



Research on translation of magical fairy tales in translation science

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ABSTRACT

Songs, national games, fairy tales play an important role in the folklore of every nation. They embody the ancient national values and culture of that nation. Fairy tales, legends and myths are the product of the artistic ideas of the ancestors about the universe, which are widely used among the people. The written literature of the nation is based on these very literary genres. This article discusses the research, analysis, and problems related to the translation of magical tales.

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Таржимашуносликда сеҳрли эртақлар таржимасига бағишланган тадқиқотлар

АННОТАЦИЯ

Калит сўзлар:

сеҳрли эртақ,
таржима,
таржимашунослик,
тадқиқот,
услуб

Ҳар бир халқнинг оғзаки ижодида қўшиқлар, миллий ўйинлар, эртақлар муҳим ўрин тутди. Улар ўша халқнинг азалий миллий қадриятлари, маданиятини ўзида мужассам этади. Эртақ, ривоят ва афсоналар аجدодларнинг олам ҳақидаги бадий тасаввурлари ҳосиласи бўлиб, улар халқ орасида кенг қўлланилади. Миллатнинг ёзма адабиёти айнан ана шу адабий жанрларга асосан юзага келади. Ушбу мақолада сеҳрли эртақлар таржимасига оид тадқиқотлар, таҳлиллар ва муаммолар ёритилган.

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Исследования, посвященные переводам волшебных сказок в переводоведении

АННОТАЦИЯ

Ключевые слова:
волшебная сказка,
перевод,
переводоведения,
исследования,
стиль.

Песни, национальные игры, сказки занимают важное место в фольклоре каждого народа. В них воплощены древние национальные ценности и культура этого народа. Сказки, легенды и мифы - продукт художественных представлений предков о мироздании, которые широко использовались в народе. Письменная литература нации основана именно на этих литературных жанрах. В этой статье обсуждаются исследования, анализ и проблемы, связанные с переводом волшебных сказок.

Each nation's magical tales have their own style. Because the diversity of culture, history, and lifestyle can be seen through the translation of fairy tales. Maksim Gorkiy: "It is impossible to know the true history of working people without knowing the oral traditions of the people" [17;14].

Fairy tales, which are the product of folklore have lived among the people for centuries.

Songs, national games, fairy tales play an important role in the oral art of every nation. They embody the ancient national values and culture of that nation. Fairy tales, legends and myths are the product of the artistic ideas of the ancestors about the universe which are widely used among the people. The written literature of the nation is based on these very literary genres.

Within folk tales, magical tales differ from other types of tales in that they include magical events, actions, animals, and plants.

One of the peculiarities of Uzbek folk magic and fantasy tales is the closeness to the plot of the main epics [17;14].

The magical tales of the Uzbek people have a number of unique features. They are characterized in terms of expressing the moral norms of our people formed since ancient times. Some tales show that our people had various trade, cultural and literary ties with the fraternal people. It is obvious that some fairy tales have entered Uzbek folklore with some changes. There are also fairy tales that have passed from various written sources to folklore.

They are from the works of such poets as Firdavsi, Nizami, Navoi, Jami, who were loved and respected by the people. The working people have reworked some parts of the stories in the works of these great figures and passed them down by word of mouth, from generation to generation, over the centuries. Like Uzbek fairy tales of Central Asian people, motifs depicting the life, customs and legal norms of our people in different periods have a wide place. In these tales, we often encounter the image of an enlightened old man who advises the hero, achieves the goal.

Korean fairy tales, like other folk tales, especially, Uzbek folk tales reflected the struggle between good and evil, the rich and the poor, the rulers and the oppressed people. There are also motifs associated with Confucianism in Korean folk tales.

In European fairy tales, often the servant is the protagonist, while in ancient Korean fairy tales the “mungekam,” the aristocracy, who made a living at the expense of the poor, was portrayed as the main character.

The peculiarities of the early artistic thinking of the Koreans are closely connected with the development of folk oral art. An important feature of Korean literature is the use of folklore, the traditions of mythology, the reflection of customs, religious rites and ceremonies in the domestic sphere, the realization of one's divine origin, the praise of the king of heaven, the worship of the spirit of the mountains. These were important during the time of the United Silla.

