Preservation of Originality in the Translation of Goethe's Works

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Abstract--- Compared to other languages, the translation of German literature into Uzbek began earlier. When Goethe's translation of the book "Suffering of the Young Werter" was published in German and published in 1975, no major Western European language work in Uzbekistan had been translated from the original. Prior to that, works in other languages, especially those of Western literature were translated into Russian, resulting in mistakes made by the Russian interpreter, along with errors made by the Russian translator.

Keywords--- Lyrics, The Heroic Image, Storytelling, Sensitive Heart, Pragmatic Factors, Islamic Scholar.

I. INTRODUCTION

Most differences between the original and the non-language factors of translation require that the interpreter be aware of many other disciplines and cultures in addition to profound linguistic knowledge. The establishment of pragmatic relations of authenticity depends on the choice of the language in the translation process. To do this, he must be aware of all the science knowledge available in the original language. Successful translation of the translation is due to the fact that the translator has a profound knowledge of the native language, its culture, customs, literature and way of life. Different social and linguistic factors also play an important role in ensuring the pragmatic adequacy of translation.

II. LITERATURE REVIEW

German translators such as Satellite Parda, Sadriddin Salim Bukhori, Mirzaali Akbarov, Pasha Ali Usman, Hurram Rakhimov, Shuhratkhon Imyaminova, Hafiza Kuchkarova were brought up and the translation became more lively. Poet Abdullah Sher, who was a poet of Heinrich Hayne's childhood, learned German to translate those poems from the original, and Heinrich Hayne's lyrics resonated with the original in the translation of Abdullah Sher, has been printed in the pages of magazines and separate books. Each translator has also tried to translate specific and relevant works from the field of interest. For example, Sadriddin Salim Bukhari has translated Goethe's "West-East devil" and his article on Muhammad (pbuh) for his spirituality. Khurram Rakhimov was drawn to the fairy-tale world. He translated German folk tales into Uzbek and Uzbek folk tales into German and published them in Uzbekistan and Germany. Yoldosh Parda was attracted by the spiritual world. He translated a book by Jonem Simemel, a German Islamic scholar and orientalist, dedicated to covering women in the Islamic world. It is a popular scientific work on a religious theme that contains a lot of vocabulary and terms. The sentences are complex. However, the translation is very smooth and reads like the original in Uzbek .In addition, Y. Parda translated "Tristan and Isolda" into Uzbek and Nasreddin Afandi's anecdotes, in collaboration with the Germans, from samples of Alisher Navoi to German. While Shuhratkhon Imyaminova is primarily a comic and short story translator, Hafiza Kuchkarova translated modern German literature. The talented translator Mirzaali Akbarov is mainly interested in

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Goethe's wisdom and the world of Hermann Hesse. He translated and published a large-scale study of Goethe Wisdom and German researcher Klaus Zeehafer`s "John Wolfgang Goethe: Poet, Naturalist and Statesman" into Uzbek. Deeply studied Herman Hesse's life and work, he translated his novel "Desert Wolves" and a number of short stories and presented them to the Uzbek reader. It was heroism to dare to translate complex, great works like Faust. The talented poet Erkin Vohidov translated "Faust" from Russian into the treasury of Uzbek literature. An Uzbek student got lucky enough to read Faust in an excellent literary translation. Professor Akmal Saidov equated this translation with great courage. At a readers' meeting, Erkin Vohidov spoke about the Faust translation: "I wanted to learn German before I started this translation. Then a German told me that it was not enough to be born German enough to understand Faust. Then I gave up learning the language and began to study Goethe and explore the inner world of Faust. Erkin Vohidov translated Faust mainly from Pasternak and Holodkovski. The Pasternak version helped the poet with his high artistic ability, and the Holodkovsky version's close-knit affinity with the original. About the "Faust" Russian guitarist A. Mikhaylov wrote: "Goethe did not like to deal with the delicacy of the measurements, but Faust is the opposite, because Faust is a whole encyclopedia of poetic forms and measurements. Among them there are trimeter and tetrameter in Greek tragedies, hexameters of eighteenth-century tragedies, German folk songs, tertiary notes used by Dante in the compilation of Divine Comedy, and many other forms. The Goethe created unexpected and unusual shapes when he wants, but everything was in place. Each time the poet had to combine his chosen form and create an inner unity. "If we read Faust in Erkin Vakhidov's translation, we can see that the deep-seated features of geothes inform "completely intertwine and form an inner harmony." Goethe's novel "The Sufferings of the Young Werter" was glorified with no other work in the history of world literature. The year 1774 is the year of the creation of the novel "Werter". Since the novel was published, it has been in manual hands and has been translated into hundreds of languages. Johann Wolfgang Goethe (1749.28.8, Frankfurtmayne - 1832.22.3, Weimar) - was German writer. He is the founder of modern-day German literature. His work began with the literary movement "Storm and Attack", which existed in Germany in the 1970s and '80s.During that time, Goethe produced dramas and lyrical poems like "Goethe Berlihingen" (1773) and "Prometheus" (1773).The novel of the early period of Goethe's literary work "The suffering of the young Walter" (1774) was a major event in German literature at that time. The work reflects the social tragedy of the most advanced German youth. In 1786-88, Goethe traveled to Italy. During this time, he wrote such dramas as "Ifigenia Taurus" (1779-81), "Egmont" (1788), and "Torquato Tasso" (1780-89).

