



Research Article

## THE STUDY OF THE WORK OF THE GREAT GOETHE IN UZBEKISTAN (BASED ON THE TRANSLATION OF “FAUST” BY GOETHE INTO UZBEK)

**Submission Date:** January 07, 2023, **Accepted Date:** January 12, 2023,

**Published Date:** January 17, 2023

**Crossref doi:** <https://doi.org/10.37547/social-fsshj-03-01-06>

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**Journal Website:**  
<https://frontlinejournal.s.org/journals/index.php/fsshj>

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### ABSTRACT

The productive value of a literary work depends on its functioning; it is included in the context of social, cultural and literary factors of the world, reflects socio-cultural landmarks. The development of national literatures itself is impossible without interconnection with other literatures, mutual influence and mutual enrichment. The best works of outstanding representatives of German literature - Goethe, Schiller, Heine, Becher, Brecht, Brelid, and Zweig - were translated into many languages of the world, including Uzbek translators. The traditions of organizing such events were formed back in the 60s and 70s of the last century. In the 70s, attempts were made to translate the works of Goethe. The writer M. Shaikhzade first acquaints the Uzbek reader with the work of Goethe “Southwest Divan”. In 1972-1974, the talented Uzbek poet and translator Erkin Vakhidov translated “Faust”, which became a sensation in the literary life of Uzbekistan and contributed to the popularization of Goethe's legacy in Uzbekistan. The translation of the

sentimental novel “The Suffering of Young Werther” into Uzbek by the Uzbek translator Yanglish Egamova in 1975 opened a new page in the history of the Uzbek translation school.

The genius of the German poet Goethe is vividly embodied in his famous tragedy “Faust”. “Faust” is a deeply philosophical work about man's eternal striving for good, about the bright dream of people about happiness and love. This is the pinnacle of his creativity. There are several options for translating this work. One of the best, in our opinion, should be considered the translation of Erkin Vakhidov (1972 - 1974). In 1975, the Uzbek reader had the opportunity to read the story “The Suffering of Young Werther” in their native language, which was translated by Yanglish Egamova directly from the German original. The undoubted merit of the translators was the development and improvement of the translation business in Uzbekistan.

## KEYWORDS

Adequate translation, philosophical and artistic and aesthetic concepts, reconstruction of the original author, original, interpretation, structural and substantive aspects, essence, pathos of the work, global character, international communication, cultural phenomenon, the problem of interaction and mutual influence, mutual enrichment of literatures.

## INTRODUCTION

The genius of the German poet Goethe is vividly embodied in his famous tragedy “Faust”. The first version of the tragedy, which was called “Pro-faust”, created in the Stürmer years, was not published during Goethe's lifetime. It first saw the light a century later, when a copy of the manuscript was found. The first publication,

which was called “Faust. Fragment”, was carried out in 1970.

“Faust” is a deeply philosophical work about man's eternal striving for good, about the bright dream of people about happiness and love. This is the pinnacle of his creativity.

The tragedy “Faust” has been translated into Russian many times. In 1988, the first complete translation of the first part of “Faust” was published by the poet Huber. The translations of N. Vilmonste, I. Volkov, V. Geiman, N. Samarin, S. Tureev, M. Shaginyan and many others testify to the great attention and interest of the literary community to the study of the heritage of the great poet, which became the property of world literature thanks to translations.

## REVIEW OF LITERATURE

In Uzbekistan, the first attempts to translate his works were made by M. Sheikhzade. Thanks to him, the Uzbek reader got the opportunity to get acquainted with excerpts from the novel “Southwest Divan”.

There are several options for translating this work. One of the best, in our opinion, should be considered the translation of Erkin Vakhidov (1972-1974).

The translation of the work of the great poet into the Uzbek language is preceded by the words of the laureate of the Republican Prize named after A. Hamza of the writer Hamid Gulyam, who names the German poet among such outstanding writers

as Homer and Dante, Nizami and Rustaveli, Navoi and Pushkin. H. Gulyam rightly notes: “The translation of this work by Goethe was a great event in Uzbek literature and the cultural life of the Uzbek people” [1, p. 3].

A number of major monographs have been published on translations and activities of the Uzbek translation school [2, pp. 3-48].

This work is the indisputable contribution of the Uzbek school of translation and literary criticism to the development of international literary ties.

## RESULTS

The poet Erkin Vakhidov, long and fruitfully working on the translation of “Faust”, managed to delve into the deep essence of the work and adequately present this complex work in the Uzbek language. An important place in Goethe’s work is occupied by the antique theme. The action in the tragedy begins with the “Prologue in Heaven”, which formulates the main idea of the work. The prologue opens with a solemn hymn to nature:

Translation into Uzbek language: (Goethe. Faust. Translated by E. Vahidov. “Publishing House of

Literature and Art named after G. Gulom", -  
Tashkent. 1972):

So'nggi qo'shiqlarim eshitilmadi

Kitobim ilk bobin tinglagan do'stlar,

Bukun ul davradan hech kim qolmadi,

Qaylardadir so'ndi ilk maqto'v so'zlar.

Bebahralar fikrin hech yo'q qimmat,

Olqishi dilimga soladi muzlar.

Ul xassos Zariflar yitdi bu zamon

Kimsasiz yo'llarda besaru somon [3, pp. 5-38].

I couldn't hear my last songs

Friends who listened to the first chapter of my  
book,

There is no one left from that circle today,

Somewhere the first words of praise disappeared.

The idea of helplessness has no value,

Applause puts ice on my heart.

It's time to dump her and move on  
Straw on the  
deserted roads.

Translation into Russian language: (Goethe.  
Faust. Per. B. Pasternak. Publishing house  
"Pravda", - Moscow. 1975.):

Им не услышать следующих песен,

Кому я предыдущие читал.

