



HENRICH HINE'S BALLADWRITING SKILL IS JEWISH ABOUT THE TRANSLATIONS OF THE POEM "LORELEY" INTO UZBEK

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Abstract: The article talks about the poetic skills of the great German poet Heinrich Heine in creating the ballad "Lorelei". The translations of Uzbek poets such as Mirtemir, Abdulla Sher, Azam Ismail are analyzed.

Keywords: ballad, mermaid, broken heart, song magic, golden haired beauty, golden comb, boatman, whirlpool, drowning.

Every year on December 13, the birthday of the great German poet Heinrich Heine is celebrated. This year the poet turns 225 years old. This date is celebrated not only by the poet's compatriots, but also by the poets of the whole world.

In fact, Heinrich Heine ranks among the bright figures of world literature, such as Dante, Schiller, Pushkin, and Lorca. His poetry and prose works have won the love of the peoples of the world. Hayne's poems are very close to folk songs, and the poet brought them closer to each other. Therefore, the development of world poetry and chamber-vocal music for the next two hundred years cannot be imagined without Heine, a whole pleiade of musicologists and composers composed music to Heine's works.

According to German researchers, at the end of the 19th century, one and a half thousand tunes were composed for the poet's "Book of Songs", and in the 20th century, the number of tunes reached 4,000.

During the three years spent in Hamburg between 1816 and 1818, Hayne fell in love with his uncle's daughter Amalia, but his love was rejected. Amalia looked at the poet as a poor relative, preferring a rich owner and married him. After that, the poet's feelings, excitement and pains of emigration were transferred to his poems.

The love of an unrequited lover has been the main theme of Heine's lyrics for a long time. In his poems, the poet sang passionately about the sufferings of love.

The famous "Lorelei" ("Lorelei") (1821), dedicated to the legendary beauty of the Rhine, brought Heine great fame. This poem became a folk song. The poet described Lorelei not as a mysterious reality, but as a very beautiful artistic texture.

Because Hayne's poems were absorbed into the hearts of the people and became folk songs, the Hitlerites wanted to burn the poet's works and destroy not only his works, but also his name. However, they could not lose the poet's poem "Lorelei". This poem was published as a "folk song" in the collection of German songs and was loved by the people.

Starting with the poem "Loreley", the poet's indulgence in passions changed. Lorelei's love has the power to lead to destruction. The love of the lyrical hero occurs spontaneously, involuntarily, he is not asked. There is no limit to the love that secretly enchants the lover's tongue.

The poet's poems were first translated into Uzbek by Cholpon, Oybek, Maqsud

Shaykhzada, Mirtemir, and later Kharidin Salah, Abdulla Sher, Ergash Ochilov, Mahmud Toshtemirov, Azam Ismail and others. "Loreley" was translated by Mirtemir, Nasriddin Muhammadiyev (Nasir), Abdulla Sher, Azam Ismail. In this article, we will consider the creation of the ballad "Loreley", Hayne's artistic skills in creating the work, translations into Uzbek and some problematic aspects related to this.

The Rhine is a land rich in legends. On the banks of the Rhine, there are a lot of majestic rocks, and at their base there are underwater stones and a strong current and eddies. In such a charming corner, sad romantic legends about love and sorrow, happiness and pain, a possessive girl and a brave knight were born. The German legend of "Lorelei" was created on the banks of the romantic river Rhine. Once upon a time, information is given here about the beautiful fairies living on the rock, who enchanted the people floating along the river with their songs. The legend is connected with the name of Lur-ley rock near Bakharakh. This rock was named after Lora, the sorceress fairy ("ley" rock), which later became known as Lora Lorelei. There is also a view that the sorcerer chose the rock he sang about.

Lorelei or Lorelei is a 132-meter-high rock near the town of St. Goarshausen on the right bank of the Rhine, famous for romantic legends. This rock is located in the narrowest part of the Rhine in Germany. The width of the river here is 113 meters. The romantic oasis of the Rhine River is located between the cities of Bingen and Koblenz and is considered one of the most beautiful places. The river flows through Germany for 65 kilometers. There are more than forty palaces and fortresses on both banks of the river [3].

Toponomics of the word in German ("lerel" in the local dialect - whisper, whisper) and ("lei" means rock). There is a statue of a mermaid on the rock, and a statue of Lorelei on the breakwater. Both statues have a pornographic appearance. Asteroid 165 Lorelei was named after the rock[5].