The protagonists of magical tales attract attention with their variety of actions, location, plot, and sometimes similarity. For example, well-known V.M. The fact that Zhirmunsky became the protagonist of the fairy tale and heroic epics of the peoples of Central Asia testifies to the fact that it is widespread in the Middle East and Central Asia, the Arabs, Persians and Turks [5;14].

According to well-known translation scholar A.V. Fyodorov, “In translation, it is necessary to recreate the unique style of each writer, taking into account the possibilities and features of another language” [19;7].

Much research has been done on the translations of magical tales and is still being studied in science. Translation serves as a bridge connecting the cultures of the two peoples. This opens the door to intercultural communication. The translation of Eastern countries is very different from the translation of Western ones. Even the diversity of their lifestyles and worldviews is evident in the spirit of the translated works. Oriental literature captivates the reader with its variety, beautiful application of analogies and comparisons. Translating such works requires a close acquaintance with and feeling the spirit of the work.

The magical creature that makes up significant carries an important load on the plot of the fairy tale. Ancient people studied the behavior of wild animals and brought their images into various genres of folk oral art. “Folk art, which dates back to ancient times, including fairy tales, reflects the views, beliefs and convictions of people engaged in hunting, fishing and other professions at that time. They understood that animals have the ability to speak and think like humans, and the fairy tales and legends that have emerged have been passed down from generation to generation, from century to century, and some have come down to us”[1;23].

“Traditionally, people want to see the expected results in the fight against the king and the multi-headed creature, as well as the forces of nature, who cause social injustice in a fairy tale”[20;221].

Among the researches there are some researches such as in the collection of “Uzbek folk tales” (1939) [4] B.Karimiy explained the main features of fairy tales, and M. Afzalov “On Uzbek folk tales” (1964) [1], as well as K. Beknazarov[4], S. Jumaeva[5], Z. Usmonova[6], N. Do'stxo'jaeva[7], M. Sodiqova[8], N. Qodirov[9], Z.Rasulova[10], N.V. Shchurik [19]. There are dissertations written by researchers such as Limorenko [14] on the study of fairy tales.

For example, N. Dustkhodjaeva's dissertation “Structural analysis of magical tales” describes the structural analysis of the image of animals in fairy tales. That is, more emphasis is placed on their vital, fantastic, and symbolic expressions.

N. In Kadyrov's dissertation "Interpretation of time and space in Uzbek fairy tales" the events in magic fairy tales are analyzed by various examples of when, where, how many days, months or years the hero achieved his goal. Through fantastic time measurements or simple time measurements, it is highlighted that the rapid or long-term occurrence of events is a characteristic feature of magical tales.

Z.Rasulova's dissertation "Strange things in Uzbek fairy tales" (specification, genesis, art) explores the types, peculiarities, artistic and aesthetic functions of strange things traditionally used in magic fairy tales. However, issues such as the artistic functions and genesis of strange objects are also covered by examples in scientific work.

S. Jumaeva's dissertation entitled "Genetic basis and specifics of fairy tales about animals" also describes the peculiarities of fairy tales about animals in the form of an integrated system. The fairy tales cover the study, historical development and peculiarities of the folk proza as an internal type.

At the suggestion of the German ethnographer Gabriele Keller, the founder of the project "Typological catalog of Uzbek fairy tales", a German translation of Uzbek folk tales recorded on a magnetic tape in Samarkand was published in Germany. The German publishing house Maenstein has published more than 18 translations of Uzbek fairy tales [21].

It turned out that about sixty Uzbek folk tales were translated into English directly and through an intermediary language. Among them there were such tales as "Emerald and Precious", "The Little Brave", "Father's Will", "Craftswoman's Wife", "Curved and Straight", "Weaving Ur". They were translated into foreign languages as early as the 19th century. T.Ikramov, M.Muhamedova, M.Petersen and other Turkologists have contributed to the spread of this genre of Uzbek national heritage around the world.