Распался круг, который был так тесен,

Шум первых одобрений отзвучал.

Непосвященных голос легковесен,

И, признаюсь, мне страшно их похвал,

А прежние ценители и судьи

Рассеялись, кто где, среди безлюдья [4].

German original: (Coethe. Faust. Eine Tragödie, 1  
Teil. Leipzig, 1975.):

Sie hören nicht die folgenden Gesänge,

Die Seelen, denen ich die ersten sang;

Zerstoben ist das freundliche Gedränge,

Verklungen, ach! der erste Widerklang.

Mein Lied ertönt der unbekannten Menge,

Ihr Beifall selbst macht meinem Herzen bang,

Und was sich sonst an meinem Lied erfreuet,

Wenn es noch lebt, irrt in der Welt zerstreuet [5].

In this passage, the Uzbek words “Olqishi - applause” and “dilimga – to my heart” are equivalent to the German words “Der Beifall” and “Das Herz”.

The “Prologue in Heaven” reflects the aesthetic views of the German poet, the struggle of various aesthetic platforms. The conflict between the poet and the comedian plays an important role in the development of the action of the tragedy and embodies the author's aesthetic principles of constructing the work. This conflict is very adequately conveyed in the Uzbek language:

Translation into Uzbek language: (Goethe. Faust. Translated by E. Vahidov. “Publishing House of Literature and Art named after G. Gulom”, - Tashkent. 1972):

“...Qobiliyat bo'lsin, gapning sirasi,

Jam bo'lsin bir erda akl va tuyg'u,

Xayolning parvozi, shavq silsilasi

So'ng andak topqirlik, bir chimdim kulgu”.

“... Good luck, by the way,

Jam is a place of mind and emotion,

The flight of imagination, a series of passions

Then a little ingenuity, a pinch of laughter”.

Translation into Russian language: (Goethe. Faust. Per. B. Pasternak. Publishing house “Pravda”, - Moscow. 1975.):

«С талантом человеку не пропасть.

Соедините только в каждой роли

Воображение, чувство, ум и страсть

И юмора достаточную долю.»

German original: (Coethe. Faust. Eine Tragödie, 1 Teil. Leipzig, 1975.):

Drum seid nur brav und zeigt euch musterhaft,

Laßt Phantasie, mit allen ihren Chören,

Vernunft, Verstand, Empfindung, Leidenschaft,

Doch, merkt euch wohl! nicht ohne Narrheit hören.

The Uzbek translator, understanding the essence of the tragedy, carefully preserves not only the meaning, but also the stylistics, poetic form of the

original. This can be seen in the example of the following passage:

German original:

Und schnell und unbegreiflich schnelle

Dreht sich umher der Erde Pracht;

Es wechselt Paradieseshelle

Mit tiefer, schauervoller Nacht.

Es schäumt das Meer in breiten Flüssen

Am tiefen Grund der Felsen auf,

Und Fels und Meer wird fortgerissen

Im ewig schnellem Sphärenlauf.

Translation into Russian language:

И с непонятной быстротою

Внизу вращается земля,

На ночь со страшной темнотою

И светлый полдень круг дея.

И море пеной волн одето,

И в камни пеной бьет прибой,

И камни с морем мчит планета

По кругу вечно за собой.

Translation into Uzbek language:

Aql bovar etmas sur'at-la zamin

Mahvar davrasida charx urayotir.

Zulmat kechasining quvlab qadamin,

Jannat nurin sohib tong turayotir.

Dengizlar xubobdin yuzga to'r tortib,

Vazmin qoyalarni yuvar damodam.

Qoya, dengizlarni elkaga ortib,

Elib bormoqdadir kurrai olam.

The ground at an incredible speed

The earth is spinning below

The chase of the night of darkness,

The light of heaven is shining in the morning.

The seas draw a net on their faces,

My son-in-law washes the rocks.

The rock carries the seas on its shoulders,

In a circle, forever behind you.

Erkin Vakhidov accurately translated the phrase “dengizlar - oceans”, “kurrai olam - The run of the spheres” “Das Meer” - the sea and “Der Sphärenlauf” - in the running of the spheres.

The translation of Goethe's Faust into Uzbek was carried out through an intermediary language, the Russian version of the translation of the work.

Analysis of the Uzbek version of “Faust” convinces us that the Uzbek translator Erkin Vakhidov deeply grasped the idea of the work of the German poet and was able to translate it into an Uzbek translation.

Translation into Uzbek language:

Bilmoq o'zi nima?

Gap shunda, do'stim,

Bu jabhada hali ko'p narsa ishkal.

Olam sirdoniga kalit topganlar,

Qalb uyin ochganlar bo'lgan xoru zor.

Barchaga ayonkim, ularni ming bor

Gulxanga yoqqanlar, butga qoqqanlar.

Gap ko'p, ammo etar. Dam olish darkor.

Kech bo'ldi, buguncha bahsimiz tamom.

What is knowing?.

That's it, my friend,

There is still a lot to do on this front.

Those who found the key to the mystery of the universe,

The chorus of those who opened the house of the heart is hard.

Everyone knows there are a thousand of them

Those who liked the fire, those who worshiped the idol,

There is a lot to talk about, but enough. It is necessary to rest.

It's late, we're done arguing today.

Translation into Russian language:

Что значит знать? Вот, друг мой, в чём вопрос.

На этот счёт у нас не всё в порядке.

Немногих, проникавших в суть вещей



и раскрывавших всем души скрижали,

сжигали на кострах и распинали,

как вам известно, с самых давних дней.

Но мы заговорились, спать пора.

Оставим спор, уже довольно поздно.

German original:

Ich hätte gern nur immer fortgewacht,

Um so gelehrt mit Euch mich zu besprechen.

Doch morgen, als am ersten Ostertage,

Erlaubt mir ein' und andre Frage.

