

G.G.Bayronning “Manfred” poemasi tarjimasida Manfred obrazining qayta yaratilishi

The re-creation of the character of Manfred in the translation of G.G.Byron’s poem “Manfred”

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Annotatsiya: J. G. Bayronning “Manfred” poemasidagi Manfredning individualizmi, egoizmi sababli hayotdan norozi, hamisha ruhi uyg‘oq va bezovta. U sehr-jodu yordamida cheksiz qudratga erishaman deb, mehribonlik, kamtarinlik, odamlarga rahm-shafqat, hayotga shukronalik kabi insoniy fazilatlaridan ayriladi. Asarning g‘oyaviy mazmuni, falsafiy teranligi, romantizm ruhi atoqli o‘zbek shoiri Rauf Parfi va rus shoiri Ivan Bunin tarjimalarida muvaffaqiyat bilan qayta tiklanganligi ushbu maqolada qiyosiy tahlil asosida ko‘rsatib berildi.

Kalit so‘z va so‘z birikmalar: obraz, shaxs, qarama-qarshilik, fikr, xudbin, nopok, erkinlik, she‘riyat, xudbinlik, nafs, yolg‘izlik, fojia, hayotsevar, optimist, yashashni istamaslik, o‘lishga qodir emas.

Abstract: Manfred’s individualism in J. G. Byron’s poem “Manfred”, he is dissatisfied with life because of his selfishness and he is always restless. He loses his human qualities, such as kindness, humility, compassion for people and gratitude for life, thinking that with the help of magic he will achieve unlimited power. This article, based on a comparative analysis, shows the successful restoration of the ideological content of the work, the philosophical depth and features of romanticism in the translations of the famous Uzbek poet Rauf Parfi and the Russian poet Ivan Bunin.

Key words: image, person, opposite, opinion, selfish, unclean, freedom, poetry, selfishness, lust, lonely, tragic, life-loving, optimist, not wanting to live, unable to die

Introduction. The President of the Republic of Uzbekistan Sh.M. Mirziyoyev, at a meeting with representatives of creative intellectuals of our country, mentioned: “We will continue our work in this very important direction with determination and consistency. Because, we have no right to forget that attention to literature, art, and culture as well as to our people, attention to our future, and as our great poet Chulpon said, if literature and culture live, the nation can live.” The purpose of the research is the English poet J.G. To reveal Byron’s work through the study of the context of the emergence and development of English Romanticism.

Furthermore, the aim of the research is to analyze the reconstruction of the image of Manfred in the dramatic poem "Manfred" by the English poet J.G. Byron in the translation of the Russian poet and translator Ivan Bunin and the Uzbek poet and translator Rauf Parfi.

The main body. Through the image of Manfred, Byron wanted to show a person's lamentation of life, his admiration for the beauty of nature, his hatred of selfish people, his disobedience to the spirits, his unnatural, selfish behavior and low spirituality. Byron's mind is broad and lofty. He tried to create a generalized philosophical image of arrogant people through the image of Manfred. Rauf Parfi also sees such a wide world through this image. Therefore, in his translations, he reaches deep philosophical generalizations.

The poem contrasts the weakness of human power in front of pure nature. Fascinated by nature, Manfred does not represent all of humanity, but a person who is disappointed and disgusted with life, saying goodbye to it:

Basically:

My mother Earth!

And thou fresh breaking Day, and you, ye Mountains,

Why are ye beautiful? I cannot love ye.

And thou, the bright eye of the universe,

That openest over all, and unto all

At a delight- thou shin'st not on my heart. [2]

In the translation by Ivan Bunin, it sounds as the following:

Мать Земля!

Ты, юная денница, вы, о горы,

Зачем вы так прекрасны?- Не могу

Я вас любить. -И ты, веселенной око,

На целый мир отверстое с любовью.

Ты не даешь отрады только мне! [3]

Even in Uzbek, Rauf Parfi was able to clearly convey such a heavy and tragic mood of the hero:

О, онам, Ерим!

О, сен ёш кун! Тоғлар бунчалар нечун

Гўзалсиз! Сева олмайман сизни! ...[4].