Goethe studied the history, culture and literature of the Eastern countries, learned the works of famous poets like Firdavsi, Farididdin Attor, Rumi, Nizami, Saadi, Hafiz, and Jami. Goethe wrote "The Devil of the East" (1814-19), inspired by eastern poetry.It consists of 12 sections like "Mounihnnom", "Hofiznoma", "Ishknoma", "Instruction", "Ranjnoma", "Hikmatnom", "Zulaykhonoma", "Temurnoma", "Chronicles", "Persian", "Huldnom". He used the words "nightingale", "free", "fatwas", "mugani", "mufti", "witch", "fun", "dervish". Goethe's tragedy "Faust" (1768-1832) is considered one of the royal works of world literature. This work was the result of Goethe's ongoing research throughout his career .Goethe has also written works in philosophy, law, botany, geology and geodesy. Translations of Goethe poems into Uzbek began in the twentieth century (Cholpon, Oybek, Sheikhzoda, etc.).Later, Goethe's works include Faust (Erkin Vahidov's translation, 1972-75), The Devon of the East and the West (S. Salim

Bukhari, 1985-90), and The Sufferings of the Young Werter (Ya. Egamova's Translation, 1975) published in Uzbek. Uzbek literary critics (V. Zahidov, I. Gafurov, O. Alloberganov, YaEgamova, Poshali Usman oglu and others) wrote about Goethe's works. Goethe`s name was given to the prestigious center for educational and cultural research in Germany. The Goethe Institute branches are active in 78 countries worldwide, including Tashkent (since 1998).First of all, it should be noted that before Goethe entered the literary field, the German language was not valued not only by other nations, but even by the Germans themselves. French was spoken in all noble circles of Northern Germany and Italian in Austria. "Only when Goethe's novel" Werter "was studied by the British and French, and the work was introduced in Italy, the possibilities of higher German literature were recognized outside the world. Goethe's prose gradually became a model of expression for all aspects of spiritual life. "The countless words and phrases we use would go unnoticed without Goethe," wrote German scientist Hermann Grimm. The idea behind the idea of Goethe, the founder of German language and literature, and the novel "Werter" is unmatched. Until the 1930s, none of Goethe's writings except Werter had been translated into Russian. Goethe was very popular in Russia alone. To emphasize the impact of the book on the hearts and spirits of readers, Thomas Mann quotes in his article "The Gothenburg's Werter": "When an Englishman came to Weimar many years later. Seeing Goethe passing and falling unconscious in the middle of the street, it was a surprise and surprise for him to see the author of The Werter. "In the book "Werter", the young Goethe, who was at the forefront of the storm and the Hogwarts movement, portrayed the heroic image of a young man with a sophisticated mind, a keen and sensitive heart. Creation revealed aspects that are characteristic of this movement: anxious, sometimes depressing, weeping, freedom of passions, the pursuit of nature, the nourishment of nature, the uniqueness of life. The main essence of "Werter" is the rejection of any restrictive, divisive rules, the promotion of art and moral freedom. According to Thomas Mann, the European youth influenced by the French bourgeois revolution, influenced Werter as "a spark in a cocoon of steel". Many years later, Goethe wrote in his book Poetry and Truth: "This work has given me a chance to escape the grip of anxious catastrophe .I felt as if I was a person who poured out the pain in my heart, and decided to live a light, happy, new life." Werter's failed attempt to "get out of the clutches of a catastrophe". Of course, it does not only address the unrequited love for Charlotte Buff, but also the depression that plagues the poet of 1771-1774.The words of Werter's letters, sometimes in the midst of grief and in the waves of joy, later shocked Goethe himself. On the 30th of April, 1780, he wrote in his diary: "Ever since it was published, I have read it all over again, and amazed." The poet, desperate to read again, wrote: "It is a fiery lame, and it is a nightmare to read it." He had personally experienced all the tragedies that plagued his generation. These experiences were echoed in Werter. What motivated me to translate this little book, but in essence, so great? Naturally, I did not write this translation. Usually this kind of work requires a lot of preparation, mainly because of my mental training. Many translators start with small comics and stories.

