

Exploring World Literature Through Artistic Evolution: Depicting the Essence of Homeland

Faizullayeva Rano Makhmudovna

Navoi Innovations University, Karmana, Navoiy, Uzbekistan

Keywords: World Poetry, Form and Content, Poetic Skill, Art of Translation, Theme of the Motherland, Patriotism.

Abstract: This article explores the profound exploration of nationalism and patriotism in world literature, particularly through the lens of Uzbek literature represented by poets like Sirojiddin Sayyid. It delves into the historical roots of patriotic themes, tracing back to ancient epics like "Bilgamish" and their influence on global literary works such as Homer's "Iliad" and "Odyssey," and Georgian literature represented by Shota Rustavle. The abstract also highlights the significance of translations in enriching national literature, citing examples from Russian, Tajik, and Uzbek poets like Sergey Yesenin, Loyiq Sherali, and Pushkin, translated by Sayyid. Through translations, the abstract argues, cultural exchange and enrichment occur, contributing to the spiritual wealth of Uzbek readers.

1 INTRODUCTION

Subtle similes, true, philosophical expression of feelings in world literature brought the reader's condition deeper. Since ancient times, world poetry has been trying to understand a person, to assimilate the expression of feelings in the heart to the will and freedom of the homeland.

Literature knows no borders; it reflects the image of the nation and introduces the nation to the world. The theme of the Motherland has been one of the main themes in world literature since ancient times.

About 5-6 thousand years ago, Sumerians wrote epics, epics, and songs. Samples of them have been preserved. For example, in the epic "Bilgamish", issues such as the creation of the world and man by God, the concept of a holy land, and its preservation are written. Comparatively, such aspects of the epic have influenced many epics of the peoples of the world, especially Homer's "Iliad", "Odyssey", Indian "Mahabhorat", "Ramayana", Uzbek people's "Alpomish". It is clear that the motives of heroism and patriotism were nourished by the plot of "Bilgamish". BC Homeland and patriotic heroes are sung in the 9th century Homer's "Iliad" (Ancient Troy was called Iliion. "Iliad" is an epic about the city of Iliion.) and "Odyssey". The life of the cities of Thebes, Athens, and Rome is described in the works of Saphocles. In the works of the Greek historian

Herodotus "History" and "Scythians" patriotic heroes of the people are taken as the main characters.

Shota Rustavle, a great representative of Georgian literature, "The wrestler wearing a tiger skin" is a work that informs about the ancient culture of the Georgian people. Enlightenment ideas calling for the unity of the nation and superstition have a wide place in the works of the representatives of Roman literature, Cicero, Voltaire, Diderot.

In general, every national literature reflects the spirit, spirituality, culture, and morality of that nation. The concept of the nation appeared during the great French revolution at the end of the 18th century. Thanks to the revolution, the French and the whole of Europe began to believe that the main factor in the development of the country is the self-realization of the nation. In our country, as a result of the heroic activities of the young people who entered the battlefield at the end of the 19th century and the beginning of the 20th century, the need to fight for the nation's career, dignity, and glory has reached its peak. One of the representatives of Jadid literature, Siddiqi Ajziy, in his work "Mir'oti Ibrat" ("The Mirror of Lesson") concluded that without science, state, language, and law, no nation has any prospects, and a nation that does not acquire these four things is doomed to destruction. comes – Kasimov (2004).

In this work inspired by Ismailbek Gaspirali's novel "Dorur-rohat Muslims", one is surprised that the poet's sweet dreams about the advancement of

science and the achievements of the nation and the Motherland have come true today. Because it has ideas not only about television, but even about today's videophones. This shows that people of creativity - poets and writers are the eyes and ears of the people, the nation, devotees who care for a bright tomorrow, and wise men with far-sightedness.

2 METHODOLOGY

Singing the feelings of nationalism and patriotism started by the Jadidists on high screens is still giving new energy and inspiration to our poets, writers and intellectuals. One of them is Sirajiddin Sayyid, the national poet of Uzbekistan.

There are many symbols of the country. Every plant that grows on the soil of the Motherland is the Motherland. The heart of every person who lived in this country is one country. Gardens, mountains, deserts - pictures of the Motherland. Even the clothes that are idols on us represent the taffeta of the Motherland. Motherland is as dear as a mother, sweet to the heart. That's why Sirojiddin Sayyid

Ko'klardagi to'lin-to'lin oyday Vatan,
Osmon desam, toshqin-toshqin soyday Vatan.
Vatan desam, ko'z oldingda onam kelgan,
Onam desam, nigohimda paydo Vatan –
Sayyid(2018).

