

THE CATEGORY OF GENDER IN TRANSLATIONS OF HEINRICH HEINE'S WORKS
(EXAMPLE FROM PALMA. THE PINE POEM)

Toshpo'latova Nargizakhan Mamarizayevna

Uzbekistan Republic Teacher of the department

“Pedagogy and psychology, educational technologies”

of the Fergana region center pedagogical skills

Abstract: This article discusses about translating works Heinrich Hayne .

Key words: Translation, translator, century, nation, world, poet, poem, language.

Annotatsiya: Ushbu maqolada Haynrix Hayne asarlarining tarjimalari haqida soʻz boradi .

Kalit soʻzlar: Tarjima, tarjimon, asar, millat, dunyo, shoir, sheʼr, til .

Аннотация: В данной статье ведётся речь об переводе произведения Генриха Гейне

Ключевые слова: Перевод, переводчик, нация, мир, поэт, стихотворение, язык.

The existence of the gender category in many languages around the world, and the absence of this feature in Turkic languages as well as in languages like Finnish, Georgian, and Armenian, creates difficulties in translation. When translating from a language that has a gender category to a language that lacks such a grammatical feature, challenges arise. In languages with a gender category, this characteristic does not correspond well. One of Heine's poems, “The Pine” (‘Ein Fichtenbaum’), captivates with its melody. The poem ‘The Pine’ has been translated into Russian by M. Lermontov, F. Tyutchev, A. Fet, L. Maykov, P. Veynberg, V. Gippius, I. Pavlov, M. Mikhailov, L. Umanes, T. Kharkhur, and A. Korsarov. In Uzbek, the poem has been translated by Mirtemir, Abdulla Sher, Ergash Muhamedov, Aziz Akbarov, A'zam Ismoil, and Shuhratxon Imyaminova. Lermontov's translation is included in the Russian publications of Heine's works. This poem was translated in 1841 at the request of Prince Vyazemskiy. In 1891, a Russian master of the brush, I.I. Shishkin, created the work “Na severe dikom...” dedicated to Lermontov, depicting the poem's content through colors. The following is the second version of the poem's translation; there is also a first version.

Heinrich Heine. “The Pine and the Palm” (Der Fichtenbaum und die Palme). In the far north, a lonely lover stands on the rocky cliffs, yearning for the embrace of his beloved “the Palm” (‘die Palme’). M.Yu. Lermontov translates this. In Russian, both “sosna” (pine) and “palma” (palm) are feminine nouns, turning the lovers into cousins. F.I. Tyutchev chooses the “cedar” tree, while A. Fet prefers the “oak” tree. According to botanical experts, there is ambiguity in F.I. Tyutchev’s translation: cedar is a tree that does not grow in the north; it is a southern tree found in the Mediterranean. In the north, it is not cedar, but the “kedrovaya sosna” (cedar pine) or “qaragʻay” (pine) that grows. In F.I. Tyutchev’s subsequent translation, the oak replaces the pine, and the northern cliff is replaced with a hill, since the oak is a southern tree that does not grow in the north.

In Uzbek, the absence of the gender category leads to shortcomings in translations from Russian. The existence of gender in Russian allows for less repetition of personal pronouns. When

referring to a woman in a text, her name or surname can be omitted, and one can simply use “она” (she) or “её” (her). In Uzbek, such sentences require a creative approach. For example: “Он предупредил её.” translates to “U uni ogohlantirdi.” In Uzbek, to avoid stylistic errors, it is necessary to frequently mention the name of the subject instead of using pronouns. For instance: “Он предупредил её.” becomes -U u qizni ogohlantirdi.

Сосна

На севере диком стоит одиноко
На голой вершине сосна
И дремлет, качаясь, снегом сыпучим
Одета, как ризой, она.
И снится ей все, что в пустыне далекой-
В том крае, где солнца восход,
Одна и грустна на утесе горячем
Прекрасная пальма растёт (2.19).

G. Salomov emphasizes in his tutorial “Introduction to Translation Theory” (p. 3, 198) that

“the reason is that the translator could not convey the spirit of the poet like M. Lermontov did; he could not fully reflect the meaning of the poem, and this is due to the difficulties posed by the gender category.” In his reflections on the poem “Ein Fichtenbaum” (‘The Pine’), G. Salomov bases his comments on Ergash Muhamedov’s scientific work “Heinrich Heine in Uzbek” (1973). In Russian literature, there are examples reflecting the difficulties in artistic translation due to the gender category. One such example is found in Heinrich Heine’s poem “The Pine and the Palm,” where the lover, forever separated from his beloved palm, is depicted as a pine.