Mit Eifer hab' ich mich der Studien beflissen;

Zwar weiß ich viel, doch möcht' ich alles wissen.

The use of “lekin erta – but it is early”, “tonggacha bedor - sleepless till the morning” in this fragment are completely adequate to the original “Doch morgen”, “immer fortgewacht” and convey the spirit and depth of meaning.

Let's trace how the images of the tragedy “Faust” are transferred in translation into the Uzbek language:

German original:

Dies ist der Jugend edelster Beruf!

Die Welt, sie war nicht, eh' ich sie erschuf;

Die Sonne führt' ich aus dem Meer herauf;

Mit mir begann der Mond des Wechsels Lauf;

Da schmückte sich der Tag auf meinen Wegen,

Die Erde grünte, blühte mir entgegen.

Auf meinen Wink, in jener ersten Nacht,

Entfaltete sich aller Sterne Pracht.

Wer, außer mir, entband euch aller Schranken

Philisterhaft einklemmender Gedanken?

Ich aber frei, wie mir's im Geiste spricht,

Verfolge froh mein innerliches Licht,

Und wandle rasch, im eigensten Entzücken,

Das Helle vor mir, Finsternis im Rücken.

Translation into Uzbek language:

Ishonadi yoshlik doimo –

Der: borliqqa ochganda ko'zim –



Asli tamom yo'q edi dunyo,

There was no end to the world,

Yo'q dunyoni bor qilgan o'zim.

No I created the world.

Men quyoshni dengizdan olib

I take the sun from the sea

Ko'targanman moviy osmonga.

I ascended to the blue sky.

Men berganman ko'kda sollonib

I've given up

Sayr etishni mohi tobonga.

Take a walk.

Mendan olam ko'rki ochildi,

The beauty of the world was revealed to me,

Yo'llarimga gullar sochildi.

Flowers were sprinkled on my paths.

Tun yozganda bosh uzra qanot,

Wings over the head at night,

Yulduzlarin to'kdi samovot

The sky poured out the stars

Bu olamni yoshlik, extiros

This is the world of youth, passion

Safsatadan aylagan xalos.

Get rid of nonsense.

Dadil olg'a tashlayman qadam

A bold step forward

Menga Mash'al yurakdagi nur.

To me the torch is the light in my heart.

Neki oldda – yorug'dir ham dam,

Everything is illuminated by him before me,

Zulmat ichra – neki ortdadir [6].

In the darkness - what is behind?

Believes youth always -

In this fragment, despite the larger number of lines in the Uzbek translation, the translator quite

Der: When I open my eyes to existence -

adequately conveyed this part of the tragedy:

“Ishonadi yoshlik doimo –

Der: borliqqa ochganda ko'zim –

Asli tamom yo'q edi dunyo,

Yo'q dunyoni bor qilgan o'zim.

Men quyoshni dengizdan olib

Ko'targanman moviy osmong”

“I always believe in youth -

Der: When I open my eyes to existence -

There was no end to the world,

No I created the world.

I take the sun from the sea

I ascended to the blue sky”

It accurately conveys the meaning of the original:

“Dies ist der Jugend edelster Beruf!

Die Welt, sie war nicht, eh' ich sie erschuf,

Die Sonne führt' ich aus dem Meer herauf...”

An excerpt from the Uzbek translator has 18 lines, 4 lines more than in the original. In the Uzbek version of “Die Welt, sie war nicht, eh 'ich sie erschuf” it sounds like this: “Yo'q dunyoni bor qilgan o'zim - No, I created the world” - instead of “And on the first night on my order” - “The first night at my signal, which exactly conveys the main the meaning of the passage”.

The images of heroes in Goethe's tragedy are philosophical and social, for example, the image of Faust. Goethe is convinced that Faust will overcome temporary delusion and find a way to truth.

Faust's monologue in the first part of the tragedy:

German original:

Goethe. Faust. Eine Tragödie, 1 Teil. Leipzig, 1975.):

Ja, was man so erkennen heißt!

Wer darf das Kind beim Namen nennen?

Die wenigen, die was davon erkannt,

Die töricht g'nug ihr volles Herz nicht wahrten,

Dem Pöbel ihr Gefühl, ihr Schauen offenbarten,

Hat man von je gekreuzigt und verbrannt.

Ich bitt Euch, Freund, es ist tief in der Nacht,

Wir müssen's diesmal unterbrechen.

**Translation into Russian language:** (Goethe. Faust (tragedy). Translated by N. A. Kholodkovsky. "GIDL", - Moscow. 1954.):

Да, но что значит - знать? Вот в чем все затруднения!

Кто верным именем младенца наречёт?

Где те немногие, кто век свой познавали,

Ни чувств своих, ни мыслей не скрывали,

С безумной смелостью к толпе навстречу шли?

Их распинали, били, жгли...

Однако поздно: нам пора расстаться;

Оставим этот разговор [7].

**Translation into Uzbek language:** (Goethe. Faust. Translated by E. Vahidov. "Publishing House of Literature and Art named after G. Gulom", - Tashkent. 1972):

Bilmoq o'zi nima? Gap shunda, do'stim,

Bu jabhada hali ko'p narsa ishal.

Olam sirdoniga kalit topganlar,

Qalb uyini ochganlar bo'lgan xoru zor.

Barchaga ayonkim, ularni ming bor

Gulxanga yoqqanlar, butga qoqqanlar.

Gap ko'pki, ammo etar. Dam olish darkor

Kech bo'ldi. Buguncha baxsimiz tamom.

What is knowing?. That's it, my friend,

There is still a lot to do on this front.

Those who found the key to the mystery of the universe,

The chorus of those who opened the house of the heart is hard.

Everyone knows there are a thousand of them

Those who liked the fire, those who worshiped the idol.