This legend remained a local legend among the German people for a long time. By the beginning of the 19th century, the legend of the Rhine spread to other countries. The mermaid of Lorelei Rock, who enchanted the boatmen with her magical song, attracted the attention of all romantic poets.

There are many stories and events that inspired the writing of Lorelei. One of them is a legend created by the romantic poet Clemens Brentano. This legend was later reworked and published by many German writers. Heinrich Heine Graf Leben relied on an alternative reworked in 1821, stating that Lorelei was a mermaid from the Rhine. His poem was the best and most noteworthy among other such works.

The poem "Lorelei" became a folk song in Germany in 1856, and Lorelei enchanted the boatmen with her enchanting song, robbing them of their minds and condemning them to the underwater rocks and whirlpools. is noted to be a mermaid, whose name is associated with Lorelei Rock on the banks of the river.

Heine knew the ballad about Lorelei written by the romantic poet Clemens Brentano (1801-1802), Eichendorff's work on the same plot, and other narrative alternatives. He was also familiar with Alois Schreiber's Guide for Travelers on the Rhine. The second edition of the guide (1818) was accompanied by the following legend, "The Girl on Lurley": "In ancient times, in a dark place, in the moonlight, a girl was seen on the rock of Loreley. The girl sang with such an elegant voice that she charmed everyone who heard her. Many of those who approached him were injured and killed by underwater debris. Because a person forgets what he is doing as soon as he hears a wonderful voice...".

We can see that this myth has attracted the attention of many artists. For example, Schreiber turns a mermaid into a forest witch, Zimrak creates an angel of the Rhineland from her. Geibel writes an opera libretto about her. G. Hersh dedicates a five-act tragic drama to Lorelei. And Otto Heinrich von Leben describes Lorelei as a mermaid who drives the passengers crazy with her songs. Lorelei is depicted in one of Clemens Brentano's tales, and Hayne's depiction is similar.

Heinrich Heine's poem "Lorelei" is a ballad. Ballad (from Greek ballare-dance, game) is related to folk poetry, famous Russian critic V.G. Belinsky about foreign and Russian ballads: "The poet takes some kind of imaginary folk narrative for a ballad or creates a similar story himself. But it is not events and events, but the feeling and thought that reveal its essence will be the leader." Uzbek critic M. Ibrohimov describes ballads as "noble and humanitarian ideas are sung in a romantic upbeat spirit." Hayne's poem "Loreley" is called a ballad because it meets the above requirements, - describes the poet Safo Ochil [1].

In the work, through the lyrical character Lorelei, the poet's trampled, rejected love and sadness were skillfully absorbed. The achievement of the work is its simplicity and folk style, without arrogance in terms of style, and it is distinguished by the poet's poetic style of symbols and concise expression of thoughts. At first it became a student song and then a folk song.

We mentioned above that several legends have been created about Lorelei. One of them belongs to Semyon Lipkin from Odessia, and it is quite significant. S. Lipkin fought against the Germans in World War II. He went to Berlin in the ranks of the Red Army. Because he knew the German language well, he was put to work in the commandant after the war [4].

After some time, he meets a German girl with a business owner. Semen belonged to the Jewish nation. Despite the fact that he fought against the Germans, the girl loved him. Lipkin also liked him.

One day, her husband wanted to sing her a song. He sang the poem "Lorelei" by Heinrich Heine. Lipkin was very surprised, because the III Reich, the Jew, liked Heine's books in the squares and ordered to completely forget the name of the poet. When Semyon asked who wrote the text of this song, his wife said that it was a folk song and that there was no author. He knew nothing about the author.

After that, Lipkin tells his wife about the legend of Lorelei:

"Not far from the city of Bacharach, on the right bank of the Rhine, a high, steep cliff hung. There was an order to climb it from all four sides. The rock was so smooth and slippery that it had no cracks or bumps. It was only possible to climb the rock by flying with a wing.

It is said that the old Goddess of the Rhine lives in the green algae-covered riverbed beneath the rock. He built a crystal palace for himself deep under the water. The blue, dark abyss was the place of the scowling, evil, scruffy-bearded Rayne Devi. There is a fishing village on the bank of the river. On the outskirts of the village, a fisherman lived with his daughter in a small room with a reed roof darkened by the rain.

Who doesn't know Lora? If she wrote down her golden hair, it would cover her manly clothes and make her look like a queen.

The description of Lora's beauty reached far away countries. Young men who came from all around gathered in front of the girl's window. They came from far and wide to see Lora's hair in the sun, to hear her sing, and to love. The girl did not like anyone. Laura learned a lot of songs. His entire youth was spent on the banks of the Rhine, so his songs reflected the

joys of the river, the waves and sounds.

