



AWARENESS ABOUT THE HOMER OR THE SUBJECTIVE AND COGNITIVE ASPECTS OF THE PROBLEM

V. A. Zhukovsky
(and art)

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Annotations

The article tells the story and literary credo of the Russian poet V.A. Zhukovsky, who translated part of Homer's "Iliad" into Russian. He was known in the eyes of his contemporaries as the owner of the most advanced worldview. He was a renowned teacher, poet and translator, well acquainted with the works of German thinkers and philosophers.

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The creative process, whether it be a direct expression of the artist's mental suffering in his native language or the recording of his feelings on paper, is a completely subjective phenomenon. In the field of translation, although the translator moves within the original work, he is free to demonstrate the power of his language. However, this freedom should only be seen as the freedom to prove that one language is never helpless in front of another.

Both ancient Greek and ancient Latin are among the dead languages today. There are no native speakers in these languages now. Only written monuments remained. Even so, it is impossible to find the full texts of such written records. The reader should also take into account such objective reasons for the complexity of the question.

The most important requirement is that ideas, which are usually old splendid works of art, especially works that have reached the level of true folk epics, such as the Iliad, are transmitted in living and healthy words for future generations. If the same requirement is fulfilled, it is considered that it has not lost its value, even if it is a translated work.



In later periods, fragments of translations of V.A. Zhukovsky were also recognized for their beauty and fame. The skillful use of the language, the further expansion of the possibilities of Russian poetry using the experience of other peoples of Europe, including the Germans and the British, should be recognized as a great innovation.

VA Zhukovsky (1783-1852) translated "Odysseus" in 1849 by interlinear translation, and the first and second songs of the "Iliad" in 1850, but these translations were not published during Zhukovsky's lifetime. He has always been a supporter of freedom in art.

Homeric epics were such splendid and glorious models for him. In them, the poet could find boundless strength and power for his thoughts and reflections on nature, spirituality, the wonders of history and the epic, the nature of nationality in poetry in general, and the essence of heroism.

Homer's creativity became a new step on the path of development and ascent. Translating a poem into a poem seemed like an important guide. To be honest, the translations from Homer seemed to Zhukovsky like a huge base on the ground, and the break in it was a point of flight.

Of course, in the process of translating from Homer, Zhukovsky entered the creative world of epics such as The "Odyssey" and "Iliad", plunged into the depths of poetry and faced something completely new to himself, and compared them with his own poetry. Homer's poems became a beacon for him, a guiding star so as not to go astray. It was not difficult to understand the significance of these magnificent epics of Homer in the spiritual development of culture and society.

In the article "The Epic Poem " V.A. Zhukovsky says: "The epic poem, as the most moral poetry of all genres, expands our understanding of human perfection." With the same thoughts and conclusions, he tried to understand Homer's poem. He explores the basic principles of epic movements in Homer's poems and their impact on the reader's heart. It should be noted that he praises the "Iliad" more because it is more glorious than the "Odyssey". According to him, The Iliad is a masterpiece of Homer's work.

Following in Voltaire's footsteps, Zhukovsky compares Homer to Virgil, Luke, Tasso, Camoens and Milton. In his analyzes, he develops analogies in sync with Ariosto's "Restless Roland". Reading Lagarpe's Lyceum and Battio's Experiments, he compares them to the epics of Homer, which are some of the greatest examples of the world's epic. Zhukovsky focuses on the influence of the epic poem on the human heart. In a word, the huge volume of epic poetic material for him is always



based on themes that Homer sang. Homeric epics for him are the beginning of counting, the embodiment of the epic, a measure of spiritual values and aesthetic inventions.

In the basis of the subsequent appeals of the Russian romantic artist to the legacy of Homer, one can see the stability of two important situations. The first of them: interest in the poetics of the Homeric epic; Second, a constant focus on the image of Achilles and his style of depiction.

Based on the conclusion that Homer "sang the historical issues of his time," Zhukovsky asserts: Homer described the gods of his time as people believed in them.

He sees in the epics of Homer primarily the expression of "historical" and "national" mythology. Homer says that he formed his epics shortly after the Trojan War, but his age was still an age of ignorance. That is why all his thoughts and opinions, woven and sung, were exactly as described, that is: like the religion and faith of the people of that time. He did not invent anything, but described what his contemporaries believed in.