There is a lot to talk about, but enough. It is necessary to rest

It's late. So far, so good.

The translation of Fausta's monologue in the first part of the tragedy accurately corresponds to the original.

The words “erkennen” and “das Herz” sootvetstvuyut the words “to know” and “qalb - heart”. The phrase of this monologue by Fausta “Hat man von je gekreuzigt und verbrannt” is precisely interpreted in the Uzbek version: “Gulxanga yoqqanlar, butga qoqqanlar - Those who like fire, those who worship idols”.

Goethe's humanistic concept is reflected in the last monologue of Faust, it is accurately translated into the Uzbek language. The Uzbek poet is guided by the Russian version of N. Kholodkovsky's translation. Let's compare the two interpretations with the original.

**Translation into Russian language:** (Goethe. Faust (tragedy). Translated by N. A. Kholodkovsky. “GIDL”, - Moscow. 1954.):

Я предан этой мысли! Жизни годы

Прошли не даром, ясен предо мной

Конечный вывод мудрости земной:

Лишь тот достоин жизни и свободы,

Кто каждый день за них идет на бой!

Всю жизнь в борьбе суровой, непрерывной

Дитя, и муж, и старец пусть ведет,

Чтоб я увидел в блеске силы дивной

Свободный край, свободный мой народ! [8, pp. 5-46]

Translation into Uzbek language: (Goethe. Faust. Translated by E. Vahidov. “Publishing House of Literature and Art named after G. Gulom”, - Tashkent. 1972):

Having traveled a long way,

I turned the wisdom of the universe to the end.

Whoever fights for freedom and life, every day -

Who goes to battle for them every day!

The same goes for hard work, struggle and passion

Let the child, and the husband, and the elder lead,

I wish I could see a day like that

My free land, my free people”.

**German original:** (Coethe. Faust. Eine Tragödie,  
1 Teil. Leipzig, 1975.):

“Ja! diesem Sinne bin ich ganz ergeben,

Das ist der Weisheit letzter Schluß:

Nur der verdient sich Freiheit wie das Leben,

Der täglich sie erobern muß.

Und so verbringt, umrungen von Gefahr,

Hier Kindheit, Mann und Greis sein tüchtig Jahr.

Solch ein Gewimmel möcht' ich sehn,

Auf freiem Grund mit freiem Volke stehn.”

This monologue by Faust at the end of the tragedy in two translations exactly matches the original. The use of the words “die Freiheit”, “Leben”, “Grund ... Volke” in this monologue is very close in meaning to the words (“die Freiheit” – “freedom” – “erk”, “Leben” – “life” – “haet”, “Grund” – “edge” – “diyor”, “Volke” – “people” – “xalk”).

In this monologue, both translators have retained the main idea of the work, but have not retained the number of lines and the complex footage, which also play a significant role in conveying the spirit of the original.

It is necessary to note the innovation of E. Vakhidov. The Uzbek translator, trying to preserve the meaning of the original, used different poetic structures: octave, terza, rondo and antique trimeter.

Faust's monologue in the second part of the tragedy is given in exact accordance with the original (terzina).

**German original:** (Coethe. Faust. Eine Tragödie,  
1 Teil. Leipzig, 1975.):

«So bleibe denn die Sonne mir im Rücken!

Der Wassersturz, das Felsenriff durchbrausend,

-Ihn schau' ich an mit wachsendem Entzücken.

Von Sturz zu Sturzen wälzt er jetzt in tausend,

Dann abertausend Strömen sich ergießend,

Hoch in die Lüfte Schaum an Schäume sausend.

Allein wie herrlich, diesem Sturm ersprießend,

Wölbt sich des bunten Bogens Wechseldauer,

Bald rein gezeichnet, bald in Luft zerfließend,

Umher verbreitend duftig kühle Schauer.

Der spiegelt ab das menschliche Bestreben.

Ihm sinne nach, und du begreifst genauer:

Am farbigen Abglanz haben wir das Leben.

Translation into Russian (Goethe. Faust. Per. B. Pasternak. Publishing house "Pravda". – Moscow. 1975.):

Нет, солнце, ты милей, когда ты - сзади.

Передо мной сверканье водопада.

Я восхищен, на это чудо глядя.

Вода шумит, скача через преграды,

Рождая гул и брызгов дождь ответный,

И яркой радуге окрестность рада,

Которая игрою семицветной

Изменчивость возводит в постоянство,

То выступая слабо, то заметно,

И обдает прохладой пространство.

В ней — наше зеркало. Смотри, как схожи

Душевный мир и радуги убранство! Та радуга  
и жизнь — одно и то же.

Translation into Uzbek: (Goethe. Faust. Translated by E. Vahidov. "Publishing House of Literature and Art named after G. Gulom", - Tashkent. 1972):

Quyosh, hargiz ortdan nur sochgan menga,

Men-chi shalolaga tashlayn nigoh,

Kuz quvkar boqib bul turfa o'yinga!

U gumburlar surib qoyalarni, goh –

Chor atrofga sochur olmos zarralar

Aks etar Kamalak shu'lasini, nogoh,

Bundan etti rangda jilva yaralar.

Ajab, o'zgarish ham turg'unlik ham bor,

Goh sakrar, goh toshar, undan taralar –

Borliqqa bir ajib salqinlik medor.

U bizga ko'zgudir! Bizdagi istak –

Xuddi kalakka o'xshar beqaror.

Hayot ham aslida o'sha Kamalak".

"The sun never shines on me,

I look at the waterfall,

This is a special game!

He pushes rocks, sometimes -

Scattered diamond particles all around

The rainbow of reflection, suddenly,

There are seven colors of it.

Surprisingly, there is both change and stagnation,

Sometimes it jumps, sometimes it falls,  
sometimes it crawls -

A wonderful coolness to the creature.