I fully agree with his statement. You believe that these feelings come from the heart. As the spring is described in the poem "Bahor Kelmish", it is emphasized that this spring is the spring of the Motherland, it is incomparable in its familiarity, beauty and grace to every home and every heart. The feeling of patriotism shines in the poem "Vatan Berilmagay" (Sayyid, 2018). Why is the Homeland not given? Can't get it? Because the Motherland is destiny, it is up to Allah to decide what kind of Motherland will be given to whom. Whether you were born in the country, whether you have a country, you must be loyal to it until death, take care of it, do not give it to others. The reason for this is simple:

O'talar bir umr zahmatlar chekkay,
Ro'zg'orming tinchi-yu butligi uchun.
Farzandlar shul sabab jonlarin tikkay
Shu yer ona Vatan, yurtligi uchun (Sayyid,
2018).

The honour and love of the nation is greater and more honourable than anything else. But we don't always think about the need to keep it clean, honour it, and

praise it, we don't test ourselves to see how responsible and duty-bound we are in front of this responsibility. The poet examines himself and others to see how responsible he is to the Motherland, its pride and honour. He makes cruel judgments about unpleasant situations, pours out his anger and hatred. These verses should wake up those who are thinking deeply about the Motherland, those who are dull-minded and shallow observers.

3 RESULTS AND DISCUSSION

Sirojiddin Sayyid's poetry was nourished by national traditions as well as world traditions. The poet's translations of Russian and world poetry were able to raise the poet's poetry to poetic perfection. Therefore, a number of translated works of the poet were able to express the following traditions of great talents both in form and content.

Translation plays an important role in the process of literary communication and exchange of experience between literatures. Through translation, the best examples of one nation's literature can be enjoyed by another nation, national traditions and values of one nation become the cultural property of another nation through literary works. The art of translation has a long historical development in the literature of the peoples of the East. Although Alisher Navoi's epic "Lison ut-tayr" is original, it is said to be a translation of Farididdin Attar's work "Mantiq ut-tayr". In different periods, the Indian fairy tales "Kalila and Dimna", the Arab "Thousand Nights", and the work "Kobusnoma" by Kaikovus were translated into Uzbek. Especially Ogahi, who lived in the 19th century, did great work in the field of translation.

Even now, translation is considered an important field and plays a significant role in the development of our national literature. In the past years, the works published in the hundred-volume series "Masterpieces of Russian Literature" became a great literary event. In general, in the pre-independence period, translation from the Russian language was widespread. Examples of literature from English, French, German and other European countries were also translated from Russian and presented to Uzbek readers. Today, works created in Japanese, Korean, Chinese, English, German, and French languages are directly translated from those languages. "It is impossible to imagine the development of national literature without literary translations from other literatures. How did Erkin Vahidov become a prolific poet by translating "Faust" and Yesenin, what search

for content and form was born in Abdulla Oripov by translating "Do'zax", national literature is enriched as a living organism through the translation of the best works. changes and reforms itself artistically" – Ibrahim (2018), says famous critic I. Gafurov.

Following in the footsteps of his mentors, Sirojiddin Sayyid strives to contribute to the enrichment of the spiritual wealth of Uzbek readers by reading the works of other literary representatives, studying their works, and translating them in order to improve his creative skills. In volume IV of the poet's works, translations of the poet are given under the title "Kongil Safari". These are examples of the works of Abu Hamid Ghazali, Abu Abdullah Rodaki, Maulona Jalaluddin Rumi, Hafiz Sherozi, Abdurrahman Jami, Alexander Pushkin, Laik Sherali, Andrey Voznesensky, Oljas Sulaymanov, Alexander Feinberg, Bulat Okudjava, Ernest Hemingway.

The translations of Jalaluddin Rumi are full of deep philosophical observations. According to Rumi's interpretation, the homeland is the place where a person was born and grew up, the soil that brought him to adulthood, the place that God has given him. Ambivalence, love for the Motherland was sung on a high note in Rumi's work. The greatness, unity, and inequality of God is the main idea of the whole creation of God's greatness, unity, and the devotion of a lover who longingly waits for his companion, his dedication, and his zeal in the path of love. In every ghazal, the image of the yor is present, he is the God who always calls to his vassal, love is such a symbol that the Motherland is embodied in him. That's why it is said that loving the Motherland is a matter of faith, because a believer has a Motherland, and a person who knows and knows Allah can also appreciate the Motherland. The lyrical hero, who wants pure faith, appeals to his lover:

O'zing jonsan, o'zing jonon, o'zing husn ahliga
sulton,
Seni derman, seni jonim, uying qayda, uying
qayda – Sayyid (2019)

The verse is a beautiful description of divine love, in which the lover is interested in where he lives, in which corner he lives. By saying "O'zing jon birla jononim" we understand that he has devoted himself completely to this love. In Eastern philosophy, to know and feel the Motherland is to know and aspire to God, to become one body and soul with him.

