



SEMANTIC AND ARTISTIC INTERPRETATION OF "FAUST" AS A GENRE OF TRAGEDY

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Abstract: The article examines the translation and creative retrospective of the reception of Goethe's tragedy "Faust" in Russian literature of the first third of the 19th century. The first translation of "Dedication" from Goethe's tragedy V.A. Zhukovsky "Dream. Imitation of Goethe" and "Offering", which was not published during his lifetime. Free translation of "Prologue in the Theater" by A.S. Griboyedov from the first part of Goethe's Faust, as well as the original epigram "How magazine brawls spread!"

Keywords: Goethe's influence, Goethe, translation, Faust.

The first third of the 19th century in Russian literature is marked active development of Goethe's work, which was embodied in the appearance a large number of both free translations and "imitations", and completely independent works. "Dream. Imitation of Goethe" V.A. Zhukovsky opens a series of numerous translations covering the most various fragments of Faust. This translation reflects one a striking pattern that later became traditional for Russian translations of Faust. Zhukovsky exposes a poem of significant stylization, transforming and intensifying a complex of romantic motifs characteristic of his own. This feature of Zhukovsky's translation outlines the emergence of a certain "Russian" original text of poetry Goethe and opens the beginning to free interpretations of his works. This is also indicated by the nature of the translation title - "Imitation", and its subsequent use as "introduction" to the ballad "Twelve sleeping maidens", without any indication of the original source.

So thus, the "Dedication" included in Zhukovsky's poetics had influence on his independent work of these years: "Goethe suggested Zhukovsky's type of meditative elegy written in octaves". All of Venevitinov's translations develop to varying degrees romantic elements of Goethe's poetics. So in the passage "Faust and Wagner. Outside the city," the poet enhances the elements of nostalgia and longing for the



passing moment. In the translated passage "In cave" there is a clear strengthening of the sensual-contemplative aspect of Goethe's poetics. Translation of the fragment "Margarita's Song" expresses deep love and longing that indicates an increased romantic attitude.

By changing the main tonality of the work, Venevitinov makes significant adjustments to the figurative dominant of "Faust", creating something close to their own ideological ideals image. This feature of translation allows, although in a schematic way, plan, talk about poetic interpretation. The first translated passage "Why destroy in empty despondency..." develops motives of eternity.

Tyutchev slightly modifies orientation of the original, enhancing and emphasizing the spatial aspect of the passage. In addition, the position from which it occurs Tyutchev's depiction of the landscape is somewhat different from the original the gaze of the lyrical hero covers the entire panorama, without looking up from the plane, but as if "overcomes". Here we can point out several patterns of translation reception of Faust in the first third of the 19th century. Firstly, familiarization with the work reflects the structure of the tragedy. First translations concern non-plot elements: "Dream. Imitation Goethe" by Zhukovsky - dedication to the tragedy, "Excerpt from Goethe" Griboyedov - translation of "Prologue in the Theater". Further, the translations touch on the most important plot elements of the first part (a fairly wide range of scenes and passages, which indicates significant familiarity with Goethe's work).

The reception of Faust develops in three directions: translation, which includes translations by Venevitinov and Tyutchev; borrowings, including free translations, which are used as their own works or influence the creation of national works under the sign of "Faust" and the adaptation direction, where presents works created through a deep processing of motives, ideas and themes of Goethe's Faust. These three ways to development of Goethe's Faust took place in Russian literature almost simultaneously - against the backdrop of the first attempts to create their own Faustians in the late 30s and in the second half of the 40s of the 19th century.

All in all, the first third of the 19th century in Russian literature marked by wide and varied acquaintance and mastery "Faust" by Goethe, which was embodied in the appearance of a large number translations and imitations of various kinds. In addition, it is planned to create the first, original works created under sign of "Fausta". Higher the considered personalities and texts confirm that such interest was not accidental, but had its own certain patterns and directions. All translations to varying degrees reflect the features of style, artistic taste and the translators' own



poetic worldview. However, all of them, from the point of view from the point of view of familiarizing the Russian reader with Goethe's tragedy, it is very important not only as translations of their time, but also as a single, connected cultural, literary, artistic picture of the perception of the "alien" through the prism of "our own", purely national and original.

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