Isoningyuragisofedi,

Birderdiolamningilohi.

O'ziniiloh deb bilsalar

Kuyinibketardi u gohi.

Bu zamon – Muhammad singari

Ziyogachulg'anishzamoni.

Allohbir, tanho! – deb, oxiri

Imon-la fathetdidunyoni.

Each area has its own area of study and a system of learning problems. Similarly, there are a number of translation problems, and the problems we will deal with are pragmatic. The pragmatic problems of translation are still poorly understood and are still being studied. There are a lot of pragmatic problems in translation, including: adequacy, originality of the genre, and background knowledge of the translated reader, communicative purpose, pragmatic neutrality, realism, generalization, dialects, modernization, and so on. One of the main problems of translation is pragmatic adequacy. Adequate translation is a perfect translation. A.V. Fedorov and Ya. Anyun are authors of the concept of adequate translation. I. Resker encourages the translation not to be interpreted as accurate storytelling. Both translation and storytelling are subject to the rules and regulations of the translated language, if performed at a high level. According to A.V. Fedorov and Ya. Anyun, I. Resker, a perfect translation is an adequate translation that fully reflects, equals, and equals the original. As an example, pay attention to the translation of the following articles: In English: - Cut your coat according to your cloth. In Uzbek: - Stretch your legs toward the bed. In English: - Strike the while it is hot. In Uzbek: - Press the iron hotly. Achieving pragmatic adequacy in translation means making a translation that is fully compatible with the original. But pragmatic adequacy is not always attainable. Sociolinguistic factors also play an important role in providing pragmatic adequacy, such as the use of substandard forms, such as spatial-dialect, social-dialect, and altered speech. It has been argued that the pragmatic aspect of language communication that has attracted the attention of researchers in recent years is closely related to the high level of additional knowledge of communication participants. Most differences between the original and the non-language factors of translation require that the interpreter be aware of many other disciplines and cultures in addition to profound linguistic knowledge. The establishment of pragmatic relations of authenticity depends on the choice of the language in the translation process. To do this, he must be aware of all the science knowledge available in the original language. Successful translation of the translation is due to the fact that the translator has a profound knowledge of the native language, its culture, customs, literature and way of life. Different social and linguistic factors also play an important role in ensuring the pragmatic adequacy of translation. There are also some problems with the departure of language norms in the original text, the use of dialects for stylistic purposes, and the use of contamination. Words in the original language are not translated into the translation. Their use in the text is dual. On the one hand, it may also be written in a specific foreign language. In this case, when the language of this dialect is translated, it acts as a means of inter-language communication, and the translation is the same as any other national language. Naturally, in this case the interpreter should be aware of the specifics of the dialect language. On the other hand, dialect-specific elements are also used by the author to indicate the specific features of the language of individual characters and the typical representation of the people who speak in a particular area. In this case, the translation of the dialectic pragmatic features of the original language into translation will have no effect. If a person in the original language speaks in the so-called "cockney dialect" in the London field, adding words that are not in the literary language, or lowering that sound in unnecessary ways, such as "He has a good" hear, "He has a good ear," and the interpreter uses a tradition that is not available in the language to retain this feature, instead of saying "he has good hearing" instead of "good hearing." it would be utter nonsense. In this context, the translator may not

