

EFFECTIVE CREATIVE WAY OF ERKIN VAHIDOV. TRANSLATOR, POET, HERO OF UZBEKISTAN.

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Abstract. This article discusses the great contribution of Erkin Vahidov, who was a graduate of the Central Asian State University, who was prolific in the field of verse and prose, to Uzbek poetry at the turn of the 21st century.

Keywords: literary-scientific translator, enthusiastic publicist, king of prose and verse, public figure, holder of honorary degrees.

ЭФФЕКТИВНЫЙ ТВОРЧЕСКИЙ ПУТЬ ЭРКИНА ВАХИДОВА. ПЕРЕВОДЧИК, ПОЭТ, ГЕРОЙ УЗБЕКИСТАНА.

Аннотация. В данной статье рассматривается большой вклад Эркина Вахидова, выпускника Среднеазиатского государственного университета, плодотворного в области стиха и прозы, в узбекскую поэзию на рубеже XXI века.

Ключевые слова: литературно-научный переводчик, увлеченный публицист, король прозы и стиха, общественный деятель, кавалер почетных званий.

INTRODUCTION

In the second half of the 20th century, a number of talented students graduated from the Faculty of Pedagogy of the Central Asian State University. Among them were prominent representatives of Uzbek literature, such as Azod Sharafiddinov, Matyakub Kushjanov, Pirimkul Kadirov, Erkin Vahidov.

Erkin Vahidov was born on December 28, 1936, in Altiariq district of Fergana region in the family of a teacher. His father Chuyanboy Vahidov, who worked as a teacher, participated in the Second World War and died after returning. E. Vahidov was 9 years old at that time. His mother, Roziyakhan Vahidova, died 1 year later when they moved to Tashkent. Young E. Vahidov grew up with his uncle Karimboy Sohiboyev. It was his uncle who awakened his interest in poetry.

MATERIALS AND METHODS

In 1955, Vahidov entered the Faculty of Philology of Tashkent State University (now UzMU) and graduated in 1960. He works in various newspapers and magazines, in particular, "Yoshlik" magazine, "Yosh Gvardiya" and "Gafur Ghulom" publishing houses. During the years of independence, he worked as the head of the Committee on International Relations and Relations of the Oliy Majlis of the Republic of Uzbekistan, as a member of the Senate of Uzbekistan. His first poem was published in the magazine "Mushtum" at the age of 14. In 1961, his first poetry collection "Morning Breath" was published and came out.

Also works in the direction of poetry:

"My Songs for You" (1962)

"Heart and Mind" (1963)

"My Star" (1964)

"The Cry" (1965)

Lyric (1965)

Rebellion of Spirits (1980)

"The Place of the Sun" (1972)

"The Conversation of the Trees" (1988)

"Uzbegin" (2000)

"Dream World" (2010)

"Selected works" (2018)

RESULTS

At the turn of the 21st century, a strong pure-scientific competition has emerged. But the works of this artist were equally appreciated by the readers, and even A. Oripov's poem "Uzbekistan" gained popularity among the people, like E. Vahidov's ode "Uzbegin".

E. Vahidov was not only an ardent poet and dramatist, but also a passionate publicist and literary critic, he also worked effectively in poetry. His work in the field of translation occupies a special place in the Uzbek school of translation. He translated the works of Alexander Blok, Mikhail Svetlov, Muhammad Iqbal, Rasul Hamzatov, Sergey Yesenin into Uzbek. His skill in the field of translation reached its peak in the translation of the great German poet Goethe's "Faust" (1974). Exactly 200 years after Johann Wolfgang Goethe created his masterpiece, "Faust" was published in Uzbek. It was translated into Uzbek by E. Vahidov. Before Vahidov, the play was partially translated into Uzbek by Cholpon, Oybek, Maqsud Shaykhzoda and other writers. But Vahidov's translation is the first complete Uzbek translation by literary scholars, including Ibrahim Gafurov rated by him.

DISCUSSION

Faust is Goethe's most famous work, a philosophical drama containing the most famous version of the legend of Dr. Faust. Goethe worked on the idea of Faust for 60 years of his life. It was completed in 1806. It was published two years ago. Goethe wrote the second part of the work in his old age.

