



THE ROLE OF CREATIVITY OF RABINDRANATH TAGOR IN RUSSIAN AND UZBEK LITERATURE

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ANNOTATION

This article discusses the issues of translations of the work of R. Tagore in Russian and Uzbek literature.

KEYWORDS: poetic images, translation, poet, traditions, rituals, collected works, lyrics, dogmatism.

РОЛЬ ТВОРЧЕСТВА РАБИНДРАНАТА ТАГОРА В РУССКОЙ И УЗБЕКСКОЙ ЛИТЕРАТУРЕ.

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Аннотация

В данной статье рассматриваются вопросы переводов произведения Р. Тагора в русской и узбекской литературе.

Ключевые слова: поэтические образы, перевод, поэт, традиции, ритуалы, сборник сочинений, лирика, догматизм.

DISCUSSION

Rabindranath Tagore has a special place in the history of not only Indian, but also world culture. The personality is extraordinary and multifaceted - he was gifted with many talents. However, first of all, it is a poet and philosopher or philosopher and poet, for it is very difficult to say what prevails in it. His original philosophical ideas literally permeate journalistic and artistic creativity, and philosophical works by the level of their metaphor, brightness of the language are sometimes akin to poetry. If we want to penetrate into the meaning, essence and form of the artistic creations of this amazing master, we must try to understand in detail the logic of his philosophical reasoning, in the center of which there is always a person. Without any stretch, therefore, the philosophical doctrine of Ta. the

mountain can be considered humanistic and, accordingly, distinguish "aspects in it that help to understand the totality of the great Bengali's views on the personality, its functioning in the system of esirico-transcendental and national-human relations.

The world famous Indian poet Rabindranath Tagore (1861-1941) wrote his immortal poems in Bengali. Once, in a fit of creative inspiration, he, in his own words, "felt a passionate desire to express in another language the thoughts and feelings that once gave me so much joy" [2, v. 12, p. 429]. The poet translated his collection Gi-tanjali (Sacrificial Chants, 1912) into English, then the collections of poems Gardener, Moon Crescent, and Zaletnye Birds were published. It was English author translations that first brought Tagore world recognition, which was reflected in the awarding of the 1913 Nobel Prize for



Literature for the collection *Gitan-Jali*, and he became the first non-Western author to receive this award.

Many translations of Tagore's poetry from English came out in Russian since 1914, and in 1957 it was translated from Russian into Uzbek. Translated poems from the collections of "*Gitanjali*", "*Gardener*" and "*Feeding birds*." The last collection was published in English in 1916 in London by Macmillan Publishing House [10], and it included 326 philosophical and poetic aphorisms written in rhythmic prose. In 1924, a Russian translation of "*The Flight of Birds*" was published in Petrograd, which belonged to the famous Silver Age poetess of Russian poetry Tatyana Lvovna Schepkina-Kupernik (1874-1952). The translation, undeniably beautiful, was reprinted in the eight-volume works of R. Tagore, published in Goslitizdat in 1957 [3, vol. 7], in the collected works in twelve volumes [2, vol. 12], dedicated to the centenary of the birth of the great Indian ... However, 31 of 326 poems disappeared, and two were translated. half. True, the publishers did not declare that the collection was published in full. The subtitle read: "*From the book* Flight Birds ", 1916" but the collection is small in volume, and translating it as a whole was not difficult; probably T. L. Shchepkina-Kupernik did just that, but for the ubiquitous ideological considerations characteristic of the Soviet period in book publishing, "*Zaletnye Birds*" came out with gaps. The same fate befell Tagor's "*Letters on Russia*" (1930), from which all of the Poet's critical remarks on transformations in the USSR were removed [1, p. 6; 4, p. 58]. A number of poetic aphorisms from "*Zalestny birds*" was not allowed to the attention of readers in the USSR.

The skipped verses deal primarily with God, His work in the Universe, His generosity, His true (and not imaginary) power, and His love for man. Tagorov's famous "*Human Religion*" appears here as humanism, clothed in the form of a universal religion and humanistic ethics. Rabindranath Tagore in his work embodied the whole era of the Bengal Renaissance [5, p. 89-96, 6], whose figures were looking for ways to enter the world of modernity without losing the historical memory and sociocultural identity of their civilization and at the same time creatively mastering the achievements of European culture and sociality. At the source of the era was the distinguished son of India, philosopher, enlightener, religious and social reformer Raja Rammohan Rai (1772-1833), who proclaimed the unity of all faiths on the basis of monotheism and called for the creation of a universal religion [7]. He opposed ossified traditions, dogmatism, ritualism and idolatry, which not only interfere with the true reverence of God, but also cause suffering, degrading human dignity, disconnecting people, and inhibiting the development of society.