One day Lora saw a strange knight under a rock on the bank of the river. The knight got lost in the forest. That is why he heard the sound of the waves and came to the side of the rock. When he caught sight of Lora, he froze in place, not knowing whether he was standing in front of a mermaid or a forest angel. At first glance, the knight fell in love with the girl, and the girl fell in love with the knight.

That night, the old fisherman waited for his daughter. However, her daughter did not come home. The knight took him to his Shatlek castle. They went around the mountain five times and reached the castle on the top of the mountain.

The knight began to live happily with Lora. They walked hand in hand in the cool forest. Lora used to sing songs to her lover. All the creatures in the forest were listening to the song. And the deer snorted among the branches and leaves, watched the girl sing and listened to her with interest.

Only the old mother of the knight was disturbed. He was shivering and chilling in front of the burning stove. Servants piled firewood and coals into the stove. The old countess did not like the poor fisherman's daughter, she had no eyes to see her. Laura's golden hair did not interest the old woman at all. Because he had gold coins, even gold coins, as much as he wanted.

In the end, the old countess told her son who they had brought, even the coat of arms on the gate was faded because of this, and they were of the original royal race, and decided not to leave it for the isnad. He also reminded her that she has a heart and that she is the daughter of a rich king. He said that if you marry a fisherman's daughter, let my curse be your wedding present.

He heard the words of the old countess looking down at the ground. However, he loves Lora. He can't ignore his mother's words. He was afraid of his mother's curse, that's why he was deep in thought.

After the old countess finished her words, she warmed herself on the stove and did not shiver anymore.

Telling Count Lora that they were on the trail of a she-wolf, they set off on their horses with their armed men. To Lora, the face of her lover looked strange and cold in the red color. The horsemen left the castle yard laughing and cheering. Lora saw from the tower window that the horsemen were not going to the forest, but to the other side of the winding roads of the mountain. After her lover left, Lora was very depressed. He was saddened as if he sensed an unpleasant situation.

The magnificent door slowly opened, and the old master of the castle entered the room. With a gesture, the servants dispersed. The old countess came unhurriedly to Lora. He told Lora that his son was deceiving her, that he had gone to his mother's house instead of hunting, and at the same time he had taken away the wedding gifts. He told Lora that he had nothing left to do here, and if he did, he could attend the wedding, and serve in the kitchen, as he was used to doing dirty work.

Everything: the candle, the old countess, the black door at the end of the hall passed one by one before Laura's eyes.

Lora broke off her jewelry from her neck, and the pearls scattered around. He tore off the ring from her finger and gold chains from her hands, threw them at the feet of the old woman and ran away from the castle.



All night long, Zim-Ziya was in the forest, fearing nothing, and headed for home. Various animals and ghosts could not scare him. Only he could not see the rejoicing coming before the young count's baldness.

He reached his beloved village in the early morning. His father received him coldly. There was no place for him in his father's house. That's why Lora went far away from her father's house. Moreover, the neighbors started pointing fingers at him. They inquired why Laura had returned from being a countess, her royal dress and gold jewelry.

Lora wandered in the forest until it got dark. When the brow darkened, he came to the place where he first met the count, the river bank. He wanted to throw himself into the river.

Moonlit night. The Rhine flows peacefully. Lung water is also calm and motionless. The water started to move and foamed. From the depths of the lungs, the old Deva of the Rhine slowly appeared. His head and shoulders rose from the water. The giant's crystal crown shone in the moonlight. Green aquatic plants hung from his head, and a shell stuck to his shoulder. Silver fish were playing in his beard. Lora glared at him. Now he was afraid of no one. The worst thing happened!

The old Giant said, "People have wronged you very much. My wrongs are no less than yours. I was once the king of this river. They bowed down to me, sang songs, and threw precious things, gold and silver coins into their nets. praying for a fish to fall. In time, people forgot me. They deprived me of my glory, my power. If you agree, together we would take revenge on people. Enchant your songs and power I will grant you. Know Laura, you must not have mercy in your heart. If you have a little mercy, you will perish!"

Laura agreed. The giant shrugged. A huge wave came up and carried Lora onto a high rock that was difficult to climb without a drop of water touching her clothes.

The tide returned. Under the rock was a deadly whirlpool.

The news spread throughout the country that Lora, the daughter of a fisherman, had turned into a fierce sorceress. At sunset she would sit on a high rock and comb her golden hair with a golden comb, and her hair would burn like fire in the setting sun. After that, the rock was called Lore-ley, Lora Rock. Whoever heard his song was bound to perish.