We see places where the image of the Motherland is reflected in Hafiz Shirozi's translations:

Bu manzillarda tuproq bo'ldi Hofiz
Bu tuproqlar–mening ob-u gilimdan –
Sayyid(2019).

Birthplace, soil - the symbol of the Motherland. "Ob-u gil" means water and soil. According to this, the poet's words "bu manzillarda tuproq bo'ldi Hofiz" revives the image of the Motherland in the eyes of the reader. In another ghazal, the word "ostona" means the concept of the Motherland. It is said that the homeland begins at the threshold. In the same way, Hafiz means the Motherland when he says threshold:

Ushbu g'urbatxonadan ketsam aziz ostonaga,
Ahd qildim yo'l aro kirgum yana mayxonaga.
Bu safardan sog'-omon qaytsam vatanga men
agar,

Qayga borsam do'st bo'lurman oqil-u farzonaga

In these stanzas, the mental state of the lyrical hero is expressed through signs, symbols, and images, so that a whole lyrical landscape appears in front of one's eyes with its beauty and arouses admiration in the heart. Gurbatkhana is a field of love, a place of endless separation and emigration. The lyrical hero dreams of abandoning it and returning to his homeland. Along the way, he decides to enter a tavern. The pub is a place of happiness, joy and relaxation. Here, he will get relief from the heavy feelings he experienced in the foreigner's house. Returning to the homeland safely is a noble intention, a great dream! Returning to the homeland is an opportunity to make friends with intelligent people. Another aspect is that he deeply understood the pain of separation and hijran when he was far away from his homeland and in exile, and this made him think intelligently and wisely, and to be accompanied by like-minded, like-minded, intelligent people.

In another ghazal, "Firdavsi rizvonim mening" – "my garden of paradise, "do'st ko'yining tuprog'i" – in the soil where a friend lived, and in the second stanza, this simile is reversed and the words and in both cases we see the sanctity of the Motherland, its comparison to heaven.

Sirojiddin Sayyid's translations from the Russian poet Andrey Voznesensky have a great weight. Volume IV of "Asarlar" contains translations of examples from the book "Tovush soyasi", essays, and poems. The work "Tovush soyasi" is a compilation of the poet's creative conclusions about literature, poetry, life, the meaning of life and eternity, and his life lessons. The writer and poet explain it like this:

"The poems, epics and prose writings collected in this book (the book "Mangu Rizq" published in Uzbek in Tashkent in 1990 is intended - emphasis is ours) are the most valuable works for me. They are imbued with the ideas of the purification process that is now called "reconstruction" and are oriented towards spirituality. I hope that the poem about Lake

Baikal resonates in the hearts of Uzbek readers. Because at the same time, the pain of the island hurts me too."

A.A. Voznesensky loved Uzbekistan, had many friends from Uzbekistan and was proud of them. Sirojiddin Sayyid writes about it sincerely in his essay "Ikki asr–bir hayot". In April 1966, a terrible earthquake occurred in Tashkent. Then the poet flies to Tashkent on the first flight, without any assignment or order, with the will of his heart. For ten days, he walks next to those affected by the earthquake and encourages them. During these days, the work "Toshkentdan reportaj doston" was developed, and he wrote "Toshkentga yordam bering!" was given under the slogan and caused a great commotion. Alexander Feinberg translated the poems of Sirojiddin Sayyid and published them in Trud newspaper in 2006. A. Voznesensky wrote an introduction to these poems. In these words, the poet beautifully expressed his love for Tashkent and the Uzbek people in general: "Tashkent is not just an ordinary city. No power, no worldly changes can tear this city, which is so precious and unimaginably precious to me, from my heart. For this reason, every phone call from this city, which has become a part of my destiny, brings joy to the world. Tashkent poets are poets who have passed the harsh tests of time. I salute and thank Tashkent for helping us find ourselves and our identity!"