Translations of Uzbek folk tales into German have been studied in some works. Examples include the translations of Karl Reichl, Ilza Sirtautas, and Jacob Taube. Research shows that in these works, the national features and realities of the Uzbek people, national and spiritual values are fully reflected [16].

The translation requires the translator to be familiar not only with the ability to know the language, but also with the culture and history of the country.

To achieve translation equivalence in two languages, the interpreter must perform an interlingual transformation. Transformations, according to A.I. Klishin, occur in grammatical and lexical forms.

The translated text then discloses the original text information as fully as possible. All translation methods are used when translating fairy tales. These are: generalization, definition, addition, subtraction, grammatical and lexical changes. However, fairy tales also include realities and non-equivalent vocabulary.

In general, the translation is divided into three types:

1. Deletion is the removal of some words in the original text during the translation process. Excess words that do not make any sense are not given in translation, but their meaning is translated.

2. Addition - explains using comments for clear and complete delivery to the reader.

3. Substitution is a method of giving equivalent words when translating the original text. This type of text translation is called contextual substitution. It uses a number of translation techniques: generalization, concretization, antonym translation, compensation, holistic transformation [3;240].

In magical tales, the plot is repeated. Artistic expressions are especially common: (kind horse, soft grass, blue sky, river), that is, parables, metaphors, comparisons are the main part of fairy tales [16].

For example, when studying the process of giving and translating the parables found in magic tales, Korean parables are similar to those of the Chinese, Japanese, and Vietnamese peoples. Because the culture, traditions, worldview, and even geographical location of a country are almost identical.

The breadth of content coverage can be seen in the Korean analogies. For example, the word fox means girl in addition to cunning. The fox's cunning is more common among the Uzbek people. Similar examples are also given below, confirming the similarities and differences between the cultures of the two people:

In the Uzbek folk tale "Three brothers are heroes":

1. "In the midst of the flower-faced maidens, on a silver throne, a girl wrapped in white, sleeping with a moonlit face, staring at a burning candle." [18;173].

“얼굴이꽃처럼예쁜궁녀들사이에은으로만들어진침대가있었고,
거기에한소녀가흰천으로둘러싸인,
달같은얼굴을초를향해돌려권채로자고있었다”[18;173].

Here, the analogies of "flower-faced" and "moon-faced" are literally translated into Korean as “얼굴이꽃처럼”, “달같은얼굴” .

In Korean, analogies are often given by means such as "처럼" and "같은" similar to a hundred flowers and the moon. The standard "Moon" was used in a positive sense, as in the Uzbek language, and the translator correctly translated it into Korean.

N.Mahmudov says that in Russian linguistics the moon-like standard is more connected with the sad, cold landscape than in the Uzbek language, which is a tradition in the Russian mental imagination. In China and Korea, the lunar standard is interpreted only in positive terms, the image of a beautiful woman as the moon is very common, as in the Uzbeks, the image of the moon serves to express such qualities as beauty, brightness, charm or in Chinese and Korean there is a resemblance of a woman's face to an apricot, a willow branch, a beautiful facial circumference (oval shape) is emphasized by a standard of pumpkin seeds, which are alien to Uzbek, Russian and other linguistic mental traditions [15;15-16].

The resemblance of the face to a flower also means “elegant, delicate, beautiful, beautiful” [15].

In parables involving animal names, likening women to snakes signifies beauty, charm in Korean and Chinese; in ancient times kings were likened to dragons, signifying strong rule. A person who resembles a monk is considered to be intelligent, wise, and discerning. The Korean people have long claimed that a single person is rarely born. Uzbeks say "as calm as music," while Koreans say "as calm as a cow". Because in Korea, a cow is sacred.

In summary, the role of scholarly work in translation studies, literature, and linguistics in the study of magical tales is unparalleled. Despite the fact that they cover all the elements and images found in fairy tales, there is a small number of scientific works on the translation of magic fairy tales. An increase in the number of analyzes in this area of research would be a novelty in the field of translation studies.

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