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## Translation of Goethe's Works

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**Annotation:** the creative heritage of Johann Wolfgang Goethe (1749 - 1832) is striking in its truly titanic dimensions. The immortal spirit of the poet and thinker left us here on earth many mysteries, which, alas, for the most part will remain unsolved, because they have gone into eternity along with the creator himself.

The article discusses the main features of a literary text as an object of translation activity, defines the main differences between the translation of a literary text and other types of translation. The main criteria and methods of literary translation are singled out, the role of the translator and the formation of a picture of the world in the translation of literary works are separately studied. The author aims to introduce students to the range of theoretical problems of translation, to reveal the features of translation activity in modern conditions and to prepare the basis for the conscious application in practice of theoretical approaches and translation technologies.

**Key Words:** translation, literary text, criteria and methods of translation, linguistic principle of translation.

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A literary text is the result of a creative process, the embodiment of a creative idea; a work of art has a high information saturation, presenting to the reader different types of information - factual, emotive-motivating, conceptual. Literary texts reflect the linguistic and national picture of the world as an individual (the author), and as a whole people who speak this language.

In any culture, texts are polyfunctional; the same text performs not one, but several functions. The combination of an artistic function with a magical, moral, philosophical, political one is an integral feature of the social functioning of a particular artistic text. Along with the fulfillment of a certain artistic task, the text must also carry moral, political, philosophical, journalistic functions [1].

And vice versa, in order to fulfill a certain, for example, philosophical role, the text must also fulfill an aesthetic function. "Any artistic text can fulfill its social function only if there is aesthetic communication in its contemporary collective" [6].

The founder of written translation was the freed Greek Lucius Livius Andronicus (III century BC). He translated into Latin Homer's *Odyssey*, many Greek comedies and tragedies, and developed techniques for adapting Greek works, taking into account the peculiarities of Roman culture. Andronicus replaced the Greek metric measurements with folk Saturnian verse, the names of the Greek gods with the names of the Roman gods, and was the first to apply the transcription method to convey Greek realities. Subsequently, the system of methods for adapting Greek literature was used and developed by Roman translators. They widely used contamination, paraphrases, descriptive and commentary translation with elements of retelling and additions in the translation. Elements of folk speech are introduced into the text of the translation.

In the process of literary development I.V. Goethe's least significant role was played by direct imitation. In this sense, the influence of I.V. Goethe is much less significant in literature than a number of other Western European writers. Calling the names of Byron, Walter Scott, Dickens, George Sand, we remember the writers, without whom the composition of Russian literature of the XIX century. would be significantly different [2]. About I.V. Goethe can be said that at no stage in the development of literature was his influence so significant that, excluding from its composition everything that owes its origin directly to I.V. Goethe, we could thus significantly change the general character of the literary production of the era. Even during the period of the most intense rapprochement with the poetry of I.V. Goethe, in the circle of "Lubomudrov" and N. Stankevich, we observe rather an interest in the poetic personality and work of I.V. Goethe as a whole as an ideological problem, rather than the direct influence of his individual works.

The lyrical nature of I.V. Goethe. In this area, one can, for example, state some general dependence on I.V. Goethe's philosophical lyrics D.V. Venevitinov and F.I. Tyutchev, intimate lyrics by A. Fet, anthological direction of the same A. Fet or A.N. Maykov, but this dependence is not so clear and tangible that it is necessary to recognize the presence of indisputable borrowings [3].

When choosing one or another method of translation, the translator, in addition to all other circumstances, is also guided by the consideration that in its pure form any of the methods in the real translation process rarely works: as a rule, most complex texts are translated using various methods, but one of them is the leading one and determines the nature of the relationship between the source and the translated text as a whole, dictating the conditions for dividing the source text, the definition of translation units, as well as the choice of translation techniques, with the help of which the source text is directly converted into the translated one.

Goethe's worldview as a thinker evolved and developed in the same temporal flow as the German classical philosophy, for the representatives of which he largely acted as a generator of ideas [4]. Goethe's conclusions concerning the relationship of spiritual activity to absolute activity, which were argued by German philosophers of the turning point, so similar to our time, the era of the end of the XVIII-XIX centuries, are relevant and important for modern literature, the spirit of which requires a holistic comprehension, including comprehension their moral depths. Goethe himself, his productive work and great legacy is a magnificent example of overcoming the situation of lack of spirituality. Goethe is a personality in which the three areas of application of the productive human spirit - science, art and life - have gained internal unity, since this personality itself was beautiful and unique [5]. But most often the connection of these three areas in the personality is thought superficially, is built purely mechanically and thus represents something purely external.