A. Voznesensky wrote about Boris Pasternak, about his patriotism, his contribution to increasing the world fame of the Russian language and Russian literature. Pasternak also mentored Voznesensky. His student was loyal to his teacher and stayed by his side until his last moments. The teenager, who was in the presence of a great artist for the first time at the age of fourteen, later became a mature artist with the education of this great writer and poet. During his life, he was among many writers, poets, literary critics, artists, how much he paid attention to their places in the world of creativity, their personal qualities, character traits, their relationship to artistic creation, literature, and the negative situation in the literary process. openly thought about what they are. The theme of the Motherland, the poetic image of the Motherland is a leading theme, a timeless image in the literature of every nation. You can see and feel the feeling of love for the country in every poem of A. Voznesensky. Sirojiddin Sayyid's poems on the theme of the Motherland are a tribute to him. Voznesensky wrote a poem called "So'z hajrida". It was freely translated by Sirojiddin Sayyid. In the translation, through love for words, loyalty and devotion to the mother tongue, motherland, and motherland are

expressed. Unsatisfied with this, the poet created the epic "So'z hijroni "

So'z yo'q.
Muzxonalar singari
Muzlab turar til qo'rg'onlari
So'z yo'q
Muzlab turar–kezaman

"Devon ul-lug'otit turk" o'rmonlari!
In the poem "Izoh" he uniquely expresses the responsibility before the word:

Mendan so'z so'raydi har kecha so'zlar–
Aytilgan so'zlar.

Suv so'ragan kabli suvsiz ariqlar,
Mehr so'raganday so'zsiz og'riqlar...

Another Russian poet, Sergey Yesenin, in his poem "Singlimga xat expressed his deep love for the Motherland in the image of his native village. The same feature can be seen in the poem "Sog'inch" by Sirojiddin Sayyid. S. Yesenin

Salom senga, singlim,
Salom, assalom.
Qadrdon dalalar salomat bormi?
Ayt, qalay parvarish qilmoqda bobom
Ryazandagi bizning oluchazorni.

Sirojiddin Sayyid:

Xatlar yozdim: "Bormisan, singil,
Daraxtlarim mening omonmi?
Men omonman, tanimoqdaman,
Gohi baland, goh past insonni"

In the translations of the works of the Tajik poet Loyiq Sherali, we can observe a poetic expression that is close to the property of the heart. Prose and poetic translations encourage the reader to understand himself, his identity, the mysterious moments of poetry: "Poets live not in material space, but in the land of universal pain and suffering. The word is the spiritual life of the people, materialized in sound, and the dying generations take with them the withered branches and trees of the word. The word has a biologically growing feature... Creating a work with words is like building a wall from live birds and a flock of birds that are squawking and squawking."

As rightly noted, changes in human thinking, conflicts in the inner world bring to the stage of research the approach to its perception using various methods. The intensity of relations reflected in the mood of the global world has been showing the power of the word as well as expanding the possibility of radical renewal of the essence of literary paintings. In the rubai of the Tajik poet Loyiq Sherali, the philosophical spirit of Hayomona is blowing. They observe life, vitality, and the meaning of life. The

translator tried to convey them to the Uzbek reader in the original way.

Falak gardishidan oh-fig'on yutdik,
Ishq ichra ko'p g'amu ko'p armon yutdik.
Onalar ko'ksidan oq sut emdigu
Tarix siynasidan barcha qon yutdik.

History has done many injustices to the Tajik and Uzbek peoples, there is no end to their dreams, but this grief and this dream have made people grow up and taught them to understand the injustices in the depths of history. In a deep philosophical observation in four lines, the poet takes his imagination far and wide. The preciousness of life and the pricelessness of every moment are deeply artistically expressed in the rubai:

Kelib-ketguvchimiz jahon bazmida,
Qaytadan bundayin davlat yetmagay.
Uning soqiysidan ikkinchi bora
Bizga sog'ar yetmas, navbat yetmagay

In order to understand these verses, one should put one's hat on the ground and think carefully.