Darya Devi gave him great strength. He forgot who he was. His heart turned to stone. And no one looked down, no one could oppose his songs. He enchanted people with his songs, leading them into a terrible vortex and drowning them. That's why the fishermen said: "Flee away from here, fisherman! Be careful, boatman! If you hear a song, you're done, sailor!" they shouted.

The fisherman, mesmerized by the song, looks up and the oar falls out of his hand. The boat is caught in a terrible whirlpool. There is no way to stay alive.

They began to accuse him of stonewalling. Some say that the girl charms the boys and takes revenge for the love that the knight did not value.

In another legend: "The local bishop, who learned about this reality, calls the girl to question. Lora cries for a long time, saying that she is not guilty of this magic. He asks for permission to spend the rest of his life in the monastery in Avlok. The bishop cannot leave the owner's request on the ground. Three knights escort the girl to the monastery. They went to the monastery along the river. Lora asks the knights for permission to climb the cliff one last time and climbs the cliff. Suddenly, from a place closer to them, Lora sees her ex-boyfriend sailing in a boat and calls out his name. The knight heard the call, and the oar slipped out of his hand. The boat is caught in the eddy and begins to sink. Seeing that her lover is dying, Lora,



trying to save him, throws herself from the cliff into the water. Lora and her lover, as well as the three knights following her, drown in the water. Underwater monuments of Lorelei and the Three Knights ("Dreiritterstein") emerged."

The story of Semyon Lipkin continues:

When the knight returned from his castle, he did not find his lover in the castle. He missed Laura to death. Now it's all the same to him. Her lover's voice and songs were constantly heard in her ears.

The knight went on a journey to distant lands. The trip was long. But his pain did not give peace. His heart burned, longing tormented him.

The knight returned from his journey. The old mother died without waiting for her son. Faiz has gone from the palace, everything has faded, the flag on the tower has faded and faded, the coat of arms on the gate has faded and became unrecognizable. The stone slabs laid on the ground were set on fire, and even the castle was neglected, and the shrapnel hit the doors.

Travelers spread the news about the golden-haired wizard on a rock by the Rhine. The servants in the palace were also whispering about it.

Pain and anger seized the knight. He said that he will lose his mind from pain and suffering. Anyone who called Lora a magician was ready to cut him down with a sword. In his anger, he cut everything he came across: a thick table, gold objects with his sword.

Now no one can stop him, he will not obey anyone's advice. Even when his mother comes out of the grave, he does not listen to her. From the room where the knight was standing, there were voices. The servants were hiding behind the door in fear.

The knight ordered the horses to be saddled. The top of the mountain turned red from the setting sun. The knight arrived at the banks of the Rhine. A bunch of fishermen were talking. However, none of them agreed to take the count to the rock. Although the knight promised all his wealth, no one agreed to this job. Everyone loved his soul.

He gave a purse of money to a fisherman, threw it into his boat, and tied it to the oar. A familiar voice could be heard from afar. But the sound was low and came intermittently in the wind. The knight started rowing with all his might to see his beloved as soon as possible. And now Lora's voice began to be heard more clearly. It seemed to the knight that Lorelei was calling him. He forgives me, he is close to happiness, you have to row boldly. The knight felt as if he was flying in the air. Lora had conquered him completely. It's not air, it's not wind, it's Lorelei's voice. Her golden hair dazzled the knight's eyes.

Laura! - shouted the knight.

In an instant, the eddy overturned the boat and hit the rock. Suddenly Laura's voice died away, as if awakened by a knight, and so did the song. From above, her lover is drowning in the foam. The vortex is swallowing him. Lora's tears are pouring down. He saw that the knight was not trying to escape, he was not scrambling over the wreckage of the boat. He stretched out his hand to save his lover, again and again. He fell off the cliff and into the water. Her long golden hair began to swirl in the water, becoming wet and black. Laura and the knight were swallowed by the waves.

At that moment, a rumbling sound came from the depths of the water. It is said that the underwater fortress of the old goddess of the Rhine has collapsed. Since then, no one has seen Raine Devi, the population almost forgot about her. Lorelei is remembered. It is said that even now he occasionally climbs the rock and combs his golden hair. However, his figure is



barely visible and his voice is barely audible.