He is a mirror to us! Our desire -

Unstable like a caterpillar.

Life is actually that rainbow."

E. Vakhidov translated this monologue "Faust" equivalent to the original, demonstrating high translation skills.

While fully and deeply conveying the ideological content of the original, the Uzbek poet retained the line and complex footage that convey the spirit of the original. The number of syllables and lines in this example is the same in German, Russian, and Uzbek, 11 and 13, respectively). The

words "Die Sonne" – "Sun" – "Quyosh" have the same number of syllables and one meaning.

An ideal translation requires as many lines and syllables as in the original.

Elena's monologue in the second part of the tragedy is conveyed by an antique trimeter, which is accurately and skillfully used in the Uzbek translation:

### German original:

«Bewundert viel und viel gescholten, Helena,

Vom Strande komm' ich, wo wir erst gelandet  
sind,

Noch immer trunken von des Gewoges regsamem  
Geschankel, das vom phrygischen Blachgefilde  
unsher

Auf sträubig-hohem Rücken, durch Poseidons  
Gunst

Und Euros' Kraft, in vaterländische Buchten trug.

Dort unten freuet nun der König Menelas

Der Rückkehr samt den tapfersten seiner Krieger  
sich.



Du aber heiße mich willkommen, hohes Haus,

Das Tyndareos, mein Vater, nah dem Hange sich

Von Pallas' Hügel wiederkehrend aufgebaut.

### Translation into Uzbek:

“Men, Elena, sharafu nomuslarga chulg'angan:

Hozir kemadan tushib, qirg'oqdan kelmoqdaman,

To'lqin chayqatishdan hali aylanar boshim.

Bizni o'sha to'lqinlar ko'pikli elkasida

Evr qudratli ila, Neptun shafqati ila

Hozirgina keltirdi olis Frigiyadan

Bu qadrdon ko'rfazga, Shoh Maneley qirg'oqda

Bahodir hamrohlari – askari bilan bu chog'

Omon-eson qaytgani bayram qilayotganida

Sen meni qabul ayla, ey pallada ustida

Mening otam Tenderey bir zamon tiklagan

Hashamatli baland uy! ...”

“I, Elena, am full of honor:

Now I get off the ship and come from the shore,

My head is still spinning from the wave.

We are on the foamy shoulders of those waves

By the might of Evr, by the mercy of Neptune

Just brought from distant Phrygia

To this beloved bay, King Maneley is on the shore

Bahodir's companions - with his soldier

When he celebrates his safe return

Accept me, O Pallada

My father Tenderey once rebuilt

Luxurious high house! ...”

### Translation into Russian:

Елена, славой и стыдом покрытая,

Я с берега иду, с недавней высадки,

Еще от корабельной качки пьяная.

Нас волны только что на гребнях пенистых

Доставили с полей унылой Фригии

Напором Эвра и Нептуна милостью

Сюда, в родной залив. Пока у берега

Среди своих отважнейших сподвижников

Царь Менелай свое прибытие празднует,

Прими меня радушно, дом возвышенный,

Который Тиндарей, отец мой, выстроил

Здесь, на холме Паллады...

(Translation by B. Pasternak)

Erkin Vakhidov turned to the best traditions of the translation school, using in his translation various poetic dimensions that enrich and develop Uzbek translated literature.

The characters of the tragedy "Faust" rush between dream and reality, between striving for real life and its idealized feeling. All these qualities of the hero of the tragedy are accurately reflected in the Uzbek translation.

An important semantic load in the tragedy "Faust" is carried by the image of Mephistopheles. He embodies doubt, denial, and destruction, seeks to knock Faust off the chosen path, distract him from high aspirations, provoke an argument and struggle for his ideals.

Let us trace how this is reflected in the translation into the Uzbek language, comparing the original

dialogue of Mephistopheles with God in an excerpt from the "Prologue in Heaven" with the Uzbek translation of Erkin Vakhidov:

### German original:

Ihn treibt die Yaring in die Ferne

Er ist sich seiner Tollheit halb bewußt.

Vom Himmel fordert er die schönsten Sterne

Und von der Erde jede höchste Zucht

Und alle Nah und alle Ferne

Befriedigt nicht die tiefbewegte Brust.

### Translation into Uzbek:

U kurashni sevar – oshadir davon,

Yiroq manzillarni ktshzlar doimo.

Istar-yulduzlarni uzatsin osmon.

Er esa baxsh etsin tuginmas safo

Va lekin har nechuk bo'lsa koiron-

Taskin topa olmas u ko'ngil aslo.

He is eager to fight, and loves to take obstacles,  
Long-distance addresses are always available.

May the sky extend the stars.

And let the earth be pure

Wherever the search leads.

He can never find comfort.

### Translation into Russian:

Он рвется в бой, и любит брать преграды,

И видит цель, манящую вдали,

И требует у неба звезд в награду

И лучших наслаждений у земли.

И век ему с душой не будет сладу

К чему бы поиски ни привели.

Translation by B. Pasternak

In this passage, “der Himmel”, “die Sterne” and “der Erde” are translated by similar words “osmon- sky”, “yulduzlar- stars” and “yer-earth”.

The phrase: “Vom Himmel fordert er die schonsten sterne” is equivalently interpreted into Uzbek by “Istar-yulduzlarni uzatsin osmon”.

The translator in his work was guided by the translation of B. Pasternak. This passage reveals

the desire of Mephistopheles to achieve wealth by any means.

### Translation into Uzbek:

“Qaydan, qanday olding deb aslo,

Hech kim sendan o'ltirmas so'rab,

Qaroqchilik, urush va savdo

Surishtirib kelsa bitta gap”.

“Where did you get it from?

No one asks you to sit down,

Piracy, war and trade

It's one thing to ask.”

### Translation into Russian:

Никто не спросит: Чье богатство?

Где взято и какой ценой?

