

**EXPRESSION OF ORIENTAL IMAGERY IN THE UZBEK TRANSLATION OF
HEINRICH HAYNE'S POEMS**

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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.

Keywords: image, motif, oriental style, lyrical hero.

Introduction

The methods of using oriental images and motifs in the work of representatives of Western literature based on love for Eastern literature have become a favorite direction of well-known artists. 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. Byron, a great creator of the English romantic literature of the 18th-19th centuries ("Eastern Epics" series) and German writer Goethe, one of the prominent representatives of this period (the "Mag" consisting of 12 sections based on the genre of ribu Mashriq Divani"), one of the representatives of the golden age of Russian literature, Pushkin (Pushkin's warm attitude towards the Eastern world, Islam and our Prophet (peace be upon him) surprised his contemporaries. His friends called him: "Apostle of Muhammad". The poet reflected the virtues of oriental manners and wrote the work "Fountain of Bokhcharoy". After that, his respect for Islam, the Qur'an, and our Prophet (peace be upon him) increased even more. This love caused the poet to write the work "Imitation of the Qur'an". , Tolstoy (poems written under the influence of the biblical narrative about Joseph in the early stages of his work, the work "Hazrati Muhammad"), Yesenin (Sergei Yesenin, who was very interested in Eastern culture, visited Samarkand for two days at the beginning of the summer of 1921, he got acquainted with the monuments and antiquities here. This visit impressed him so much that the poet who traveled to Italy a year later repeatedly said, "This is not Samarkand!" love for the East is evident in the works of artists such as In the emergence of these motifs or images, the importance and influence of Islamic taste 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. In classic literature, mainly in the poems of aruz weight, there are incomparable themes that describe the burning of the lyrical characters in the pain of love. Yor's indifference to his mistress, thinking about her all the time, going to her street, and in these images, for the lover, even the dog under the mistress's door or in the dirt street dust, the value of the stone, it seems to find a sign in all of them. Because of their belonging to Dilbar, Gozal, Shahlo Koz, and Jonon, even though he does not see it, he can find comfort in these details. The special pathos of such hazy melodies did not fail to charm Western poets. What is the beauty of Navoi's "the sun, whose destruction is dark without him, and who wants to be his guest at least once"?! (My destruction is without you, oh, one more time, I want that sun as a guest in my Baitul-ehzon) What about Babur's "it is difficult for you to be patient"?! it is very difficult.)

How beautiful is the soul of Hafiz Shirozi, who gives Samarkand-u Bukhari a dark state?! The image of lovers described by poets is very beautifully expressed in the above ghazals or poems of other genres. Many representatives of Western literature were inspired by the works of our great artists.

Heinrich Heine, Heinrich Heyne, Heinrich Heine. Which of these names is correct? This question makes the reader think. During our time as a Russian colony, the names of all the representatives of world literature were written and spoken in Russian, so they were imported into the Uzbek language in the same way. There were a lot of names that sound like this error: German Hesse, Hegel, Heine... . it is not allowed to write the names in the correct pronunciation, that is, according to the rules of the original language, says the translator teacher Abdulla She'r. Later, many attempts were made to change it, even in printed editions it was written as Heinrich Heyne. After a long time after independence, these names started to be written in their original form. The works of Heinrich Heine were first published in the twenties of the last century by Cholpon, in the forties, Oybek, Mirtemir, in the seventies, Khairiddin Salah, then Abdulla She'r and Yanglish Egamova began to translate. It is not surprising that the Eastern style of this beautiful poetry has kept translators busy. Nowadays, among these translators, only Abdulla She'r is enriching the Uzbek examples of Heine's poetry. Translator Abdulla She'r says that the reason for the oriental style in Heinrich Heine's poems is that the German poet's father was Jewish and his ancestors were related to Arabs. For this reason, the poet was familiar with the literature and philosophy of the Arab and Eastern peoples from his youth. "Heinrich Hayne was a good philosopher and was aware of the works of Socrates and other Eastern philosophers," says Abdulla She'r. His philosophical work titled "Development of Religion and Philosophy in Germany" was also available. This work was also translated into Russian in the fifties of the last century. In addition, he was "a critic, politically mature journalist, essayist, satirist, and also an artist prone to controversy, and everyone admired and admired him." As an accomplished literary critic, Hayne published several books: Almanac "Literary Europe",



"Romantic School". Heinrich Heine came to Berlin in 1821. Here he met Wolff, a critic of Homer. "The university gave Heine access to notable cultural figures as lecturers: the Sanskritist Franz Bopp and the Homer critic F. A. Wolf, who inspired Heine's lifelong love of Aristophanes."