In the poem, M.S. Kurginyan made a clear assessment of the hero: "Manfred is not only a victim of his time, but also a hero of it." In it, selfishness, impure heart, aspiration to rule, and on the other hand, "he gave clear details about the negative consequences of superstition that arose due to freedom" in human personality. [5.74; S.216].

The Uzbek translator showed the tragic relationship between the society and the hero, and the character of Manfred as a person without flaws, more precisely, as a great person, who has the right to hate everyone in this way.

I. Bunin's translation has the following verses:

Быть может, есть хоть что-нибудь, что ценно: В твоих глазах?

О, нет! [5].

Ўзбек тилида бу мисралар анча мавхум кўринади:

Рух

Ўйла, истагинг ўрнини босгувчи бирор

Инъом бормидир?

Манфред

Йўқ!. [6]

“Selfishness and self-love, similar to the heroes of oriental poems, are more clearly described through the image of Manfred. Selfishness in the human spirit, not thinking about the happiness of others, inability to love others is one of the tragic aspects of Manfred”. [8.68; S.85].

Defects in the image of Manfred are in a general philosophical sense, and through this image, the poet condemns human flaws. One of the mysterious images characteristic of romantic poetry can be observed in the poem. This mysterious figure is Astarte. In Sumerian and Babylonian mythology, Astarte, Ishtar (or Ishrat) is the goddess of love.

Astarte is the lofty dream of a poet and a hero. He is the symbol of love and humanity. But on the other hand, Astarte is glorified as the most beloved, beloved, wonderful person of the selfish hero. The hero confesses that he killed his lover. What is the mysterious relationship between the image of Astarte and Manfred? This is an incomprehensible situation. Many researchers have puzzled over this. This image represents the best of Manfred's soul.

Manfred's selfishness, inability to control his emotions and loneliness are his negative aspects. In the translation of the Uzbek poet, it is felt that there are many secrets in this romantic image. When we compare the verses in the translation of I. Bunin and R. Parfi, we come to the conclusion that Feya (Astarta) is Manfred's innocent years, his aspiration to excellence. In Ivan Bunin's translation, these human qualities are expressed in clear, subtle and elegant words:

Но ей не чуждо было и другое:

Участье к людям, слезы и улыбки,-

Которых я не ведаю- смирение,

Моей душе не сродное,- и нежность

Что только к ней имел я....[7]

These verses also sound mysterious in Uzbek:

Менда йўқ тухфалар бор эди унда-
 Табассум, ғамхўрлик, шафқат, мен ёлғиз
 Унга меҳр илтифот қилардим фақат.
 Мутечилик руҳимдан мутлоқ бегона [8]

The last verses in Rauf Parfi's translation are out of date. For example, an Uzbek poet hastily translated the word “смериние” as “раболепие” (“mute”), thereby changing the original meaning. Obedience to God is considered a virtue in Christians and Muslims. Astarte is a poet's aesthetic ideal, a woman who is innocent before God, kind to people, and does not know selfishness. At the same time, the Uzbek translator has correctly shown the spiritual closeness of Manfred and Astarte mentioned in Byron's stanzas, as well as Manfred's alien qualities and serious differences:

Ёмонимиз бизнинг - ўртада эса
 Яхшилигимиз бизнинг - ундадир танҳо.

In a conversation with the mountain fairy, Manfred explains that he is spiritually oppressed and immersed in sins. In Manfred's speech to the mountain nymph, it is said that he is superior to other children of the earth, ordinary servants, and with his intelligence and knowledge, he has achieved great power, just like Faust. Manfred achieves greatness through tireless work, thirst for knowledge, and perseverance. However, with these aspirations, he does not think of serving the country, the nation, his people, of achieving high ideals such as justice, truth, equality, fraternity, freedom, he only thinks of ruling over people and the forces of nature. It is natural that such a proud, arrogant, selfish person cannot be happy, no matter how much power he gains.