Война, торговля и пиратство –

Три вида сущности одной.

### German original:

Man fragt uns Was und nicht Wie

Ich mute keine Schifffahrt kennen

Krieg, Handel und Piraterie,

Dreieinig sind sie, nicht so trennen/

Realizing that the main ideological load in the tragedy falls on Mephistopheles, the translator strives to reproduce the character and worldview of this hero as accurately as possible.

N.G. Chernyshevsky wrote “He (Faust - Ya.S.) needs a deeper truth, a more complete life, that's why he must enter into an alliance with Mephistopheles, that is, denial”.

Goethe fearlessly addresses complex philosophical problems in his tragedy, masterfully constructing conflict and embodying it in living, full-blooded artistic images.

Let's compare the original dialogue between Mephistopheles and the Bachelor from the second act of the tragedy with Uzbek translations:

### German original:

Die gelben Schnabeln? Nach Jahren

Das alles derb an eigner Haut erfahren,

Dann dunkeln sie, es kam aus eignen schopf,

Da heibt es deun: der Meister war ein Tropf.

Translation into Uzbek:

Yoshlarga hech yoqmas to'g'ri gap?

Chinligini biz aytgin so'zning

Hayot o'zi tasdiqlar, biroq

Yoshlar deydi: o'sdim men o'zim,

Domlam edi qip-qizil ahmoq.

Is it true that young people don't like it at all?

Let us tell you the truth

Life itself confirms, however

Young people say: I grew up,

My teacher was a red-hot idiot.

Translation into Russian:

Как неприятна правда молодым,

Когда ее в лицо мы говорим.

Когда-то нами вбитые начала

Жизнь после подтверждает, что ни шаг,

Им кажется, что тут резвится знак:

«Мы возмужали, мы народ бывалый,

А наш учитель жалкий был дурак».

Translation by B. Pasternak

E. Vakhidov translated this fragment of the tragedy close to the original, but the word combination “reine wahrheit” in the Uzbek language means “toza haqiqat - pure trust”. The poet used the phrase “to’g’ri gap – true word” instead and retained the main idea of the translation.

The word "der Meister" and "master - domlam" have the same number of syllables and the same meaning. This is how the interpretation of consonance in rhythm arises.

The selection of a word with the same number of syllables when translating is difficult and not always possible, since German monosyllabic words can be translated by two- and three-syllable words, and vice versa, German polysyllabic words are sometimes translated by Uzbek monosyllabic words:

For example: Die Abend – kech - evening (вечер)

Die Stadt – shahar - city (город)

Die Blume – gul - flower (цветок)

Die Land – mamlakat - country (страна).

Erkin Vakhidov strove to accurately interpret this facet of Goethe's tragedy.

The image of Margarita, a simple poor and modest girl, aggravates the tragedy of the work.

Scenes dedicated to Margaret realistically recreate the life of the German province in the era of Goethe.

The story of Marguerite is given in few scenes, but Goethe in them with unusual artistic force was able to convey the tragic content of the image.

Let's follow the interpretation of the image of Margarita in the Uzbek translation.

### German original:

Ja, aus dem Augen, aus dem Sinn!

Die Hoflichkeit ist Euch gelauf:

Allien Ihr habt der Freunde haufig,

Sie sind verstandiger, als ich bin.

### Translation into Uzbek:

Ko'zdan nari ketgach unutadi dil,

Bu so'zlar odatiy iltifot xolos,

Do'stlaringizku dir o'zingizga mos,

Ular oqil, dono men bitta – g'ofil...

The tongue forgets when it is out of sight,

These words are just a compliment,

Your friends are right for you,

They are smart; I am the only one - ignorant...

In this monologue of Margarita, the expression “Sie sind verstandiger, als ich bin” (They understand everything except me) E. Vakhidov translates as: “Ular oqil dono, men bitta g'ofil” instead of “those who understand – tushunadiganlar” the translator used the equivalent of the word “Oqil - justice”, “dono-wise”, accurately conveying the meaning of the original.

An example from the dialogue between Margaret and Faust from the scene “Margaret's Garden” in the first part of the tragedy.

German original:

Das ist alles recht schon und gut

Ungefahr sagt das der Pfarrer auch

Nur mit ein bichen andern Worten

Translation into Uzbek:

Gaplaring barchasi to'g'ri, juda soz.

Shunday derlar bizga sajdagohda ham,

Faqatgina boshqa so'z bilan bir oz.

All you say is true, very good.

They say the same to us in the shrine,

Just a little in other words.

Translation into Russian:

Почти что в этих выражениях

Так и священник говорит...

Все это так. Но я в сомнениях.

The sentence “Das ist alles recht schon und gut” is precisely, literally translated into the Uzbek language: “Gaplaring barchasi tog'ri, juda soz - Everything you say is true, very good”.

The Uzbek poet has done a great job, his contribution to the translation process and his success are undeniable. However, he did not manage to avoid some losses.

This concerns, first of all, the translation stanza.

In the translation of the tragedy, the poet B. Pasternak had 450 lines more than in the original, Erkin Vakhidov - 1600 lines.

For example, the sixth scene of the tragedy “Witch's Kitchen” (“Die Hexenküche”).

An excerpt from this scene in the original:

Entzwei! Entzwei!

Da liegt der Brei!

Da liegt das Ylas!

Es ist nur Spab,

Der Takt? Du Aas,

In the translation of B.Pasternaka

И мы содом

Произведем,

И поделом!

Имей ввиду!

Все в прах, все вдрызг

У Василиск!

Подымет визг

Я не твою

Посуду бью –

Я под твою

Пляшу дуду!

E. Vakhidov's lines are as follows:

Biz turmaymiz, jim

Jim qilib ta'zim.

Bilmabsan biz kim,

Shoshmay tur hali.