Since we should always concentrate to the very fact that Turkish poems were written, we will say that just about all poets who lived in the XV century wrote in the genre of odes. The most famous of them are Mawlana Sakkaki, Mawlana Lutfi, Hafiz Khwarizmi, Haydar Khwarizmi, Sheikh Ahmad Tarazi, Mawlana Gadoi. They created more than 30 poems. There are more than 20 Turkish poems dedicated to the Timurids alone. Nine dedicated to Ulugh Beg Mirza (five by Mavlon Sakkaki, three by Sheikh Ahmad Tarazi (partially reached through "Funun ul-baloga"), one by Abdurazzaq Bakhshi), one dedicated to Iskandar Mirza (by Mawlana Haydar Khwarizmi), Khalil one dedicated to the sultan (written by Mawlana Sakkaki), one dedicated to another sultan Khalil (written by Gadoi), three dedicated to Shahrukh Mirza (one written by Mawlana Lutfi, two by Hafiz Khwarizmi), two dedicated to Boysunqur Mirza (belonging to the pen), one ode dedicated to Alovuddavla (written by Mawlana Lutfi).

The strengthening of the power of the Timurid dynasty created conditions for the development of the genre of ode in Turkish poetry, and as a political genre, the hymn of ode rose to its highest level. In the Turkish poetry of this period, the genre of ode took its classical form, and the political, cultural and social life of the period was reflected in the ode. Turkish poems created during this period include the history of the 15th century in Samarkand, Turkestan (Sakkaki poems), Khorasan (Lutfi, Gadoi, Hafiz Khwarizmi poems), historical events, Shahrukh Sultan, Ulugh Beg Mirza, Boysunqur Mirza, Alovuddavla and others, and the condition of the mamduhs.

In the Uzbek literature of the XVI-XIX centuries, the genre of poetry raised the socio-

political problems of its time. In terms of subject matter, the tradition of odes continued. Even during this period, the poets reminded the kings of their human qualities, such as justice and non-oppression of the people. In particular, Ogahi called Muhammad Rahimkhan II to awareness with his famous poem "Ogohnoma".

Although in the early twentieth century there was a decline in the weight of the dream, a return to the finger, there was a tradition of creativity in the genre of aruz ode. Bright examples of this are reflected in the work of Erkin Vahidov.

In Erkin Vahidov's "Senga baxtdan taxt tilarman" (I wish you a happy throne) there are three poems after the poems. These are the poems "O'zbekim" (My Uzbek), "Inson" (Man) and "Qo'llar" (Hands). Firstly, about the poem "O'zbekim" (My Uzbek). In this poem, in the 60s of the last century, "The USSR is our Motherland!" was born at a time when the slogan was resounding everywhere. Although the poet knew that this poem would not be followed by days or reproaches, he did not disobey his will - he saw the world in a living poem like "O'zbekim" (My Uzbek). In this ode, which consists of 26 verses and 52 verses, information about the history of the Uzbek people is given in a poetic way, not only is it given, but it is as if the reader goes back to history and lives with the breath of that period. The author, who first linked the history of our people to centuries, remembers such great people as Beruni, Khwarizmi, Farabi, who grew up in this place. The following passionate verses inform us that there is no calamity left in this land that has given such encyclopedic scholars to the people of knowledge, and that every conqueror has tried to conquer this place:

Qaysari Rum nayzasidin bag'rida dog' uzra dog',
Chingiz-u Botu tig'iga ko'ksi qalqon O'zbekim.

The person described in the above verse as "Qaysari Rum" is Alexander the Great, and the bloodshed of Genghis Khan and his descendants Botukhan on the way to conquer our country is clear from historical sources.

The poem also mentions our ancestors who fought valiantly against the invaders: Muqanna, Sarbadars and others:

Davr zulmiga va lekin
Bir umr bosh egmading,
Sen – Muqanna,
Sarbador – sen,
Erksevar qon, O'zbekim.
(The oppression of the times and but
You did not bow your head for a lifetime,
You are Muqanna,
Sarbador is you,
Freedom-loving blood, my Uzbek.)

Thus, we see that the poem praises the past of the Uzbek people, religious traditions, Uzbek children who have contributed to the field of enlightenment: our ancestors Mirzo Ulugbek, Alisher Navoi, Bobur, Mashrab, Nodira, Furkat, Muqimi are remembered in a special way.

Ode also made effective use of artistic means. In this poem, which is mainly led by the art of talmeh, we also come across beautiful examples of such arts as tazad, tashbeh, exaggeration, and iyham. For example, in the last verse of the poem there is a wonderful inspiration about the

poet's pseudonym:

Bu qasidam, senga, xalqim,

Oq sut-u tuz hurmati,

Erkin o'g'lingman, qabul et,

O'zbekim, jon O'zbekim.

(This my ode my people for you,

White milk-salt respect, I am a free son, accept,

My Uzbek, my dear Uzbek).

While we can understand the phrase "I am a free son" in the verse as "I am a free son," we can also enjoy the art of *iyham*, given that it also means the name of Erkin Vahidov.

As for the weight of the ode, the most common type of *aruz* in Turkish literature is the *ramali musammani*. True, there are *aruz* cautions, for example, in the first byte the syllables of the word "asr" (century) are pronounced briefly: V -, however, according to the rule of *aruz*, the word should be pronounced as short: - V. These are just some of the goal setting shareware that you can use. By typical, we mean a shortcoming that is common to all. But the poet follows the rules of the long syllable in many parts of the ode.