The first translation of "Loreley" into Russian was written by Karolina Pavlova (1839). Then it was translated into Russian by N.M.ov A. Maikov. The ballad was translated several times by many Russian translators. In "Hayne's works" published in 1881, M.L. Mikhailov, L.A. May in the "Book of Songs" published in 1893, P.I. Weinberg in the collection of Heinrich Heine's works published in 1904. In 1909, "Loreley" was translated by I.V. Tkhorzhevsky, and in the same year, the famous Russian poet A. Blok also translated.

In the following years, Hayne's works were retranslated, "Loreley" was also published in various versions in multi-volume books. In 1934, Sasha Cherny and V. Gippius worked on the translation of the ballad.

V. Levik's translation of "Loreley" was published in 1956 in "Selected Works" by H. Hayne, edited by Alexander Deutsch.

This charming ballad came to our country in the 1940s. Mirtemir's translation of "Loreley" was presented to Uzbek readers for the first time[1].

"When Mirtemir's translation of this romantic ballad was compared with all the alternatives in Russian, it became clear that the translator approached A. Blok's translation when turning it into Uzbek. Mirtemir chose A. Blok correctly, because it was the most perfect of translation alternatives".

Lorelei

Ich weiß nicht, was soll es bedeuten,
Daß ich so traurig bin;
Ein Märchen aus uralten Zeiten,
Das kommt nicht aus dem Sinn.
Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel des Berges
funkelt Im
Abendsonnenschein.
Die schönste Jungfrau
sitzet Dort oben
wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kammt ihr goldenes Haar.
Sie kammt es mit goldenem Kamme,
Und singt ein Lied dabei;
Das hat eine wundersame,
Gewaltige Melodei.
Den Schiffer im kleinen
Schiffe Ergreift es mit
wildem Weh;
Er schaut nicht Felsenriffe,
Er schaut nur hinauf in die Hoh.
Ich glaube, die Wellen
verschlingen Am Ende Schiffer



und Kahn;
Und das hat mit ihrem
Singen Die Lorelei
getan[2].

Poet Safo Ochil analyzed the translations of the last stanza of "Loreley" by thirteen Russian poets and found that thirteen translations of one poem in Russian are translated in thirteen colors, their style and weight are different, only the content is different. He says that he is close to Heine.

The German phrase "Ich glaube" (veryu, znayu) was translated by A. May as "mne kajetsya", P.I. Weinberg translated "naverno", S. Cherny "Chto dalshe?...Doljno bit". "However, A. Blok was able to reveal the inner world of the work. He was able to accurately convey both the tone and the ideological content, in short, almost all the stylistic features of the poem," writes Safo Ochil.

In the translation of "Loreley", a number of poets demonstrated their art and talent and created its content and form, Safo concluded and began to analyze the translation of Ochil and Mirtemir [1].

Ich weiB nicht, was soll es bedeuten,
DaB ich so traurig bin;
Ein Marchen aus uralten Zeiten,
Das kommt nicht aus dem Sinn.
A.Blok tarjimasi:
Не знаю, что значит
такое Что скорбью я
смущен;
Давно не дает покоя Мне
сказка старых времен.

Mirtemir's translation:

I don't know what's wrong, I always smoke, I do it again and again.
The months are good and dear,
An ancient legend since the Cup.

When translating the ballad, Mirtemir paid serious attention to restoring the style of poetry, rhythm, symbols, etc. The poem rhymes the same way in both the original and the Russian version (abab, vgv continues).

The works of Uzbek translators begin with Mirtemir "I don't know what Vaji is...", Abdulla Sher "I don't know,...", Azam Ismail "I don't know what's the reason for this."

Mirtemir translated the poem in nine stanzas, which recalls the rhythm and tone of the original and the Russian translation.

Die schonste Jungfrau sitzt
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kammt ihr goldenes Haar.



A. Block translation:

Над страшною высотой
Девушка дивной красы
Одеждой горит золотою,
Играет златом косы.

Mirtemir's translation:

Sahibjamol, a wonderful girl, on the edge of the invisible cliff,
The golden dress is on fire,
Dice mold is volatile.

The words "Koz ilgmamas" and "sohibjamol" are used appropriately, - writes Safo Ochil, - even the translator chooses rhyming words such as "krasi" and "kosi" in Russian. found that verses 2 and 3 in Russian and verses 2 and 4 in Uzbek sound the same. Nobody can deny that this is Mirtemir's achievement, - concludes Safo Ochil [1].

Let's turn to Safo Achil's analysis again. The view of the mountain evening, suitable for the beauty of the legendary girl Lorelei, is drawn in the Uzbek language in the same colorful colors as in the original version:

Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Translation of A. Blok:

В вечерних лучах алеют
Вершины дальних гор.