Sinar devor, tom,

Ushalgay tamom,

Sen qilgay tasi

To'kilgay bari

Hali bu senga



Hazilim xolos –

Sening qo'yningga

Jo'r bo'lganim mos.

We don't get up, shut up

I bow in silence.

You don't know who we are,

Don't hurry yet.

Broken wall, roof,

Comes true, one day,

You can do it

It's all over

It's still up to you

Just kidding -

To your lap

I deserve to be with you.

It is clear that both translations are far from the original.

The translation of this part of the tragedy was made more successfully by N. Kholodkovsky. This

can be seen from the example of the following excerpt from the sixth scene of the tragedy.

Russian translation:

Раз – бью, два – бью!

Котлы свалю,

Стряпню пролью!

Знай, морда: так

Стучу я в такт

Под песнь твою.

Kholodkovsky's translation is very close to the original, he has no extra lines.

There are some drawbacks in translating the characteristics of the image of Faust into Uzbek. When analyzing Faust's monologue from the fourth scene, which is called “The Cabinet of Faust”, a lack of lines is revealed.

**German original:**

Du horest ja, vcon Freid ist nicht die Rede

Dem Taumel weih ich nuch, dem  
schmerzlichshten Yenub,

Verlobten Hab arguicckendem Verdrub.

Mein Busen, der vom Wissensdrng geheiet ist

Soll keinen Schmerzen Kunftig, sich verschlieben,

Und was der ganzen Menscheheit zugeteilt ist,

Will ich in meinem innern selbst genieben

Mit meinem Geist das Hochst und Tiefste greifen,

Ihr Wohl und Weh auf meinen Busen haufen

Und so mien eigen selbst zu ihren Selbst  
erweitern

Und wie sie selbst, am End auch ich zerscheitern.

Russian translation by B. Pasternak:

Нет, право, ты неподражаем:

О радости и речи нет.

Скорей о буре, урагане,

Угаре страсти разговор.

С тех пор, как я остыл к познанию,

И к людям руки распростер,

Я грудь печалям их открою

И радостям – всему-всему,

И все их бремя роковое,

Все беды на себя возьму.

Translation into Uzbek:

Yo'q, shodlikmas mendagi tilak,

Men tilayman dovul va bo'ron.

Menga hislar otashi kerak,

Kerak menga o'rgatuvchi jon

So'ndi menda kitobga istak,

Qo'l cho'zarman haloyiq tomon.

Tor qafasdan qutilgan yurak,

El dardiga bo'lsin oshiyon.

Ha, ularning ham, kulfatlari,

Shodliklari, uqubatlari,

Ko'z yoshlari, kulgulari ham

Yuragimda bo'lsinlar hamdam.

No, my unhappy wish,

I wish storms and hurricanes.

I need feelings,

I need a soul to teach me

I have a desire for a book,

I reach out to the crowd.

A heart escaped from a narrow cage,

Let's get to the heart of the matter.

Yes, their misfortunes,

Joys, sufferings,

Both tears and laughter

May they be in my heart.

By adding the line “Hurry about a storm, a hurricane,” the poet Pasternak departs somewhat from the meaning of the original, failing to convey the meaning of this part of the tragedy.

The Uzbek translator added the following lines:

“Qo'l cho'zurman haloyiq tomon - I reach out to the crowd”, “tor qafasdan qutilgan yurak - heart freed from a narrow cage”, “el dardiga bo'lsin oshiyon - let there be pain in the hand”, which are not in the Russian interpretation and also could

not accurately convey the exact meaning of this part.

The translation of this part of the tragedy literally reads like this:

“Eshityapsanmi, gap shodlik haqida emas.

Men shavqqa, eng og'uli lazzatga,

Sevimli nafratu, zavqli alamga baxsh etgum unimni

Bilim oqimidan to'lingan ko'kragim –

Endi barcha dardlarga ochiq,

Nimaiki butun insoniyatga ajratilgan bo'lsa,

Men o'zimda Sinay olsam,

Ruhim bilan uning eng yuqorisi va eng tubanini

Uning quvonchi va g'amini kuragiga tuplasam.

Shu tarzda men o'zimda ularning o'zini mujassam etsam,

Va ular singari, axiri men ham bo'laklarga bo'linsam”.

“You hear, it's not about joy.

I am passionate, to the greatest taste,

I give you my beloved hatred, my joyful sorrow

My chest full of knowledge -

Now open to all ailments,

What is reserved for all mankind,

If I could test myself,

My soul is its highest and its lowest

When I gather his joys and sorrows.

In this way, if I embody them in myself,

And like them, I will be divided."

But some shortcomings in translation do not detract from the value of the work done by Erkin Vakhidov.

In 1975, the Uzbek reader had the opportunity to read the story "The Suffering of Young Werther" in their native language, which was translated by Yanglish Egamova directly from the German original, published by the publishing house "Aufbau Verlag" in 1961 in Berlin.

The translation of this work into the Uzbek language opened a new era in the work of the Uzbek translation school - translation directly

from the original of the work, without an intermediary translation.

The story was written in 1774. It told about the fate of the young Werther, a small man, humiliated, insulted, and oversensitive. He loves Charlotte, who - alas - belongs to another. His love suffering, the movements of a sensitive soul are the main subject of the image.

It should be emphasized that in the psychological aspect, the story is incomparable with modern literature; therefore, avoiding literary analysis, we will focus exclusively on the translation aspect.

Let's compare the translations of individual fragments.

### German original:

Himmel und Erde und ihre webenden Krafte um mich her: ich sehe nichts als ein ewig verschlingendes, ewig wiederkauendes Ungcheuer.