I. V. Goethe's hero Faust is a special person, he is not like Manfred. Manfred resembles Faust only in his intelligence, scientific genius, relentless scientific research, and mastery of magic. Faust always wins over Mephistopheles' blasphemous and anti-human thoughts in debates. Faust is a lover of life, an optimist, he appreciates the beauty of nature and life.

Manfred, on the contrary, wants to subjugate and enslave the powerful forces of nature - the spirits, he tries to summon those spirits with magic and pass judgment on them. The powerful spirits of nature do not want to obey him, they hate him as an ignorant, selfish, arrogant person who has not found his happiness. Goethe's Faust is a great enlightener and optimist. Byron's hero is ungrateful, pessimistic and selfish. There is romanticism in Goethe's “Faust”. Realism prevails in Byron's “Manfred”. The poet unsparingly exposes the mistakes of mankind. Manfred hates being human. With the same quality, he is not close to Goethe's Faust, but to

Mephistopheles, Cain and Lucifer. This is the tragedy of Manfred. Because of this, Manfred never finds rest anywhere. He is always restless; his thoughts torment him both at night and during the day. In fact, these mental torments are well given. In Ivan Bunin's translation, Manfred's pride and arrogance, his dissatisfaction with achieving great power in life, his lack of appreciation for the beauty of nature, his unwillingness to live, and his inability to die are strongly expressed.

In his translation, Rauf Parfi accurately translated Manfred's bitter fate, his dissatisfaction with the whole world, his opposition to the whole world, and his preference for death over such mental suffering:

Мен ўз хилватимда ёлғиз эмасман,
Малоикалар ғиж-ғиж. Мен тонг қадар
Зулмат ичра қон қақшаб, чиқурман,
Ўзимни қарғайман кундузлар эса.
Саодат сингари жунунликни мен
Кўп марта сўрадим, ёлбордим - у йўқ.
Чорладим, ажални офат ичидан,
Мени ёнлаб, четлаб ўтди тўлқинлар.
Зиён келтирмайдир хавф-хатар. Бераҳм
Иблис қил устига келтирди, бироқ
Қил узилмади! Чеки йўқ тахайюл,
Тубсиз ўйларимни гирдобга отди. [9].

Contrary to Manfred's thoughts, Goethe's Faust is among the peasants, artisans, and ordinary people on the holiday and feels happy by joining their joy, dancing and singing. It is this nationalism that elevates Faust. And Manfred learns science and magic not to serve the people, to ease their problems, but for himself, to gain strength and subjugate nature and the whole world. Goethe compares the free-thinking genius scientist Faustus with the scholastic, bookish scientist Wagner, who studied only sciences and separated from life. Faust surpasses Byron's proud hero Manfred in his love of life and patriotism. But Faust is different, Manfred is a different type of character. The poetic goals and ideas of these poets are also different.

Literature review. The analysis of the literature on the topic is a part that shows the author's knowledge and imagination about the problem under investigation and means creating a certain innovation on this basis. Attempts at a critical analysis of the literature enhance knowledge within the subject and help clarify research questions. According to its content, any research is built on the basis of previous knowledge created in this field.

The literature review is mainly based on the latest journal articles in the field and other sources of information (articles related to the topic can be found using keywords at www.scholar.google.com).

Research methodology. Comparative-typological, comparative-historical analysis, linguopoetic, hermeneutic methods were used to clarify the research topic.

Analysis and results. The analytical part of the research was defined before the research methodology. Data collected through analytical methods will be analyzed. Only the results of the analysis are presented.

Conclusion and recommendations. When we compare Manfred and Faust, we see some similarities as well as some very big differences. The similarities between these two characters is that both of them are hungry for knowledge and deeply mastered the sciences. While all scientists know their field well, Manfred and Faust know the occult, secret knowledge, alchemy, astrology, meditation, spiritualism (calling the spirits of dead people, these spirits are manifested in their physical and physical forms) and so on. Moreover: both Manfred and Faust learned and got to the bottom of most of the world's secrets. Both of them look critically at society's laws, life events, people, and even the entire humanity, and they are well aware of the sins, vices, their roots and causes that lead to the decline of the entire human society.

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