

CHARACTERISTICS OF HENRICH HAIN'S SONNS IN UZBEK TRANSLATION

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ABSTRACT

The article discusses the peculiarities of the Uzbek translation of Heinrich Hayne's works, among which the sonnets play an important role. Hayne's sonnets were translated into Uzbek by the well-known poet Abdulla Sher. While reading these sonnets, it can be seen that the translator entered the poet's psyche, and skillfully conveyed the delicacy and artistic brilliance of the German language in the Uzbek language.

Keywords: *sonnet, poetry, artistic delicacy, lyrical hero, romantic image.*

АННОТАЦИЯ

В статье рассматриваются особенности узбекского перевода сонетов Генриха Хайна, среди которых сонеты играют важную роль. Сонеты Хайна были переведены на узбекский язык известным поэтом Абдуллой Шером. Читая эти сонеты, видно, что переводчик проник в психику поэта Хайна и умело передал тонкость и художественное величие немецкого языка на узбекском языке.

Ключевые слова: *сонет, поэзия, художественная тонкость, лирический герой, романтический образ.*

INTRODUCTION

Heinrich Hein is a thinker and poet of the German people. He lived and worked during the era of romanticism. The poet's poetry has many genres. Sonnets play an important role among them. It should be noted that the works of this genre constitute a unique bright page of world poetry after Shakespeare. Hain's sonnets were translated into Uzbek by the famous poet Abdullah Sher. Reading these sonnets, one can notice that the translator penetrated into the psyche of the poet Hein and skillfully conveyed the subtlety and artistic splendor of the German language in the Uzbek language.

RESULTS AND DISCUSSION

Among Heine's sonnets, the one dedicated to his mother stands out. "Onam von Geldern Kisi B. A poem called "Heinega" begins as follows:

Бошимни тутаман доимо мағрур,
Ҳеч қачон енгилмас ўжар идроким;
Қиролнинг бошида туриб ҳаттоким
Кўзимни мен ерга олмайман бир қур .

The above lines depict the state of the lyric hero, who is always "mag'rur" tutgan, "ўjar idroki" was never defeated, and who was so proud even in the presence of the king

Мен яна, онажон, таъкидлай масрур:
Бўй эгмам ҳеч кимга тирикман токим!
Ва лекин қошингда, жилмайганча жим,
Бош букиб тураман доимо махмур.

But the lyrical protagonist has a happy head in front of his mother. These lines have universal content. Mother, Tabiatning Buyuk Ichtirosi is great. In the face of the power of love in him, all humanity feels obligated. This beautiful feeling is at the very heart of the lines.

Ул сенинг руҳингми – келади ғолиб?
Ул сенинг руҳингми – ғулғула солиб,
Ёритар қалбимни чақин мисоли?

The skill of the translator is that he was able to convey the German tone with the elegance of the Uzbek language. In other words, the words "winner" and "put" do not belong to the same category as rhyming words. Nevertheless, you can see that the poetic content is expressed vividly.

In other words, the above lines artistically reflect the fact that the mother's spirit, which gives strength to the child, prevails over everything and always lives in the hearts. In this sense, the mother's spirit is compared to the light that illuminates the heart of the child.

Бошимни эгаман доим, эҳтимол,
Келтирганим учун сенга кўп малол,
Кечирганинг учун барини дарҳол?

These lines are concluding. Despite the fact that the child understands that he is always in debt to his mother, the bot hurts him. But a mother can also forgive her

child at any time. This quality inherent in the mother leads her up the ladder of greatness.

The next sonnet by Heinrich Heine is written on a moral theme. In this respect, it is in harmony with oriental poetry:

Эгилиб тақмайман тўнкага гултож
Олтинга беланган бўлса ҳам агар:
Қўлимни чўзмайман бойга таъмагар,
Номардга ўзимни қилмайман мухтож.

In the first line, the poetic content is expressed in metaphor. It should be noted that the lyrical hero is an extremely brave and noble person. He doesn't want to put a flower on gilded tonka beans, he wants to get the rich man's treasures, he doesn't want to need a nomad.

Мен бузуқ аёлга очмайман қулоч
Фаҳшини яширса ҳамки безаклар;
Айбдор қилмайман, оломон магар
Такаббур ҳокимга сезса эҳтиёж.

Лирический герой - человек высоких нравов. Вот почему она не встречает “фаҳшини безаклар яширган бузуқ аёл”.

Биламан, чўрт синар ма-рур, чўнг эман,
Навда-чи, қутилар эгилиш билан, –
Табиат ҳайқириб, турганда бўрон.
Навданинг қисмати, ва лекин аён:
Бир куни у ҳасса – силлиқ, ялтироқ,
Ё кўйлак чангини қоқувчи таёқ!

Situations in nature correspond to the experiences of the lyrical protagonist. In this regard, the main content is loaded on the coats of arms of a large oak tree, a bar. After all, the branches of a large oak can break after years. As a result, it is no longer a branch of an oak tree, but something else - a smooth shiny stick, a stick for powdering. So now the vital function of the branch is changing. With this poetic conclusion, the poet turns to human life.

CONCLUSION

Both of Heine's sonnets we analyzed above are rich in romantic imagery and realistic LPs. Due to the nature of the sonnet genre, the main idea was expressed in the first eight verses, and the next six lines were the final ones. One more feature of the poet's sonnets should be noted. The questions raised in them are varied, the moral content prevails. This confirms that poetry drank water from oriental springs.

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