Here’s the translation of your text into English:

"There are two words in German that refer to the pine tree: one is feminine-“Die Fichte,” and the other is masculine-‘der Fichtenbaum.’ The lonely lover standing on the rocky cliffs of the far north laments for his beloved “die Palme,” yearning to achieve union with her,” G. Salomov continues, “In translating this wonderful poem into Russian, M. Lermontov faced a problem; in Russian, both the words “sosna” (pine) and “palma” (palm) are feminine. These two words do not embody a male and female figure. In Lermontov’s translation, the meaning of the poem changes; the love between the lovers is replaced by the friendship of cousins, and the anguish of separation between them takes precedence.” (3) Strange translations of the poem “In the Wild North” have emerged in Russian. M. Lermontov skillfully and expertly translated the original into Russian, and it can be said that it is an independent work influenced by Heine’s lyricism. Despite the extensive work he put into the poem and its transformation into a beautiful translation, he strayed from the author’s original concept. Heine used words carefully, with no superfluous words; each word carries a remarkable meaning. In Lermontov’s version, there are

many epithets: “wild,” “fleeing,” “slippery,” “distant,” “burning (dikiy, kachayas, sipuchiy, dalekiy, goryuchi)”.

As for the issue of the gender category, Mikhail Yuryevich Lermontov kept “Sosna” in the feminine form and did not change it to masculine. The poem has one character and two states. Often, the poem is referred to as “The Pine and the Palm.” Heine titled his poem “Ein Fichtenbaum.” The German article “ein” means “a” or “one.” It would be more accurate to name it 'The Pine' rather than “The Pine and the Palm.” The author does not intend to place the Pine and the Palm in opposition; rather, regardless of their northern or eastern locations, both lead to a feeling of loneliness in this world. The Pine and the Palm, regardless of gender, represent “superfluous” people condemned to loneliness in society, not lovers or cousins. Although Olga Slavyanka knows that the pine is feminine, she states that the pine seems masculine to her. “Translation is created for a people capable of reading, understanding, and adequately evaluating it.”

The word “dikom”(wild) in the translation does not exist in the original and was used by M. Lermontov, and this word has been carried over into almost all subsequent translations. For instance: “на дикой скале” (F. Tyutchev), “yovvoyi shimol”(A. Sher), “wild north” (D. Smirnov-Sadovskiy), and in English, it has reached the level of “wild north”(or “savage north”). However, the word “wild” does not exist in the original poem; only “shimolda” (in the north) appears. Secondly, “kachayas” is expressed as “tebranib, chayqalib” (A. Sher), “chulg’anmishdir”(Mirtemir), and “its ways” (D. Smirnov-Sadovskiy). In reality, the Pine does not sway; it cannot move in the grip of ice and snow. Thirdly, in the original, the phrase 'covered with ice and snow like a white sheet' is translated by Lermontov as “как ризой, она” (like a blanket, she). Abdulla Sher corrects this in his re-translation to “qor qirovdan oqqa burkanib” (the snow wrapped in white), while A. Akbarov uses “oppoq ko’rpada” (in a white quilt). F. Tyutchev refers to it as “гла”(gla), A. Fet describes it as “a carpet covered with ice and snow,” and in the French version, it is translated as “monteablanc” (white coat). F. Tyutchev translates “riza” as “misty snow,” while A. Fet refers to it as “a carpet covered with ice and snow,” and in the French version, it is called “white coat.” The original poem shows this clearly. The poem titled “Ein Fichtenbaum” is named “The Pine.” The Pine is Heine.

Heine was familiar with nature. In his poems, he celebrates flowers, birds, water, springs, the sea, mountains, trees, and celestial bodies. For a sorrowful heart, these serve as companions and balm. The choice of the title “The Pine” is not without reason. In this eight-line poem, there is a wealth of meaning; six lines pertain to the pine, while two lines relate to the palm.

Ein Fichtenbaum.

Ein Fichtenbaum steht einsam
Im Norden auf kahler Hoh.
Ihnschlafert: mit weisser Decke
Umhüllen ihn Eis und Schnee
Er träumt von einer Palme,

Die, fern im Morgenland.

Einsam und schweigend trauert

Auf brennender Felsenwand(5.41)

The Pine stands alone on the rocky peak in the north, with no chance to move in the grip of ice and snow. It is enveloped by the snow like a white sheet. Pine: Loneliness! Separation! Solitude! Yearning! Despair!

“Every translation is a product of its time.” Historical events, the creative activities of translators, and the scientific and theoretical problems of translating certain works, as well as translation traditions and historical translation principles, need to be studied in depth in future independent scientific research.

Foydalanilgan adabiyotlar

1. Salomov G'. Tarjima nazariyasiga kirish. 197- 144-bet T.: “O'qituvchi”. 1978.
2. Hayne. Qarag'ay. O'zbek shoirlarining tarjimalari. To'plab, nashrga tayyorlovchi va tadqiq etuvchi Aziz Akbarov