Миртемир таржимаси:

Кирмизи ранг олар *ар окшом-
Узок тоғлар, баланд чуққилар.

Here, the phrase "It turns red" was able to reveal the meaning of the Russian "Aleut" and the German "Funkelt". The following verses are translated more attractively:

Над страшной высотой Девушка дивной красы.

Mirtemir's translation:

Autumn is at the end of the bay - Soibjamol, a wonderful girl.

Safo Ochil said that he used the words "unobtrusive" and "possessive" appropriately. As the boatman sails in his boat, he falls in love with the beautiful girl sitting on the top, forgets about the stones under the water, the strong wave of the river, ignores them, forgets about the danger and falls into the whirlpool. In the end, he drowns.

So, the poet Mirtemir recreated the Russian version of "Loreley" by A. Blok in Uzbek.

Among the achievements, there are also some shortcomings.

Прохлады сумерки веют,
В Рейне тих простор.

The evening is the time of coolness,
The Rhine is wide, the waters flow quietly.

These verses are different in the original:



Die Luft ist kuhl und es dunkelt,
Und ruhig flieBt der Rein;
(It's cool, it's getting dark,
And the Rhine flows peacefully)

There are no words "veyut" and "prostor" in the original version. Let's pay attention to the translation of the first two verses of the fourth paragraph:

Златым убирает гребнем,
И песню поёт она.
He combs his hair with a golden comb,
Kushik says it's so good.

The words "owner", "girl" were also used in paragraph 3. The same words are used again in paragraph 4. "If the same words are used repeatedly in one poem, they weaken the musicality and impressiveness of the poem," emphasizes Safo Ochil [1].

We pay attention to the original version of the above verse:

Sie kammt es mit goldenem Kamme,
Und singt ein Lied dabei;

She combs her hair with a golden comb and sings at the same time. The German word "dabei" has not found its place. It would be correct if the words "and" and "at the same time" were used.

Such a shortcoming
is also allowed in the
last lines of the last
paragraph:

И всякий так погибает От песни Лорелей.
Ham Lorelay kuylagan zamon,
Whoever dies like this...

Instead of "Ot pesni Lorelai" the line "also when Lorelai sang" is used, but it doesn't come out as well as the Russian.

Und das hat mit ihrem Singen Die Lorelei getan.
(Yes, Lorelai did it with the Sorcerer's Song).

Regardless of the shortcomings listed above, Safo Achil concludes his analysis by saying that we can understand Heinrich Heine's Lorelei from the translation of Mirtemir's Lorelai.

The translation of Mirtemir was made in the 40s of the 20th century based on the translation from German to Russian by the Russian poet Alexander Blok. This situation is confirmed by comparing Safo Ochil Mirtemir's translation with Alexander Blok's alternative. Mirtemir was the first to give Uzbek students the opportunity to read "Loreley".

Nevertheless, Safo Ochil noted some shortcomings. However, translating a work without an original copy is a task that requires great skill from the translator.

Sahibjamol, a wonderful girl, on the edge of the invisible cliff,
The golden dress is on fire,
Dice mold is volatile.



We dared to challenge some parts of the translation. For example, the rock above "At the top of the invisible rock" cannot be seen with the naked eye, and we understand that the owner is located or sits there, that is, on the top of the rock. is thirty meters high. Lorelei (the owner) settled on this rock, sang and cast a spell on those who floated on the river. "On the edge of the cliff", firstly, the owner cannot settle on the edge of the rock, and secondly, his sheep his voice cannot be heard from a long distance, because he cannot be seen, and thirdly, he cannot enchant the people in the boat, his voice does not reach. "Golden dress" would have been replaced by "golden beads" which would have been more consistent with the original. Another word is the word "har" in the phrase "every evening" means permanence. Because there are many cold and cloudy days in nature, the mountain peak does not turn red every evening.

Над страшною высотой
Девушка дивной красоты
Одеждой горит золотою,
Играет золотом косы.

The above objectionable circumstances show that the translation was made not from the original, but through a Russian translation. This translation was done by Mirtemir according to his heart [1].

Now we will pay attention to the analysis of the translations of Abdulla Sher and Azam Ismail.

Abdulla Sher: The pleasant evening is slowly falling,
A silent silence along the Rhine.

Azam Ismail:

The evening has fallen, the air is cool, And the Rhine is still flowing.