Rabindranath Tagore was the spiritual heir to Rammohan Paradise, who developed them and embodied in social activities and artistic creation. In "*Zaletnye Birds*" God appears as a loving creator of all

living things, who treats a person as a beloved but masterful child, and therefore, when a person leaves the path of Good, God suffers from his unrighteous actions, wars, hostility, oppression of the weak. In "*Zaletnye Birds*", as if Rammohan Rai speaks with Tagore's voice to his descendants: "Your smashed idol is smashed to smithereens so that you can make sure that divine dust greater than your idol." This religion is completely unlike the usual ideological stamp quotation of Marx "Religion is the opium of the people". This is religious humanism, the essence of which is reflected in the interpretation of this concept by the philosopher of the Russian religious revival of S. L. Frank: "In the judgment that love of heaven makes a person have a completely different attitude to earth and earthly affairs, there is an undeniable and deeply important truth. Religiosity is incompatible with the recognition of the absolute significance of earthly, human interests, with nihilistic and utilitarian and worship of the blessings of life" [8, p. 107]. This humanism is not identical with the absolutization of man and the human, with which this concept is often associated; but his idea is goodwill, mercy and compassion for a person, justified by the "consciousness of the cosmic, superhuman significance of higher values" and the ideals of "good, truth, beauty, Divinity" [8, p. 106, 104].

Rabindranath Tagore sang the beauty of the universe, created by God, which is visibly manifested in human love. Belief in a single Creator unites people, and rituals, rituals and dogmatism separate them. However, the wise sees that "in life the one becomes many," and the one God lives in the infinite number of things that exist in the universe, therefore intolerance, hatred and enmity about religions are pointless.

Another topic of Tagore's missing verses is a protest against the restrictions into which a person is cast into power and wealth. The poet is convinced that there is no other wealth besides the wealth of spirit, and God is never present in the acquisition of material wealth, in the struggle for power, in the dishonest and ruthless actions of those in power.

Tagore's poetry is extraordinarily ambiguous even in such a filigree-miniature form, which is represented in the "*Zaletnye birds*" and in other collections - "*Krupinki*" and "*Sparks*". In fact, each of the translated poetic sayings can be provided with serious detailed commentary. This is a characteristic feature of both poetry and prose of Rabindranath Tagore, to which domestic Indologists pay attention too [4, p. 59], and the Indians themselves. So, Shishirkumar Ghosh notes that "it is possible to comment endlessly on some of his individual phrases and insights" [9, p. 6]. However, in order not to limit the freedom of readers, we simply offer the translation of "gaps" from "*Zaletnye Birds*" and invite you to think.

Many works of R. Tagore were translated into Uzbek by famous poets and writers of Uzbekistan.



Among them are collections of poems: "Evening Songs", "Morning Songs", "Golden Rook" translated by the Uzbek poet, laureate of the International Prize of India "Lotus" Zulfıya, "The Last Poem", (translation by Hamid Almijan-Uzbek poet) "Home and Peace" ("Ghare Baire") (novel) was translated by Uzbek writer Aybek.

Tagore composed about 2,230 songs. His songs, often written in the style of Rabindra Sangit (Beng. রবীন্দ্র সংগীত - "Tagore song"), are a significant part of the culture of Bengal. Tagore's music is inseparable from his literary works, many of which - poems or chapters of novels, stories - were taken as the basis for the songs. Experienced a significant influence of the thumri style (maiden তুমরী, one of the Hindustani music styles). They often play the tone of classical rags in different variations, sometimes completely imitating the melody and rhythm of a given raga, or mixing different rags to create new pieces.

Famous Uzbek singers Batyr Zakirov and Farrukh Zakirov sang R. Tagore's songs in Uzbek and Russian.

Now R. Tagore's works are studied in educational institutions of Uzbekistan. There is a street named after R. Tagore.

R. Tagore also studied the work of Oriental poets like Amar Khayyam, Alisher Navoi, Nizami Ganzhavi.

The works of R. Tagore unites the peoples of the world, into one family, which personifies the kindness and freedom of a simple person.

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