It was at this university that Hayne became deeply acquainted with Jewish history, Eastern philosophy, and Greek literature.

Because Heinrich Heine was of Jewish origin, he was subjected to many persecutions in Germany. Poems such as "al-Mansur" tragedy and "Lorelai" were also banned. But Hayne did not abandon his love for his country and promoted German literature in France.

Eastern symbols in Heinrich Heine's poetry give a special spirit to his work. The poet's fascination with the East is in accordance with these tones it is noticeable in every verse he wrote. The oriental images used by the poet in his romantic lyrics are described in accordance with oriental tones. For example, in his finger-weight poem called "Odganda" we can find such images as "dildar", "kalandar", kuralay koz:

Shahlo ko'zlar tashlagay nazar.

Kiprik qoqmay boqarsan, dilbar:

“Bechora na axtarar bunda,

Kim ekan bu g'arib qalandar?..”

In Uzbek classical literature, the image of Qalandar is used to refer to people who have passed away from this world, who walk on the path of Allah, are crazy, have a fiery heart, are homeless, and generally wander everywhere.

Qalandar - a person who has left the world, given to obedience, a Sufi; a person who enters the path of mysticism and lives by charity and charity. In the works of Sufis, the term "Qalandar" was applied to the dervishes who sought to purify their bodies and souls in order to get spiritually close to God through zikr-u-samo, to achieve poverty and death and truth. Such people lived only with the love of Allah. Because the most perfect love is the love for Allah, the love of the rest is valued. In classic literary examples, poets raised this image to the level of a lyrical hero, comparing the love of lovers to their lover with the same perfect love, or to express that they are steadfast on the path of their love, and that love has alienated them as much as others. In the above poem by Heinrich Heine, a lover who is helpless in love is compared to a stranger. What he was looking for was also love. The lover looks like a stranger in front of the beauty of the lover.

The original German version of the poem does not use the word qalandar. This indicates that this word was used due to the skill of the translator to absorb the national character into the spirit of the work. A work of art, in general, any work written in a foreign language, is translated by translators to readers in their native language.uses the same method. Because the work will gain recognition only as much as it can give the reader a spiritual closeness.

This paragraph in German reads:

Wenn ich an deinem Hause

Des Morgens vorüber geh',

So freut's mich, du liebe Kleine,

Wenn ich dich am Fenster seh'.



Mit deinen schwarzbraunen Augen
Siehst du mich forschend an:
Wer bist du, und was fehlt dir,
Du fremder, kranker Mann?

The word "Kranker Mann" means "sick man" in German. Mirtemir liked to give the image of a young man suffering from the pain of love with the image of a qalandar, typical of our classical works. The adjectives typical of oriental beauties in the poem do not sound like that in the German version. Heinrich Heine describes the word "beautiful eyes" as "with your dark brown eyes". In the Uzbek language, the meaning of the word shahlo is applied to a dark, shining eye. Mirtemir uses Uzbek words for the verse "You look at me with your dark brown eyes with questions" and even taking into account the meaning of the expression "to look at me with a questioning look" zal brings the phrase into the poem. But the same poem was translated by Nurmuhhammad Abduzoirov, and he prefers to use the adjective related to the eye in his own way:

O jigarrang ko‘zlaring
So‘roq qilar o‘shal dam:
— Kimsan, seni ne qiynar,
Begona, xasta odam?

In the above paragraph, the image of a stranger is used as a sick person. When translating word for word, without betraying the language, all the words in it are in the mother tongue. It is good to use the same word, of course. But the polished images in the translation of Mirtemir Ustoz do not leave the reader fascinated. The nature of the language in which the poem is written and the literature formed in this language play a big role in the translation. Each language has its own unique melody of different literature. If the explanation in simple words makes it easier for the reader, the words that provide a classic tone like qalandar or shahlo increase the charm of the poem.

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