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GOETHE IN UZBEKISTAN ("FAUST" IN UZBEK LANGUAGE)

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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, Brelyd, 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

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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 "Profaust", 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. Vilmonte, 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

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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 eshitolmadi

Kitobim ilk bobin tinglagan do'stlar,

Bukun ul davradan hech kim golmadi,

Qaylardadir so'ndi ilk maqtov so'zlar.

Bebahralar fikrin hech yo'q qimmati,

Olqishi dilimga soladi muzlar.

Ul xassos Zariflar yitdi bu zamon

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

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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 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

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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.

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.

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

German original:

Coethe. 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 затрудненья!

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 ishkal.

Olam sirdoniga kalit topganlar,

Qalb uyin ochganlar bo'lgan xoru zor.

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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.

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 verschlie gendes, ewig wiederkauendes Ungcheuer.

Translation into Uzbek:

"Atrofimda er, osmon va uning hayotbaxsh kuchi hukmron, men esa, hamma narsani jamlab o'z ga'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

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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 halbwog 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 schones Frauenzimmer ein keunenlernen," sagte meine Yesellschafterin... "Neshmen sie auch in acht", versetzte die Base, "dab sie sich nicht verbiben".

Translation into Uzbek:

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"Siz hozir bir go'zal qiz bilan tanishasiz, dedi hamrohim"... "ehtivot 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 «Только. спутница,... 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 meb 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 mub fort: Sie istwieder in der stadt bei einer Frundim Und Albert – und – ich mub fort!"

Translation into Uzbek:

"Men ketishim kerak! Mening garorimni quvvatlaganing uchun raxmat senga, Vilgelm! Ikki haftadan buyon, huzuridan yiroqlashishim kerak, degan fikr bilan tentirab vuribman. 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).

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German, Russian and Uzbek languages differ grammatical significantly in 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 article, the selection indefinite of the corresponding forms is very difficult.

"Da dir es wohl war wie einem Figch 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

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the masterpieces of famous German poets and writers.

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