



RABINDRANAT TAGOR - GREAT MASTER WORD

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ANNOTATION

In this essay, the authors discuss the contribution of Rabindranath Tagore to world literature, the translation of his works into Uzbek.

KEYWORDS: *literature, philosophical worldview, culture, enlightenment, religion, freedom, lyrics.*

РАБИНДРАНАТ ТАГОР – ВЕЛИКИЙ МАСТЕР СЛОВ

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Аннотация

В этом эссе авторы обсуждают вклад Рабиндраната Тагора в мировую литературу, перевод его произведений на узбекский язык.

Ключевые слова: *литература, философское мировоззрение, культура, просвещение, религия, свобода, лирика.*

DISCUSSION

The world famous Indian poet Rabindranath Tagore (1861-1941) wrote his immortal poems in Bengali. Once, seized by a burst 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 Gitanjali (Sacrificial Chants, 1912) into English, then the collections of poems Gardener, Lunar Sickle 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 Gitanjali, and he became the first non-Western author to receive this award.

Rabindranath Tagore is a poet who brought together eastern and western cultures, dreaming of universal unity. His enormous contribution to various spheres of public life, the humanistic, universal basis of his work could not be overlooked even in Europe and Asia, which has a rich experience of contempt for other cultures.

Many translations of Tagore’s poetry from English and Russian have been published in Uzbek since 1956. Poems from the collections “Ray and



Shadow”, “Gardener” were translated. A collection of poems was published in Uzbek in 1966 in Tashkent by the publishing house Yozuvchi [1], and it included 326 philosophical and poetic aphorisms written in rhythmic prose. In 1957, an Uzbek translation of “The Image of the Beloved”, “Golden Rook”, and “Cranes”, which belonged to the pen of the famous poetess Zulfia, was published in Tashkent.

The translation, undeniably beautiful, was reprinted in the eight-volume works of R. Tagore, published 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 missed verses deal primarily with God, His creativity 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, 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 veneration of God, but also cause suffering, degrading human dignity, disconnecting people, and inhibiting the development of society.

In 1979, his collection of poems “The Image of the Beloved”, “Cranes” were translated into Uzbek by the young poet Askar Musakulov. His works have become a favorite for Uzbek readers. His novels «Shesher Kobita», «Char Adhay», «Noukadubi», «Chaturanga» were translated into Uzbek in 1961 by the writer Aybek.

Rabindranath Tagore was the spiritual heir of 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, enmity, oppression of the weak. In “Zaletnye Birds”, as if Rammohan Rai speaks with Tagore’s voice to his descendants: “Your broken idol is smashed to smithereens so that you can be

convinced that the divine dust is 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 Muslim religious revival Shaykh Muhammad Sadyk Muhammad Yusuf: “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 absolute importance for earthly, human interests, with nihilistic and utilitarian and worship of life's blessings ” [12, 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 share 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.

R. Togor acquainted with Uzbek folklore. He liked to read the dastan of Gor-ogly and Alpamysh. He knew some of the Uzbek bakhshis creatively. [13]

Tagore’s poetry is extraordinarily ambiguous even in such a filigree-miniature form, which is presented 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]. But R. Togor made a huge contribution to the development of world literature, including Uzbek literature. Until now, Uzbek singers sing songs with verses by R. Togor.



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