation and interpreting is one of the oldest creative fields that have been forming in the history and culture of the peoples of the world for centuries.

KEY WORDS: *Desert wolf, Giottische Engelscharen, Giotto di Bondone, Bürger, Ulysses, Hermann Hesse.*

After our country gained independence, a lot of wonderful publications appeared in the world. One of them is the publication of "Desert Wolf" in the pages of our favorite magazine "World Literature" in 2002. It is no exaggeration to say that it was a worthy gift for the 125th anniversary of the writer's birth. From the point of view of the international reception of the work, its first translation and publication directly from the German language can be called a unique event in our cultural life. As a result, the Uzbek reader will have the opportunity to get acquainted with the work of Hermann Hesse. As an ordinary reader, I was very impressed by this work, and along with many book lovers of different ages, I found myself in it. I think that one of the important factors that contributed to the book's universal popularity is precisely this, that is, the spiritual closeness of the work to the heart of the reader.

In addition, getting into Harry's spirit, sometimes imitating him, trying to be like him, reading the work, feeling as if the writer described me and found myself in it, all this. In the end, it is not surprising that it served as a factor in getting to know the rich spiritual and spiritual world in which the main character of the work lives, breathes or breathes.

"In any case, Steppenwolf seems to me to be the most misunderstood of my books, often by sympathetic, let alone admiring, readers." - the author says in the "Afterword" - "they were impressed by my book, but what is interesting is that they understood only half of the content of the work." These readers, in my

opinion, found themselves on the Desert, shared its sufferings and shared its dreams..."

In the conclusion, the identity and uniqueness of the main character of the work in the spiritual and spiritual world are drawn from "Treatise about Desert Wolf (only for madmen)" and from the poem "Desert Wolf". can be clearly understood. For example, this poem, written in the winter of 1925/26, sounds like this:
I'm a desert wolf, I'm good-looking,

The world is silent in the snow.

A crow and a crow fly in the birch grove

Neither a rabbit nor a deer could be seen.

Ever since I fell in love with oxen,

Their dreams are sweet honey.

I wish one would come across this moment,

If I press the tap, I'm quick!

Do you have taste, more than me,

In a world where there is no such thing.

I loved that beauty from the bottom of my

heart,

If I caught it, it would fly away.

I ate the thigh meat and licked the blood.

Then I would "hunt" alone at night,

I wish I could meet you now,

I couldn't be happier!

Hey, is everything out of hand?

Life is no longer interesting!

I landed and scratched the feathers on my tail

My eyes are also blurry.

The wife has been dead for years!



I wander alone, in my dreams.

Even rabbits enter my dreams. In short, after reading the aforementioned "Desert Wolf" by the writer Hermann Hesse, I was so impressed by it that I dared to translate it into Uzbek. Of course, it is natural that the interpretation of a work that is unique in terms of language and style and written with high taste requires great skill from the translator. Undoubtedly, it is true that a number of difficulties were encountered in the process of translating the work.

"Giottosche Engelscharen aus einem kleinen blauen Kirschengewölbe in Padua". When I was translating this sentence for the first time, seeing the word "Giottosche" in the phrase Giottosche Engelscharen, I had a doubt in my mind that it might not be a typo, but it should be "Gottische". When I turned to a friend of our colleague, he also approved this idea. So, in the first rough translation, this sentence sounded like this: "Angels of God descending from the cupola of the little blue church in Padua", that is, I thought that "Giottosche" should be "Gottische", "god" I Uzbekized it. However, as a result of further research, I was convinced that the translation of this word was completely wrong, that is, the word "Giottosche" was used by the author to refer to the Italian painter Giotto di Bondone (1266-1337). In the latest version, I finally translated the phrase Giottosche Engelscharen as "Gotto's Angels".

Another similar misunderstanding occurred with the German word "Bürger". It is known that this word is polysemantic (multiple meanings) and means "citizen", "burger" (urban), "meshchan" in translation. Here is an example from the original: "...den ich aber im Traum mit Bürger verwechselte". In the first translation, this sentence sounded as follows: "...in my dream, I replaced him with a citizen." At first glance, there is no mistake, the translation of the sentence is correct. Unfortunately, we have also replaced "burger" with "citizen". As a result, a serious mistake was made in the first translation: "Bürger" was not "citizen", but the German poet Gottfried August Bürger (1747-1794). This is probably due to the fact that more nouns, names, and nouns in general are written with a capital letter in the German language. Many other languages do not have this feature. In general, it is not enough to know the language in translation. The translator needs deep knowledge, high skills, so to speak, the skills of a jeweler.

He should know world languages well, as well as be well aware of other languages of the world, native language literature, history, art, let alone secular and religious sciences. Translation is not a "verbatim" description of a work in another language, but the translator is able to preserve the spirit of the original in it, first of all, he deeply feels it and conveys it to the reader, "infecting" him. Need imagine, if the writer did not cry while writing his work, how come the eyes of the reader who is reading it will come from where. The same can be said about the translator. In the process of translating a work, the translator must first be excited. If he does not immerse himself in the whirlwind of events in the work and enters the spirit of the hero, it is unlikely that his work will reach the heart and mind of the reader. During the process of translating the novel "Desert Wolf" from German into Uzbek, I experienced exactly such situations.

Look at the coincidence that the main character of the novel, Harry Haller, is 47 years old, and I also translated the work when I was forty years old: - writes the translator Mirzaali Akbarov in the introductory part of his translation, "Impressions of the Spiritual World".

Hermann Hesse came to Uzbekistan in 2001 with the services of the excellent translator Mirzaali Akbarov. The German writer, in our opinion, is indebted to Mirzaali Akbarov for the wide attention of the audience of Uzbek readers. The appearance of Hermann Hesse's "Desert Wolf" in Uzbekistan is of great spiritual importance, especially in the high work process of communicating Hermann Hesse's work, translator M. Akbarov is rendering a highly commendable service. We found it permissible. Also, the translator: "The novel "Desert Wolf", which was first published in 1927, is a deep psychological work that brought the author worldwide fame. In "Desert Wolf" efforts to self-analysis and overcome unresolved spiritual and spiritual conflicts are written. In it, the method of addressing the Spirit, more or less reflected in the author's previous works, found its final and complete expression.

The writer Thomas Mann said about this novel: "Wolf of the Desert" is a book that is not inferior to works like "Ulysses" and "Faux Monnayeurs" in experimental boldness. "Desert Wolf" is a work that taught me again what a real book reading is for a long time.

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