Mirzo Bobur – sen, fig'oning (Mirzo Bobur - you cried)

Foilotun / foilotun

Soldi olam uzra o't (Fire across the world),

Foilotun / foilun

Shoh Mashrab qoni senda (The blood of King Mashrab is in you)

Foilotun / foilotun

Urdu tug'yon O'zbekim (Hit rebellious my Uzbek).

Foilotun / foilun

The word "king" in this byte is a very long syllable consisting of one long syllable and one short syllable, as it contains a closed syllable containing the vowel "o". That is why the phrase "King Mashrab" falls into the category of "Foilotun".

From the above information, it is clear that the poem "O'zbekim" (My Uzbek) is a work praised by the Uzbek people on the stage. The names of historical figures, citations, metaphors, and allusions, as well as the melodic weight of the dream, are among the poems that have found their place in modern poetry.

In addition to "O'zbekim" (My Uzbek), "Senga baxtdan taxt tilarman" (I wish you a happy throne) contains two odes: "Inson" (Man) and "Qo'llar" (Hands) odes. The ode "Inson" (Man) is significant in that it is based on the art of *tazad* from beginning to end. In this ode, which glorifies the flower of nature, we see that all the achievements and shortcomings of man are skillfully revealed. In it, the paradoxes of human prosperity and destruction, prosperity and travel, arrows and symbols are synthesized through poetic thinking. In this ode, the poet analyzes the issues of eternity, such as man and the world, war and peace, and reacts to each process from his own point of view:

Bu yorug' dunyo nadur?

Koshonadur, vayronadur,

Senga mehmonxonadur,

Mehmon o'zing, mezbun o'zing.

(What is this bright world?)

Luxurious building, ruins,
It is a hotel for you,
You are guest, you are the host).

Everyone perceives the world from the bottom of their hearts, and according to the world of the soul, sees the world as a home or a ruin.

He died in 1832 after the death of the writer. Due to the rhythm and melody, Faust is considered one of the peaks of German poetry. The genre of Faust is a philosophical tragedy, and the general philosophical problems that Goethe addresses here take on a special educational color.

The story of Faust was used by Goethe several times in modern German literature, and he himself first encountered it as a 5-year-old boy in an old puppet show. However, this myth has historical roots. Dr. Johann Georg Faust was a traveling healer, soothsayer, astrologer, and alchemist. Scholars of his time, such as Paracelsus, described him as a lying charlatan, and from the perspective of his students, he was a fearless seeker of knowledge and forbidden paths. After Faust's sudden and mysterious death in 1540, his life is filled with many legends. During the 60 years of work on "Faust", Goethe created a work comparable in size to the Homeric epic. In the first scenes of the tragedy, Faust is deeply disappointed in his life dedicated to science. He despairs of knowing the truth and is now on the verge of suicide, from which the ringing of Easter bells restrains him. Mephistopheles Enters Faust in the form of a black poodle, assumes his true form and makes a pact with Faust. In exchange for his immortal soul, his every wish will come true. After the first temptation is magically rejuvenated in the witch's kitchen, Faust falls in love with a young city woman, Margarita, and seduces her with the help of Mephistopheles. Margarita He refused to escape with Faust and preferred to die, and the first part of the tragedy ends with the words of a voice from above: "He is saved!" the plot is furious Amon crosses different countries and periods of civilization. The central figure of the tragedy is Faust, the last of the great "eternal figures" of the individualists born during the transition from the Renaissance to the new era. The story of Faust allows Goethe to take a new critical approach to the main issues of the philosophy of education.

We remind you that criticism of religion and the idea of God is the nerve of educational ideology. In Goethe, God is above the action of tragedy. The Lord of the "Heavenly Prologue" is a symbol of the positive beginning of life, of true humanity. Unlike earlier Christian traditions, Goethe's God is not harsh and does not even fight evil. When Mephistopheles compares man to a wild animal or a restless insect, God asks of him:

- Do you know Faust?
- Is he a doctor?
- He is my slave.

Meeting the Earth Spirit for the first time reveals to Faust that man is not capable of everything, but insignificant compared to the world around him. Today, "Faust" is considered one of the highest peaks of German classical poetry. The tragedy is included in the repertoire of the world's leading theaters and has been filmed many times.

CONCLUSIONS

At the threshold of the 21st century, a purely scientific competition arose between many poets. Among these, Erkin Vahidov was able to distinguish himself from other poets with his achievements in the field of scientific and skillful translation. And as a result of his long-term

work, he was awarded the title of Hero of Uzbekistan by the President.

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