The river does not sleep, silence sleeps. The river does not sleep, it flows incessantly, under the slumbering silence. In the original, the river flows calmly and quietly. At the end of summer and the beginning of autumn, the flowing waters, as well as the Rhine, flow calmly and clearly. The sound of silence along the river probably refers to the peaceful flow of water.

Abdullah Sher:

The setting sun only burns the peak.

The sun, which warmed the earth all day, is now starting to set. In our eyes, the setting sun does not burn the peak, it does not even come close to the peak. It spreads its last rays, says goodbye until the next day and sets. The idea "It only burns the peak" does not correspond to the situation. The sun can heat, but it does not burn. Azam Ismail translates this situation as follows:

In the light of the setting sun, the peak of the mountain shines brightly.

These lines in the translation correspond to the original and do not cause confusion in the reader. Abdulla Sher: At this peak, there is a golden bonfire

A girl is sitting with her hair on her back.

"On the golden bonfire on the peak" - a golden bonfire is formed on the peak lit by the setting sun, and a girl burns brightly in this bonfire. These verses also seem to be inconsistent

with reality and the original version. Cho "qqi" means that the sun is setting, it's evening and it's cool. And the rock is on the bank of the river, and the girl is combing her golden hair on this rock. "Die schonste Jungfrau" is an adjective in German, "the most beautiful woman" and it is not enough to say that she is "burning naked". It is not correct to say "it kills at the top". Imagine: is it possible to sit on the top? At the top of the rock, it is almost true. In fact, Lorelei sits on top of a cliff on the right bank of the Rhine. The story takes place on the banks of a river, not on a distant peak anyway!

Azam Ismail:

A beautiful girl on the rock.

Beautiful and strange like fairies.

A. Ismail skillfully used the word "dort" there as "hov". He described Lorelei as "a wonderful girl", "beautiful like fairies, strange". Fairies are really beautiful.

Abdullah Sher:

When the die hits the comb,

Dice beads glitter like embers.

In these verses, the artistry has increased. "When the comb hits the zar kolik" may mean combing her hair, every time she combs her hair, the zar beads sparkle like embers. Laura may have only one jewelry, not many. 'Isa, a bunch of beads hanging around the neck, made of river pearls. The fisherman's daughter did not have any other decorations. Words like "bonfire", "yal-yal", "chog" used in Abdulla Sher are original does not match the copy. It would be more appropriate if the words "rock", "river", "song", "golden hair" were used instead. Lora does not like the idea of moving the mermaid away from the water and closer to the fire.

Azam Ismail:

The eyes are bright,

Dice spread out.

"Ziraklar" does not correspond to the original copy, "Ihr goldnes Geschmeide..." in unity. However, we need to know and feel that it is not jewelry, but jewelry. This is Laura's characteristic movement, as if she is combing her hair in front of her. Nice view! It's a great opportunity to see and feel the beauty of Lora!

H. Hayne's poems are simple, pleasant and song-like. Abdullah Sher:

When the golden comb slips, she sings, she sings, she sings.

"Golden comb" would be appropriate to call gold comb, it seems that it would be correct to call gold products "gold". For example, a gold coin, a gold comb, a gold chain, a gold coin, a gold watch, etc. These words also belong to Azam Ismail. "When the golden comb slips, she sings, she sings, she sings, and she sings." Through the word "Mastona", Abdulla Sher's song is a sign that Lorelei's song is a force that conquers the mind of a person. The phrase "when the golden comb slipped" is very aptly used, preventing the use of the word "comb" in other translations.

Azam Ismail:

When combing hair, comb gold,

Khirgoyi also does it well.

Lora is doing two things at the same time. She combs her golden hair in a golden comb

and makes a sweet hum to enchant the boatman. In any case, "good" determines the quality of the song. "Sing Mastana" and "Khushnavo" are close to each other. "Mastona" means the power of the lyrical hero's song, "khushnavo" means that the listener likes the song being sung. However, we have an objection to "singing". If Lorelei sings, she sings for herself. The song is not heard by others. Although "dabei" is not used here, the word "ham" does not indicate its presence.

Abdullah Sher:

A boatman's song is a surprise,
Sarmast is enough with one mung.
He only stares at the peak,
He does not see the underwater rock.

Beautiful words, beautiful expression, great rhymes in stanzas 1 and 2. It is impossible not to confess. A characteristic characteristic of original poets only.

Azam Ismail:

The vortex pulls in its trap,
The boatman is an evil disaster.
He does not feed underfoot,
Bogar hill only.

