



HEINRICH HEINE'S POEM "KARAGAY" AND ITS ABOUT THE TRANSLATIONS

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Abstract

The neighborhood talks about the great German poet Heinrich Heine's poem "Pine" and its translations. This poem is not about lovers, in it there is a wide comparative analysis of the difficult situation of a lonely, helpless pine tree, which is equal to society.

Keywords and expressions: translation, lady-love, single, rock, appointment, problem, author, concept, character, situation, wild north, chasuble, rejected love, lyric hero, civil right, structure approach, inner and external layer.

"There is a well-known and well-known example in Russian literature that reflects the difficulty of the genre category in literary translation. In the poem "Pine and Palm" by the German poet Heinrich Heine, the lover Pine, who is forever separated from his beloved palm, is described. In German, there are two words for a pine tree: one is the lover "der Fiktenbaum", who is alone on the rocks in the north, sighs in the dream of reaching the visola of his lover "di Palme", writes G. Salomov and continues: "Translate this wonderful poem into Russian. Meanwhile, M. Lermontov faced another problem; In Russian, pine tree (karagai) has little juice, and palm tree is also Jensky rod. So, these two words cannot embody the image of a boy and a girl. Therefore, in the translation of M. Lermontov, the meaning of the poem is the love of friends, the pain of the quarrel between them" [3]. Strange translations of the poem "In the Wild North..." in Russian appeared" 3.198]. it can be said that it is an independent original poem under the influence of the lyricist. However, he worked a lot on the poem and turned it into a beautiful translation, but he moved away from the author's concept [1].

Hayne used words very carefully, not a single word was superfluous. Each word has a surprising meaning. In Lermontov, it's the opposite, there are a lot of epithets: vertical, kachayas, sypuchiy, dalekiy, goryuchiy.

At least one pine tree tells her that he looks like a man. "...a translation is created for a people who can read it, understand it and afford to evaluate it properly[3]."

The word "dikom" (dikiy) in the translation is, first of all, absent in the original, and was used by M. Lermontov, and this word was transferred to almost all subsequent translations. For example, see "na dikoy skale" (F. Tyutchev), "wild-Sadovsky, Cherry Crush"), which in English has reached the level of saying "wild north" ("wild north"). However, the word "wild" is not in the original poem. there is a simple word for "in the north" ("Im Norden"). Secondly, "kachayas" is expressed in the form of "swaying", "shook" (A. Sher), "chulganmish" (Mirtemir), "she sways"-Sadovsky), "kachaetsya" (A. Engelke). In fact, it is impossible to move the pine tree in the ice and snow. Thirdly, in reality, "like a white sheet" covered with ice and snow means "like, kak rizoy, mother" (Lermontov), "like wearing a veil" (A.Sher), "a white shroud example" (Mirtemir), "in a white sheet" (M. .Toshtemirov), "on a white blanket" (A. Akbarov), "inistaya

mgla" (Tyutchev), "pokrytyy i snejnym i ldyanym kovrom"-Sadovsky), "clothing" (Cherry Crush), in French "monteau blanc" - "ok called "coat". The poem is called "Ein Fichtenbaum", which means "Pine". The pine is Heine. The originality of the poem shows that Heine hated and disliked religious people who did not wear a veil and wore a veil. What happened to the paint, why should we wear a veil!? A understood this. In the re-translation of the poem, Sher took off the "cloak" and said, "The snow is covered with white." F. Tyutchev instead of "riza" called "foggy kirov", A. Fet "carpet covered with ice and snow", Mirtemir called it "ok kafan", that is, he wrapped the pine in a "white shroud" despite growing upright. In the French version, it is pronounced "white coat". Is there a difference between "white shroud" and "white coat"? Yes, the shroud is the clothing of the dead, and the coat is the clothing of the living. Pine-lyrical hero, he is life, what will happen if we wrap him in a shroud? Let me imagine that the pine tree is standing in its white shroud, what if it sways? Just like in mystical movies! Irrationality is also home

The poet was familiar with nature by nature. In his poems, flowers, birds, water, spring, sea, mountain, trees and sky lights are widely celebrated. All this would be sympathy and salve for the "broken heart". It is not for nothing that he named the poem Karagay. The poem consists of eight stanzas, six of which refer to the pine and two to the palm.

Ein Fichtenbaum Ein Fichtenbaum steht einsam Im Norden auf kahler

Hoh.

Ihn schlafert: mit weiRerDecke Umhullen ihn Eis und Schnee.

Er traumt von einer Palme,

Die, fern im Morgenland.

Einsam und schweigend trauert Auf brennender Felsenwand [5.41]. Karagay was written in 1822. Before that, it was rejected in the case of)^ayne. After their return, the Prussian government grew stronger.

Das UnglQck kommt nicht allein! Хеч кандай нажом ! It is warm in the pine house

Heine had never had a lover, nor had he come to these lands. Based on this reasoning, we have reason to say that this poem is not about the love between a boy and a girl. Because the tone of the poem is slow and lazy [4]. M. Lermontov could not translate the tone of tragedy in the poem, instead, he filled it with joy and excitement [1]. There is no hint of intimacy: thirty-five strokes, four dots, - there is a huge work[4]. Willibald Alexis, reviewer of the poem "Tragedy", said: "I am ready to like the whole book for these eight lines of poems."