Homer described his simple customs, close to nature, in accordance with the poetry and morality of his time. On the basis of the same ideas, Zhukovsky formulates an important methodological norm for him: "Nature is an example of poetry. The poet must describe this and present all the color changes that exist". Zhukovsky gradually and incessantly took into account such a great artist as Homer, his skills as a "great painter" who completely recreated the history and customs of his time, the images of his heroes, the powerful word of fire. After all, poetry fascinates a person when he recreates these details. The wisdom of the Homeric language is manifested in strength, fire, vitality, charm, the highest level of harmony, that is, in the glory of the word of Homer. The Iliad is like a building built by a great architect, and the more you look at it, the more you are amazed at it and the endless spirit of its creator.

However, the most important thing that Zhukovsky emphasizes in Homer is that the epic is a world of images, high spirits, love for a person. The feeling of hatred is alien to Homer. The spirit of the Homeric epic was able to respond to Zhukovsky's grief, which was similar to the essence of poetry and its symbol, that is, a messenger of the heart that attracted the attention of hearts.

When reading Homeric epics, Zhukovsky focuses on the image of Achilles, the central hero of the Iliad. This image is considered the beginning of many plots and compositions throughout the text of the epic. The silence of Achilles in the epic



makes him even more exaggerated. In non-Achilles episodes, some characters appear larger, while others disappear if they appear. But Achilles is not completely motionless, he moves in a rage, sometimes he appears, and, finally, the defeat of Hector suppresses all the heroism of the Greeks. The image of Achilles is embodied in the impeccable spirit of the epic. Action in the Iliad signifies Achilles' revenge. It was from this simple action that Homer's genius created an incomparable and great epic.

The three aesthetic principles, presented in the above order, evoke the poetic philosophy of the protagonist Homer, portraying him as a separate image from others.

Zhukovsky pays special attention to the strength of Achilles, but his character is visible not only externally, that is: the power of a warrior, but also the inner meaning, the power of man. He compares an artist to an artist and a poet, saying that the former nourishes the physical eye and the latter nourishes the eye of the soul. He develops the content of this situation and re-focuses on the text of the Homeric epic, the image of its protagonist, to further clarify the situation. In the epic we see how the poet's feelings are reflected. It is through these expressions that we can observe the appearance of the protagonist, his inner soul.

The skill of the interpreter connects the image seen in art, namely: the vengeful and immobile image of Achilles, with the natural and epic talent of Homer. He says: "Homeric heroes are bright, but they look like romantic heroes".

He compares the epics of Homer to the new era. "As everything changes, over time, people change, their perception of things, and the image of these concepts also changes." Of course, this reality was a new step towards understanding Homer and the epic.

Homeric analogies, image and imagery are not only a role model, but also a school of skills for creating your own style in historical narration and national epic poetics.

In a letter to his friend A.I. Turgenev on September 12, 1810, V.A. Zhukovsky described in detail the process of his assimilation into Homer's poetry: "I read Homer in English, and I have a German translation of this poem by Johann Foss". Continuing to define the character of his reading, he also expresses here his views on the spirit of Homer and his nature, not only mentioning his subtle, sharp views on two translations of the epic, the German translation of Johann Foss and the English translation of Alexander Pope.



"But I disagree that I cannot say that Foss's translation is better than Pope's; perhaps in one of them you can find the true spirit of Homer, the simplicity characteristic of the Greeks, but without any emotion, the dry German Foss struggled to become like the Greeks. Pope's image is elongated, and sometimes he leaves the spirit of Homer, especially when it comes to gods, and when he talks about them, he also adds a phrase that cannot be found anywhere else, and not, but the language is very poetic. It is very pleasant to read these two translations at the same time, because they add value to each other. For example, Pope's elegance is liked by Foss's simplicity, and Foss's dryness is made even more piquant by Pope's brilliant poetry".

In V.A. Zhukovsky's article "On translations in general and on individual poetic translations", he expresses his views on the translations of Homer and his reading, relying on the comments of Jacques Delisle, and forms his own views on the principles of translating poetry in verse. In his statement, the first field of new ideas appears, and Homer's translations begin to serve him.