use words that are specific to some of the Uzbek dialects. For example, the translation of Mark Twain, a Negro resident in Missouri, into the Uzbek language, either in Tashkent or Khorezm, is neither theoretical nor practical. Therefore, the elements of the original dialects of the original language in the original text are not translated. However, the translation loses its pragmatic nature, and the level of translation's originality is further reduced. This in turn causes a problem of pragmatic adequacy in translation. The language of many indigenous dialects is related to the social character of the speakers of the language. In fact, the use of such dialects is an indication that the character is representative of a particular social group. Often the linguistic features of a particular social dialect may be general, depending on the regional character. This is because in every nation there are communities that are engaged in the same profession and that form a particular social group. Therefore, the translation of additional meanings in the social dialects is easier to translate. For example, an interpreter can translate words and phrases used by the English sailor in the words and phrases used by Uzbek sailors, or the words used by the original criminal groups in the jargon used by such people in Uzbek. Another way to solve this problem is that the local dialect differs from the national language by only a few linguistic features and indicators. The existence of such dialect-specific indicators makes it necessary to use such features in the native language.

III. DISCUSSION

Multiple languages have common, standard forms of distortion. At the same time, there are many different ways of speaking words. For example, contaminations for not choosing the verb forms are typical of all foreigners who speak Russian. For example, if German and French people speak Russian, they use the phrase "I will read" in place of the word "I will read." If we use the Uzbek contaminated form of the phrase, we would use the "read mine" form. The presence of standardized contamination in the translation language allows the interpreter to use a language that is fundamentally different from the original. If in fact a foreign language speaker does not have a standard form of contaminated speech, the translator will have his or her own choice based on the communicative situation and the character of the speaker. The foreigner's contaminated speech can be done either in the translation or in some words. In bulk contaminated translation, the bulk of the speech or most of it is taken away. The translator's attempts to simplify the pragmatic features of the original, i.e. ignoring the emotionally-stylistic and associative aspects of the image, do not give good results. Such a translation can be justified only if it is made in a short time to inform the Receptor of the main content of the text. Or, a simplified translation may be considered the initial stage of adequate translation. The translator's attempt to modernize the original text in the translation of the pragmatic features of the original also results in a change in the original text. At the same time, the time and place of the events described in the original and the events and events in the translation are completely different from each other. The translator often has to translate works from other historical periods. The language of such a text and the development of events may not be so clear to modern readers, even if it is written in their native language. This is also related to the development of language, the worldview of writers and writers. Therefore, the translation of fiction, created in a particular historical period, also poses a problem to the translator.

First, the translation must reflect the fact that the original language belongs to a particular historical period. In this case, there is a need to use some of the historic, archaic (old) words in the translation that are rarely used in the