### Translation into Uzbek:

"Atrofimda er, osmon va uning hayotbaxsh kuchi hukmron, men esa, hamma narsani jamlab o'z qa'riga tortuvchi tubsiz jarlikdan boshqa hech narsani ko'rmayman. - I am surrounded by the

earth, the sky, and its life-giving power and I see nothing but a deep abyss that pulls everything together into its depths”.

In this passage, the words “Himmel”, “Erde” are equivalently translated into the Uzbek language by the words “osmon - sky” and “yer - earth”. The Uzbek translator, having correctly understood the meaning of the original, adequately translated this text, as can be seen from the example of the following passage:

#### German original:

“Aber auch im gemeinen Leben ist's unertraglich, fast einem bei halbweg einer freien, edlen, unoruarteten Tat nachzurufen zu horen: «Der Mensch ist trunken, der ist narrich! Schamt euch, ihr Nuchternen! Schaunit euch, ihr Weisen!”

#### Translation into Uzbek:

“Mana shu kundalik hayotda ham birorta kutilmagan ishga endigina dadil, vijdonan kirishgan odam ketidan: “bu odam mast! U jinni bo'lgan!”- deb g'iybat qilganlarni eshitsang toqating-toq bo'ladi, kishining. Uyat emasmi axir, xushyorlar! Uyat emasmi, donolar! - “Even in this day-to-day life, a man who has just embarked on an unexpected task with courage and conscience

will say, "This man is drunk! He was crazy! " - When you hear gossip, you can't stand it, man. Shame on you, vigilantes! Shame on you, wise men!”

#### Translation into Russian:

“But even in everyday life it is unbearable to hear how, after everyone who dared to take a daring, honest, thoughtless act, they will certainly shout: “He's drunk! He's crazy!” You are ashamed, sober people, you are ashamed, sages! (Translated by N. Kasatina)

This passage has been accurately translated into the Uzbek language by Y. Egamova. In the translation we meet the word “ahir”, which is not in the original, but this word “ahir” – “doch” helps to convey the spirit of the original.

Some other examples:

#### German original:

“Sie werden ein schönes Frauenzimmer keunenlernen,” sagte meine Yesellschafterin... “Neshmen sie auch in acht”, versetzte die Base, “dab sie sich nicht verbiben”.

#### Translation into Uzbek:

“Siz hozir bir go'zal qiz bilan tanishasiz, dedi hamrohing”... “ehtiyot bo'ling, tag'in sevib qolmang! – qo'shib qo'ydi jiyani – “You're dating a beautiful girl now”, said my companion. “Be careful, don't fall in love again!” Added his nephew”.

### Translation into Russian:

«Сейчас вы увидите красавицу», - сказала моя спутница,... «Только, смотрите, не влюбитесь!» - подхватила кузина. (Перевод Н.Касаткиной).

Yanglish Egamova, feeling and understanding the deep essence of the tragedy, interpreted it accurately and adequately to the original, correctly exposing the author's intention, introducing the Uzbek reader to the pearl of German literature.

Overcoming the difficulties associated with the un-relatedness of languages, Yanglish Egamova coped with the task, found the necessary means and created an adequate translation.

### German original:

“Ich meub fort! Ich danke dir, Wilhelm, dab du meinen wankenden Entschlub bestimmt hast.

Schon vierzehn Tage gehe ich mit dem Yedanken um, sie zu verlassen. Ich meub fort: Sie istwieder in der stadt bei einer Frundim Und Albert – und – ich meub fort!”

### Translation into Uzbek:

“Men ketishim kerak! Mening qarorimni quvvatlaganing uchun rahmat senga, Vilgelm! Ikki haftadan buyon, huzuridan yiroqlashishim kerak, degan fikr bilan tentirab yuribman. Ketishim kerak. U yana shaharlik bir dugonasininikida mehmondorchilikda. Albert esa... qisqasi... men ketishim kerak! - “I have to go! Thank you for supporting my decision, Wilhelm! For the past two weeks, I've been wandering around with the thought that I need to get away from him. I have to go. He is also hosting a city friend. And Albert, in short, I have to go!”

### Translation into Russian:

Мне надо уехать! Благодарю тебя, Вильгельм, за то, что принял за меня решение и положил конец моим колебаниям. Две недели ношусь я с мыслью, что мне надо ее покинуть. Надо уехать. Она опять гостит в городе у подруги. И Альберт... и... мне надо уехать!» (Перевод Н.Касаткиной).

German, Russian and Uzbek languages differ significantly in grammatical and syntactic structure.

There is no gender category in the Uzbek language, but in the German and Russian languages this category exists. Therefore, in the Uzbek language it is necessary to find words that could somehow indirectly convey it. The German language has a system of articles that are absent in the Uzbek language. The transfer of the article is not difficult, but the transfer of the sound of the indefinite article, the selection of the corresponding forms is very difficult.

“Da dir es wohl war wie einem Fisch im Wasser!”

Uzbek Translation:

“... - xuddi suvdagi baliqdek erkin yashardim - I lived as free as a fish in water”.

Translation into Russian is carried out by the saying:

“ - Я жил, как рыба в воде”.

## CONCLUSION

The translator into the Uzbek language coped with the task, accurately conveying the meaning of the statement.

The words “der Fisch”, “das Wasser” refer respectively to masculine and neuter in German. These words in Russian are feminine: “fish” and “water”.

The transfer of the grammatical and syntactic structure should be adequate to the original.

With their translation works, Uzbek translators have undoubtedly enriched Uzbek literature, including translated works of the German classic Goethe. These translations are a significant contribution to the development of international relations, the intensive and fruitful development of literary cooperation between the two peoples.

The undoubted merit of the translators was the development and improvement of the translation business in Uzbekistan.

With their translated texts, Uzbek writers have shown that the most complex philosophical and artistic and aesthetic concepts can be conveyed in the Uzbek language, that the Uzbek language has every opportunity for a full-fledged translation of



the masterpieces of famous German poets and writers.

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