As a rule, if a person reveals himself in art or science, then he is not in life, and vice versa. The modern era especially suffers from the absence of this unity of interpenetration of the internal and external in the integrity of the personality. Goethe is not such a person. His worldview is distinguished by integrity, although it does not represent any strictly logical system. Goethe never tried to express his worldview in a systematic way, because his worldview was too plastic. He took into account the real contours of life, focused on the present, although he did not forget the past either.

Despite the fact that the dramatic genre is very popular in English literature, for a long time, insufficient attention was paid to translations of the classic work of world literature - Goethe's Faust. English literary scholars generally criticized Faust for its non-standard ending, which, according to them, did not correspond to the literary norms of English literature of that era.

Among such literary critics are J. Kickston, E. Rajabi, L. Hughes, G. Miner and S. Winstone. The first translation of Goethe's Faust to be accepted by the general public was the translation by Monica Steele. This translation is considered an important milestone in Anglo-German literary relations, although we note that too many changes were made in the translation, as a result of which the emphasis in the work changed: as a result of the translation, the main character was redirected, now the reader perceives Mephistopheles as the central figure of the work and not Faust. In general, this had an impact on the overall tone of the work, which changed from gloomy-tense to gray-everyday. This is largely due to the fact that most of the XIX century British readership was unable to perceive polysemy.

"Faust", since the novel was distinguished by the absence of comparative chronological models, and seemed strange and even contradictory to the ordinary reader. In the modern field of literary translation, such changes are strictly prohibited. But at that time such shifts were not uncommon in literary translation. Some translators, such as G. Luke, V. Wodehouse, L. Garakova and S. Levessi, practically changed the meaning of some scenes from Faust, which led to some inconsistencies on the scale of the entire work, but made it possible to smooth out the roughness of the local translation. In addition, during this period it was popular to bring the background and scenery of the work to the fore, and the plot - to the second, as, for example, Goethe did [7]. As a result, translations of Faust appeared, made precisely with an emphasis on scenery and background. Moreover, the concept of "civilized evil", which became widespread in neoclassical literature and the aesthetics of romanticism, influenced the fact that in the translations of this period the theme of the struggle between good and evil was presented to readers in a completely different light, and the boundaries between these two opposite sides of life practically merged, adding even more confusion and uncertainty to the translated versions of Faust.

At the beginning of the XX century, translation theory moved to a new level of development, as a result of which the main goal of the translator was to preserve every aspect of a literary work in the translation process. As M.I. Violin, "only in 1928 did the French lexicographers M. Kesler and J. Deroquinny engage in a systematic and fairly deep study of this translation phenomenon" [2]. The most successful translations of "Faust" by representatives of the "new school" of translators are the translations of D. Crossford and W. Crow. Initially, these translations were coldly received by critics. The reason was that they knew a completely different Faust, proposed by the first translators, and believed that, on the contrary, new translations change the original work. By the middle of the 20th century, several major studies in this area were made, as a result of which it was confirmed that the "new" translations were more consistent with the original. As A.A. Zhukova, Y.A. Alekseeva and E.V. Alekseev - "for more successful and efficient work with a foreign language original text, 4 lexical elements should be taken into account" [3] and are called compound words, idioms, borrowed words and internationalisms. "The transfer of stable combinations from one language to another is a rather complicated, but at the same time an interesting problem for a translator, which is being developed within the framework of translation studies" [6]. The main achievement of the translators of the "new school" was a more detailed approach to translation, which added to the completeness of the reader's perception of not only the main theme of the work - the theme of the confrontation between the forces of good and evil, but also other topics that are simultaneously revealed by the writer in the course of the story.

In conclusion, we note that throughout the entire process of development of the theory of translation, there has always been a tendency to either exaggerate some characteristics of a work, or, conversely, to underestimate, or even completely erase, others. Sometimes such mistakes were made by chance, due to lack of necessary knowledge, but most often such mistakes ("shifts") were made with a specific purpose, justified by the historical situation and

socio-cultural and other circumstances. The development of translation thought in Great Britain can be clearly traced by the example of translations of Goethe's Faust, which absorbed the tendencies and features of the translation of each era. For this reason, the well-known critic and translator D. Warrick calls Faust a “literary laboratory of translators” [6], which has made a significant contribution to the development of the theory and practice of translation not only in Germany and Great Britain, but also in many other European countries.

In the literature we have analyzed, the idea of a man like Goethe often does not coincide with what he really was. Contemporaries and descendants believed that Goethe suffered greatly from the duality of his own nature. However, the poet and the scientist merged in him first of all because he never gave out what is happening objectively in the movement of various philosophical systems for the processes taking place in his thinking "I". Thus, he did not claim the absolute ionizability of the world, nor did he want to allow excessive specialization of abstract knowledge and methods of cognition, so as not to violate the integral relationship of man to the world and nature, and to himself as a creation of nature. Goethe strove for a figurative, pictorial expression of thought, which just created the prerequisite for objectifying or anticipating theories that had not yet been formed.

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