native language but are understandable to readers. However, it is required that these archaisms be free from the national features of translation, i.e. neutral. In addition to using outdated words, the translator also needs to be careful not to use the words inherent in the present language and culture to ensure the originality of the text. For example, if in fact the events of the eighteenth century are portrayed, the characters will have business trips, do anything other than production, do other work outside of work, solve problems, and have a narrow range of specialties. Be present, deal with the problems of recruitment, take on increased responsibilities, and do not introduce modern ideas about winning the competition. For example, if in fact the events of the eighteenth century are portrayed, the characters will have business trips, do anything other than production, do other work outside of work, solve problems, and have a narrow range of specialties will be present, deal with the problems of recruitment, take on increased responsibilities, and do not introduce modern ideas about winning the competition. There are also cases in translation practice where the translator can make specific changes to the text for political, educational, cultural, economic, or personal purposes, subject to the requirements of his or her socio-political system. In this case, the original content will be completely deleted. Translation is a new text created for the purpose of political propaganda created using the original form. Of course, studying the pragmatic features of the text for such purposes is not the task of translation theory, nor is it necessary to make theoretical conclusions from them. Pragmatic factors are a component of equivalence, and their re-creation creates a communicative compatibility with translation. As a result, translation becomes an alternative method of reading, with the impression that the reader is able to read from the original work. As pragmatic problems arise in relation to the implementation of intercultural communication, the task of the translator is to revise the translation process according to the requirements and standards of the translation language. The original purpose of the translation is to convey the original content to the translation receptor.

However, sometimes the purpose of translation is to make an impact that is not directly related to the content of the original. The translation process can be done for the purpose of the translator himself or the translator, not for the original reproduction, but for other purposes. In addition to conveying the original content, the goals are non-translation factors in translation pragmatics, which means that the main task in these translations is not to convey the actual content of the original text, but to influence the receptor, to convince them of something. Will be As a result, no translator is assigned any task to create a text that is identical to the original. The translator may aim for self-promotion, awareness-raising, and the like. He may try to convince the translator (reader) of something, or react to the original author or the events described. The translator may also be affected by attempts to avoid political, social, economic or personal considerations and disputes. All of this leads to a completely different interpretation of the original text. There are also cases in translation practice where the translator makes political, educational, cultural or economic changes to the translation text in accordance with the requirements of the social and political system in which he or she lives. In this case, the original content will be completely deleted. Translation is a new text created for the purpose of political propaganda created using the original form. However, in this case a qualified interpreter will refrain from influencing such personal thoughts or interests in the translation process. Often, when dealing with inter-language communication, there are problems of extra realistic nature, as the question is not about the peculiarities of individual semantics, but rather the pragmatics of translation events. It is worth noting here that the

term pragmatism itself has a special meaning, in other words, it denotes the "practical purpose" of an activity. V.N. Komissarov argues that "any text is communicative in nature, and it contains some information and information that is transmitted from the source to the receptor, which is received and understood by the receptor.

IV. CONCLUSION

Artistic translation is a high art. The translator is just as good as the writer. He reproduces a work of art in another language, preserving the unity of form and content. The difference between them is that the writer has a lot of freedom: he can write any topic, any style, any word or phrase. However, the translator is limited in their ability to understand the subject matter, idea, purpose, style, and language of the work that he or she translates, and reproduces the work in their own language according to their own language. This process is easy to say, "Overwrite". First of all, literary translation requires a good knowledge of two languages, especially the native language. However, knowledge of language is not enough. The translator must feel the art. He should be able to convey the artistic and literary features inherent in the work he or she is translating to the translator, effectively using the capabilities of the native language, in short, to create a work of fiction. The translator must be in the same position as the author when writing this work. One example: Goethe's friend and secretary, Eckermann, says "Werter" is such a fat man that I fed him with my own blood." Therefore, the translator must also feed the hero with his own blood otherwise, the translation will not reach the heart of the reader. When Goethe wrote "Werter" in tears, I also translated it into tears. When he was still in the book, I would often read excerpts from my friends and cry. This does not happen by itself. It's hard to put into words it just has to be felt. In essence, true literary translation is created only when it is literally experiencing its divine pleasure and suffering. This can be compared to the role of an actor. The translator must also forget about himself in the process of creation and be able to penetrate into the work. Then the beautiful expressions in his brain flow through him, and he, like the heroine of the book, sometimes becomes overwhelmed with emotions, tears, and sorrows. In the monograph "Goethe in Russian Literature," Academician V. Jirmunsky provides interesting information about 18th-century Russian translators of "Werter": Andrey Turgenev and Alexei Merzlyakov, members of the circle "Friendly Literary Society," refer to the translation of "Werter" and communicate regularly with each other. "

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