In the center of the poem is a social issue, Heine could not openly say the places where the events are taking place. Because, at that time, the situation of the Ayyariyes in Germany was poor, they had no civil rights, they were oppressed and under pressure from all sides. -

Therefore, it is impossible to speak openly about the land of the ancestors - Jerusalem, and the Palm was a symbol of the "inhabited" and "lost land" of the Assyrians scattered around the world. In all the translations that have existed so far, Palma has been tricked into being the lover of Garagai. Based on the above considerations, we came to the conclusion that the relationship between the pine and the palm tree is not romantic.

M. Lermontov called the palm "rastet", i.e. it is growing. The presence of the palm tree is a sign of its growth, but the important thing here is that it is grieving. However, since the word "sad" is used here in the translation, it has moved to the background, the emphasis is not on the fact that the palm tree is sad, and the author's concept is not based on it. In the period when M. Lermontov lived and worked, there were poems ("Nachdichtung") and translations.

Much attention was paid to the form of the poem, pleasure and excitement in the poem, these were the fruits of the "Byronism" trend of the "Romantic" period. "Each translated work is a product of its era"[3].

The condition of the palm tree is very difficult as described in the poem. He is also lonely like a pine tree, but he is sitting in a hot desert, on a ember stone[9] in the center of the universe. Due to the intensity of grief, the stone under his feet is hot as coal, he holds his head between his hands (although this situation is not shown in the poem), emaciated, darkened, his eyes are closed, his forehead is wrinkled, his forehead is wrinkled, he hardly breathes, he is silently staring at the ground, and he is sitting in the empty house. In the translations, she is called "beautiful", "guzal", "blossomed", "palm tree" with inappropriate and inappropriate compliments. These inappropriate words cannot be accepted by the human mind.

Pine tree and palm tree stand on two opposite sides according to other geographical situations: "pine tree - palm tree", "in the north" - "east", "in Europe" "in Asia", "on a barren rock" - in the desert, "in the cold" - in the heat, "solitary alone", "under the ice and snow"-"on the embers" "mudraidi"-grieving". Great contrast! This is the power of influence! Koil! Can't you just like it?

One more issue, because of the rod category, pine was translated by F. Tyutchev as cedar, and by A. Fet as dub. While the cedar does not grow in the north, the oak (oak) is a deciduous tree, not a mountain tree. Leaves fall in autumn. When it snows, there are no leaves for the snow to land on, so a carpet (that's how it translates) needs to fall on the oak. The shape of oak is also very different from pine. So can't a pine be a pine? Is it necessary to say Uroqboy as Boltaboy or Teshaboy?

Pine is Heine. Whatever he wrote, he wrote himself, he reflected the nature and era through his personal feelings, passions, love and hatred. The voice of the people was heard in his love and feelings. He sacrificed his life for human freedom, was intolerant of the rulers, nobles and nobles who wanted the blood of the people, criticized them mercilessly.

Heine had a crush on Veronika in high school (but she died in high school), he befriended Zefhan in his youth, and in adulthood he fell in love with his uncle's daughter Amalia in Hamburg. This was his true love. Because of this rejected love, Heine became a great poet. This process took place in Europe. The poet didn't come to the Middle East, he didn't have any lover or acquaintance here. The poet's biography says this. Getting to know the biography of the author, as well as his work and life, especially the systematic approach to translation (the emphasis is ours - A.A.) "Kaerda?" In the poem ("Wo?"), he asks himself the question:

Poor darbadar

Where is the sandbag?

In the summer, in the shade of a palm tree?

Or just slip under it? Hayne found the answer to the question in the Montmartre cemetery in Paris, and this poem was engraved on a marble slab at the foot of the poet's grave, only long after the poet's death, in 1901. Thus Hayne died neither under a palm (of his lover) in the Middle East nor under a linden on the Rhine. As he himself said, he told him that he was all together and that he would be under the protection of Allah wherever he was, and emphasized that he did not worry about it.

This case fully confirms our opinion that the palm tree is not a lover (emphasis ours - A.A.).

The authors of each work related to "Karagay" have their own translation



they recommend options. In order not to be left out of such a wonderful tradition, the author of this article decided to leave his translation at the discretion of the readers:

Pine

Pine stands alone,
Bald Rock, north.
Mudra is like a white blanket,
He dreams of a palm tree,
Very far, in the east.
Alone, sad without him
Boiling on the stone

V.S. Khaziev [9] says that in order to study this poem similar to "matryoshka" (Belavin I.O.), "mini iceberg" (Akbarov A.A.), it should be divided into two layers, outer and inner. That is, vital, and what we see around us is the inner layer. Until now, all translators have waved their pencils on the outer layer of the poem, they have not entered the inner layer, either they have not paid enough attention to the language and content of the work, or they have all translated through an intermediary language, and we have not even thought about the inner layer. As a result, doubts arise about the perfection of all translations, because this is caused by a gross misunderstanding of the poem.

Who can write such a wonderful poem? It makes us think, we look for answers. The idea that Tina (K. Marx), the "smartest person of her time" who listened to the lectures of the great linguist A. Schlegel and the philosopher Hegel, and was closely and directly familiar with their teachings, is capable of creating such a "miracle" comes to mind. In order to understand Hayne's poem, the reader must know it at the "mental level", only then can he understand the meaning of the poem correctly. Such an opportunity is not given to everyone.

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