In the interpretation of Azam Ismail, it is said that the boatman can be swallowed by an evil disaster, that is, a whirlpool. The boatman does not pay attention to the soles of his feet, but only looks up. At that moment, the boat hits a rock, and the fisherman falls into the whirlpool, from which there is no way to escape.

Abdullah Sher:

I know that he will take the boat to his depth;
Whoever hears it, Lorelai's song will bring him to this tune.

The poem ends with this clause. So anyone who hears Lorelei's enchanting song is doomed. The eddy under the rock swallows the boatman. The lyrical hero is devastated after hearing Lorelei's magic song. This concludes the ballad. Abdulla Sher's translation, which begins with "I don't know,..." "Ich kann nicht wissen," ends with "I know that...", "Ich weift, daft...".

Azam Ismail:

After a wave of destruction,
Both the boat and the boatman.
Lorelei did it with her magic song, no doubt about it.

Azam Ismail translated it exactly like the original. By saying "Magic Song" it is a reminder that this song is not just a simple song, but a magical one. Almost all other translations end with "I know". Member. Unlike others, Ismail did not use the word "I know..." and ended with "I have no doubt". The translator clearly expresses the cause of the crash through this phrase.

The ballad "Loreley" consists of six stanzas, with alternating male and female rhymes throughout the poem. In the first three stanzas, a separate tone forms the musicality of the poem. The poet expresses his inner world and mood through the personal pronoun "Ich", which is repeated in the first stanza. The violation of the grammatical norm in lines 1 and 3 helps to express the depressed mood of the lyrical hero.

Inversion is a favorite stylistic technique of the poet, which gives a beautiful sound and a special meaning to the sentence. The poet brings forward the word "soul" and with this the reader loses his vigilance.

Using metonymy, the poet describes an idyllic view of a calm flowing river, a rock, and a crimson horizon at sunset. Uses other elements to describe the view. However, he uses the antithesis "es dunkelt-Abendsonnenschein" to understand the beginning and end of the day.

The poet skillfully gives the poem a wonderful expressiveness: he uses the anaphora "Er schaut nicht die Felsenriffe, er schaut nur hinauf in die Hohe".

In the last paragraph, the personal pronoun "I" (ich) is repeated, and the nameless image is named. Alternative text has a completed character. This means that the last line matches the first line. Ich weift nicht-ich glaube.

Hayne used irony appropriately in the poem. He used the words "aus uralten Zeiten" at the beginning of the poem and also ironized his experiences as "Marchen". He called his love for Amalia, the days he spent, and his adventures "Marchen".

We have analyzed the translations of the famous poem "Loreley" into Uzbek. attractiveness increases.

"Lorelei" is a great work of world lyrics. How to preserve the musicality and appeal of the work from one language to another, especially when it is translated into a foreign language that is not a relative? This is a very interesting and problematic issue. To achieve this, skilled translators have been striving for two hundred years. .

I became a prisoner of a wonderful work, - writes Ryabseva Larisa Alekseyevna. In this work, Hayne attacked the stereotypes that the German language is rough, dirty, and rude, and proved the previously unknown delicacy and gentleness of his German language in German literature in "Lorelei".

The alternative of "Loreley" should be analyzed by comparing related and non-related languages, because this work has been translated into almost all languages of the world and sung in many languages. Poetry translation is a high and difficult art.

The masters of the translation of "Loreley" - Samiul Marshak, K. Chukovsky, M. Lozinsky, M. Svetayeva and others translated it. Nevertheless, the translation of this work is still as relevant as before. The translation into Uzbek is even more relevant.

For almost two hundred years, researchers in European countries such as Russia, England, and France have been thinking about one thing: how can stylistic devices, German color completely or completely be turned from the original with other language tools?

V. Yan. Bryusov "a poem should be translated as a poem. A good poem in prose will die even if it is". if culture is taken into account, each language has its own stable expressions, and it was necessary to translate with appropriate words from another language.

When translating without taking into account stylistic figures, the translation becomes artificial, lifeless and expressionless.

It should be noted that H. Heine's ballad "Lorelei" introduced and popularized the legend about the rock on the banks of the Rhine. The poet created the poem with extremely high artistic skill. In the process, he used all the possibilities of the German language. As a result, against the stereotypes that the German language is rough, stupid, and rude, the language is gentle, delicate, and pleasant.

The high artistic and aesthetic ideas of the great German poet H. Heine, which have been translated from language to language, inspire the people of the world to fight for Goodness,

Beauty, Love and Truth and demonstrate the creative power of human love. This is the universal importance of the poet's genius.

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