Translation from Pushkin is a real test school for a translator. Sirojiddin Sayyid enters this test without fear. It is not easy to speak Pushkin in Uzbek. At the time, Oybek and Mirtemir made beautiful translations from it. When reading their translations, it seems as if Pushkin wrote in Uzbek. The poetic novel "Yevgeniy Onegin" was retranslated fifty years after its translation by the talented poet Mirza Kenjabek Oibek. The translation was a great creative lesson for the poet and helped him to be creative in all aspects. Sirojiddin Sayyid also selected and translated some poems from Pushkin. In these translations, we can see a closeness to the poet's spirit:

Bizni azal-azal aylagan sehr,
Yurak oziqlangay shulardan faqat:
Momo o'choqlarga nisbatan mehr,
Bobo mozorlarga bo'lgan muhabbat.
Inson – shu muqaddas tuyg'ularga tan,
Ularsiz zamin ham bo'shab qolardi.
Ularsiz beqadr bo'lardi Vatan,
Xudosiz mehrobg'a o'xshab qolardi.

Although the poet's lyrical hero describes Pushkin's sorrows, the poet's heart is also expressed by the same sufferings. Therefore, the complexities of lyrical translation express harmony with the poet's heart and aesthetic feelings. If we look at the concepts understood from the feelings of the lyrical hero, we realize that it is possible to observe harmony in the dreams of the hearts of both artists of words. In this regard, let's look at the poem "Hikmat" by Sirojiddin Sayyid:

Hikmat na dasht-u qir, na bog'u bo'ston

Va na malikaning chorbog'idadur.
Na qasr-u ayvonlar, na roh-u manzil
Va na yigitlikning qirg'og'idadur.
Na shon-u martaba, na mol-u dunyo
Va na chinorlarning yaprog'idadur.
Hikmat – bu dunyodan o'ksinib o'tgan
Otang mozorining tuprog'idadur.

Literary critic N. Rahimjonov writes: "The artistry of talents is a divine phenomenon that is a source of human value and universal culture. It is not a shovel that can be held by hand and seen with the eye. It brings thoughts to our consciousness, educates our feelings, enlightens the mind, spiritual wisdom". Based on these concepts, Sirojiddin Sayyid's poetry develops our spirituality and thinking. It is necessary to emphasize that it has a special place. As our nation is an artistic nation, it is natural for it to be nourished by existing traditions. The feelings of honor and compassion inherited from our forefathers in people's ties with a long history have been giving colour to our lives.

4 CONCLUSIONS

Commenting on the influence of translations on the poetry of Sirojiddin Sayyid, the tradition of connecting the gradual laws of his poetry with the reality of life began to gain harmony. It is necessary to note the philosophical-intellectual aesthetic value of the poet's work as a succession of traditions. In this respect, the artistic poetic interpretation of the theme of the Motherland has deepened the artist's skills. "It is a philosophical-aesthetic phenomenon that unites various currents and schools based on seriously different views on the essence and existence of art and, at the same time, having a number of common aspects, which left a deep mark on the literature and art of the 20th century. ". Two aspects underlying the ideas and concepts presented in the quote are noteworthy, firstly, the essence of being, and secondly, the phenomenon of combining different views. It is the centralization of different views in a single essence (core) that can be interpreted as the preservation of accuracy in the examination and analysis of a person.

Sirojiddin Sayyid has been enriching Uzbek literature by translating rare examples of Russian and world poetry. Undoubtedly, the sensitive poet Sirojiddin Sayyid has a significant contribution to the artistic development of the image of the Motherland in the experiences of world literature in the Uzbek school of translation.

REFERENCES

- Kasimov B. and others, Uzbek literature of the National Renaissance, textbook, Tashkent, "Ma'naviyat", 2004. B.43.
- Sirojiddin Sayyid, Works, Volume II, Poems, epics, forty hadiths, ghazal book, in prose tones, "SHARQ" publishing-printing joint-stock company Chief Editorial Office, Tashkent, 2018. B.317.
- Sirojiddin Sayyid, Works, Volume II, Poems, epics, forty hadiths, ghazal book, in prose tones, General editorial office of "SHARQ" publishing-printing joint-stock company, Tashkent, 2018. B.344.
- Sirojiddin Sayyid, Works, Volume II, Poems, epics, forty hadiths, ghazal book, in prose tones, Chief Editorial Office of "SHARQ" publishing-printing joint-stock company, Tashkent, 2018. B.344.
- Gafurov Ibrahim, Mangu latofat, badialar, pamphlets, book 2, Tashkent, "SHARQ publishing-printing joint-stock company" Main editorial office, 2008. B431-432.
- Sirojiddin Sayyid, Works, Volume IV, Tashkent, Chief Editorial Office of "SHARQ" publishing-printing joint-stock company, 2019. B.215.
- Sirojiddin Sayyid, Works, Volume IV, Tashkent, Chief Editorial Office of "SHARQ" publishing-printing joint-stock company, 2019. B.230.

