

TRANSLATIONS OF HEINRICH HEINE'S POEMS USING THE EXAMPLE OF
EAST AND WEST

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Abstract: The article talks about the oriental image in the Uzbek translation of Heinrich Heine's poems, among which images occupy an important place. Heinrich Heine's poems were translated into Uzbek by the famous Uzbek poet Abdulla Sher. While reading these poems, it can be observed that the poet penetrated into the psyche of Hayne, and was able to skillfully convey the delicacy and artistic brilliance of the German language in the Uzbek language.

Key words: image, motif, oriental style, lyrical hero,

In the emergence of these motives or images, the importance and influence of Islam was also great. In the works of Eastern literature, examples of the classic historical-literary era, there are special motives, special silence, and beauty. The words sliding in a melodious melody gently shake the reader's emotions. One of the main motifs is images of the pains and experiences of lovers and lovers. Compared to Western poetry, we observe different realities that reveal a different weight and image in the poem. Such a style is observed and studied with interest not only by readers who are attracted to the East, but also by lovers of literature who have come across familiar and beautiful images in Western literature. In the translations, the threshold of the house is mentioned in the language of a lover who wants to visit a beautiful house. For Eastern classical literature, this is one of the most beautiful moving images:

Eltdi meni ostonasiga,
Ko'ylaklari, oyoq uchlari
Tekkan sovuq zinapoyaning
Toshlarini o'pardim g'arib.
Es hat mich zu ihrem Hause geführt,
Ich küßte die Steine der Treppe,
Die oft ihr kleiner Fuß berührt
Und ihres Kleides Schleppe.

There is no threshold word in the above poem. mythical ideas or traditions related to the threshold of the house are characteristic of the Uzbek people. The translator says that the lover took his lover to the threshold of the house, not to his house. The image of kissing the stepping stones in the next verses is also happening at the threshold, and it has become a beautiful oriental image. Objects touched by the lover's hand, face, hair or any part of the body, i.e. any animate and inanimate object that is dear to the lover, is also dear to the husband and is depicted as a symbol of love between them, and these artistic elements are for the lover. They are sacred fetishistic objects capable of wiping the tears of hijran. Yor worships them as a part of his lover just as he worships love. Alisher Navoi, the greatest representative of Turkish literature, has such a verse:

Yog`lig`ing ilgimda ashkimni ravona aylaram,
Ko`zga surtib ashk aritmoqni bahona aylaram.

We observed the tones of Heinrich Heine's poems in three translators. If the translations of Mirtemir and Abdulla She'r, rich in classical melodies, show Heinrich Heine to the Uzbek reader as a real

oriental lover suffering from love pain, the young translator Nurm Muhammad Abduzoirov's translations can also feel the agony of love.

The adjectives used in the poems translated by Abdulla are very effective and prevent the repetition of words in the translation. For example, in the following poem, you can see an oriental word like mahbubam taken from the Arabic language:

Mahbubamdan ayro tushgan dam
Men unutdim yosh to'kmoqni ham;
Yurak to'la ko'z yoshu faryod,
Yig'lolmayman men esa, hayhot!¹

Or the embodiment of the image of a lover in the form of a gray-haired young man could express the simple and sincere feelings of a lover:

Bir bo`z yigit sevdi yosh qizni,
Qiz ko`nglida boshqa yigit bor;
Boshqa yigit o`zgasini der,
Shu o`zga qiz unga bo`lur yor.²

In the original version, the word "jungling" (boy) is used. The word "gray" was added by the translator. The word "gray" is just in the explanatory dictionary of the Uzbek language. It means a child, a teenager who is full of strength, who has not tasted the bitterness of life. In order to express the light feelings of a young man in love, who still cannot distinguish between true love and love, for the girl he loves, the translator gave the definition of the word "boy" in relation to the same age, i.e. "teenage".

There is another image in the poetic examples of Turkish classical literature, which appears in all ghazals as a lover. This is the image of a nightingale. The poets liken the nightingale walking in the garden to a lover who is in pain and moaning in love for his beloved, and they point out that he is singing about love and expressing the pain of the lover. Heinrich Heine's collection of poems "The Book of Songs" contains such poems, most of which are devoted to the relationship between a lover and a lover. We can see this in the following poem:

“Oh”lar urib yig`lashlarimga
Quloq solar tunda bulbullar.
Erkam, meni sevsang joningdan,
Gullarimni hadya etardim.
Bulbul kuyin darchang yonida –
Kuylab-kuylab tongni kutardim³.

Heinrich Heine used the image of this bird a lot. The translators also translated the melodies of love in his poems. The above poem was translated by one of our major poets, Khayriddin Salah. Hayne's works also fascinated this poet. The song of the nightingale sounds in the poem as an example of a lover's words to a lover. It is not surprising that these tones brought this representative of German literature closer to the East than Goethe.

The poet is from Germany, Paris, England. It is obvious that he lived in Europe. For this reason, it is natural that the images used in his poems differ from those of Eastern literature. The images of the nightingale as a lover or the swallow as a symbol of friendship are the same, which is typical of the West, and it is natural that we also meet the image of birds living in the West, and these images have their own place in Western literature. has a specific meaning. But translators also have the

¹ <https://kh-davron.uz/kutubxona/jahon/haynrix-hayne-ishqiy-qoshiqlar-abdulla-sheer-tarjimalari>.

² O`sha manba

³ Karimov Shavkat. Nemis adabiyoti tarixi. –T.: “Mumtoz so`z”. 2010, –B. 105

responsibility of bringing the unfamiliar images of the poem closer to the Eastern reader. In the following poem by Heinrich Heine, we observe several similar bird images:

Chiqib olib tog' cho'qqisiga
 Berilaman yig'loq tuyg'uga:
 "Nega endi qush bo'lmadim!» deb,
 Yosh to'kaman botib qayg'uga.
 Nega endi qadirg'ochmasman,
 – Men sen tomon uchardim darhol.
 Va derazang ro'parasiga
 In qurardim beshak, oyjamol.
 Nega endi bulbul emasman,
 – Men uchardim sen tomon mamnun
 Va eng yoniq qo'shiqlarimni
 Senga atab kuylardim har tun.
 Nega endi chug'urchuqmasman, –
 Men qo'nardim borib ko'ksingga.
 Chunki bemor chug'urchuqlarni
 Davolamoq odatdir senga!

The swallow is a bird that lives together with people in their houses, and is often used in Uzbek literature. Hayne's lyrical hero also dreams of becoming a swallow because he wants to live with him for the rest of his life. This bird is spread over all continents of the world, and naturally, it is not a foreign image to Heine. In the German version, the swallow is also referred to as schwalbe:

Wenn ich eine Schwalbe wäre,
 So flög' ich zu dir, mein Kind,
 Und baute mir mein Nestchen,
 Wo deine Fenster sind.

In the next paragraph, the word "bulbul" is also translated as follows:

Wenn ich eine Nachtigall wäre,
 So flög' ich zu dir, mein Kind...

These birds are not alien to all nations. In the fourth paragraph, the image of Chugurchuk is also presented:

Wenn ich ein Gimpel wäre,
 So flög' ich gleich an dein Herz...

Gimpel is a type of bird that is distributed mainly in Europe, and its color consists of reddish or various light colors. Males of this bird sing to call their mate. Since this song is very sad, it is close to the image of the nightingale in the meaning of the pain expressed by the lover in the poem. In general, since both sparrow and Gimpel belong to the family of sparrows, it seems that the translator preferred this option. In the translation, such specific changes are used to make the reader comfortable and to better explain the content of the poem. Finding and using similar images shows the skill of the translator.

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