Zhukovsky: For those who say that even the best poetic translation erases the image of the original text and weakens its beauty, I would like to draw your attention to Pope's Homeric poems. Many Greek-speaking people say that the English translation of the "Iliad" is better for them than the Greek one.

Here Zhukovsky begins to talk about the rules for translating poetry into poetry. The first rule, he says, is: "Excessive loyalty is considered unreliable." He again addresses various aspects of the language: peculiarities of expression, phrases, comparisons, geographical and ethnographic details, and shows what a truly qualified translator does and should do. He pays special attention to the peculiarities of both languages, the translated text, the nature of the poem, the literacy of the text.

This article on translations serves as a methodological basis for transliterating Homer into Russian. Although there is still a long way to go before translating Homer's epics, Zhukovsky took this step for a long time, as if an aesthetic habit in epic poetry, the skills were learned and prepared as competently as if he measured Homer's song on himself.

In three old ballads written by Zhukovsky: "Cassandra" (1809), "Cranes of the Ivikovs" (1813), "Achilles" (1814), there really were the first experiments to restore the spirit of antiquity in his work. For Zhukovsky, Russian "rock ballads" were a way to find the calorie content, style and poetic means of antiquity. If in the first two ballads, that is, Schiller's translations, they were aimed at certain

sources and at the same time were aimed at discovering both antiquity and the world of Schiller, then in the third ballad "Achilles" was a unique experience that allowed mastering the spirit of Homer's art and the «Iliad».

Researchers have long noticed and noted that Zhukovsky's ballads are associated with Homeric epics. This connection has many meanings, which take into account all past reading experience, aesthetic commentary, theoretical considerations of Homer's translations.

The ballad "Kassandra" ends with the words "The great Achilles fell." According to Zhukovsky, Achilles is a monologue of Homer, who "chose to die in glory in his youth." For Zhukovsky, who participated in the Patriotic War of 1812, and then became famous and wrote the poem "The Song of Russian Soldiers' Decisions", which was circulated among thousands of Russian soldiers, it was a moment of acquaintance and heroism.

Homer's immobile protagonist, who is just getting angry, reveals his emotional and mental state in excerpts from the researcher Zhukovsky. The text of Achilles' monologue is based on the texts of the following moods: - "sad voice", "light of the heart", "sad diary", "fatal bullet", "my spring", "dead soul", "pleasant light" shade ", " sweet sound close heart ", " soft look ", " lonely edge ". The author of the ballad "revives" Homer and takes his epic hero into the emerging world of Russian romanticism.

Disputes over the hexameter, in which such clever scientists as S. Uvarov, A. Voeikov, K. Batyushkov participated, of course, did not go unnoticed by Zhukovsky. In fact, a hexameter-sized poem is a way to enter the mysteries of Homeric epic. In a letter to NI Gnedich Zhukovsky wrote: "You have chosen a glorious job for yourself; Russia will thank you for old Homer. Thanks to the old hexameter, which is closer to the high balance of the inspired ceremonial lyre than to the dry and prosaic iambic, I am happy as always".

Johann Hotfried Herder writes: "Homer for all time." This is how one can characterize the opinion of the researcher of antiquity Zhukovsky, who studied the works of Homer. In addition, Zhukovsky cites the opinion of Friedrich Schiller, who wrote in his article: "On Burger poetry: In our time, it is impossible to find poets like Homer. Our world today is not like the world of Homer, when all members of society were almost on the same level in terms of their feelings and thoughts".



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Zhukovsky supports Herder's views on folk poetry and confirms his views on folk poetry as the voice of history and the expression of the national spirit. In turn, the German enlightener in his concept considers Homer to be a folk poet. His poems are popular from the very beginning, they live in people's ears, in the language of living singers, rhapsodists, in the strings of the harp they play. He sang history, events, mysteries, wonders and signs; he praised the uniqueness of each nation, its language and homeland, its deeds and doubts, its passion and courage, its music and heart, which were like a flower.

In his memoirs, Zhukovsky writes about the Iliad and the Odyssey: "Anyone who wants to read Homer must remember that his poems are the oldest books after the Bible."

Apparently, the spirit of Homer followed Zhukovsky throughout his career and became his constant companion and interlocutor. This is reflected in Zhukovsky's reports, as well as in his thoughts and comments when he turned to the translation of the Iliad in the last days of his life.

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