

SPECIFIC FEATURES OF THE TRANSLATION OF FOLKLORE WORKS

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ANNOTATION: This article analyzes the fact that peoples have their own principles and methods of translating folklore samples, reflecting their national lifestyle, religious views, customs and traditions, and their own linguistic laws. It is important to prove this in order to identify and solve the problems of artistic translation of folklore works, as well as to determine their scientific and theoretical foundations.

Key words: folklore, oral folklore, mentality, national outlook.

АННОТАЦИЯ: В данной статье анализируется тот факт, что у народов существуют свои принципы и способы перевода фольклорных образцов, отражающие их национальный образ жизни, религиозные воззрения, обычаи и традиции, а также свои языковые законы. Доказательство этого важно для выявления и решения проблем художественного перевода фольклорных произведений, а также для определения их научно-теоретических основ.

Ключевые слова: фольклор, устное народное творчество, менталитет, национальное мировоззрение.

ANNOTATSIYA: Ushbu maqolada xalqlarning milliy turmush tarzi, e'tiqodiy qarashlari, urf-odat va an'alariga tutash mental xususiyatlari, ularning o'z til qonuniyatlari aks etgan folklor namunalarini asliyatdan o'g'irishning o'z prinsip va metodlari borligi tahlil qilinadi. Buni dalillash esa folklor asarlarining badiiy tarjimasini muammolarini aniqlash va yechish, ilmiy-nazariy asoslarini belgilab olish muhim hisoblanadi.

Kalit so'zlar: folklor, xalq og'zaki ijodi, mentalitet, milliy qarash.

INTRODUCTION

The service of translation in expanding cultural ties between the peoples of the world, in studying, mastering and bringing to higher levels the artistic, cultural and scientific achievements of each other is incomparable. The art of translation has been the only bridge for

the scientific achievements achieved so far in science, as well as examples of artistic creativity, to enter the lives of other peoples.

LITERATURE ANALYSIS AND METHODS

At the beginning of the 20th century, translators, focusing mainly on linguistic accuracy, began to achieve the transfer of phraseologisms in the original language through the means of the target language. The principles of translating folklore samples were developed by Soviet translators and translation scholars such as L.A. Pisareva, A.S. Mirbadaleva, I.Y. Retsker, V. Stanevich, N.V. Kidaish-Pokrovskaya.

These scientists devoted their scientific research to the problems of achieving adequacy in the translation of stylistic devices, lexical units and expressions found in the text of folklore works and the theoretical aspects of their elimination. In her doctoral dissertation, A.S. Mirbadaleva, in the chapter devoted to the translation of the Kyrgyz epic poem "Manas", touched upon the theoretical and practical aspects of translating folklore works into Russian. She indicates the main requirements for translating folklore works and clarifies the methods of translating the means of artistic expression of samples of folk oral creativity into the target language.

In world translation studies, translation scholars such as I. Graham, E. Nayda, J. Munday, S. Basnet, M. Baker, P. Newmark, R. Bell, J. Catford, and W. Kevin have extensively covered translation laws, translation types, theories of adequacy and equivalence in translation, and translation methods in their research papers, treatises, and manuals.

RESULTS AND DISCUSSIONS

The service of translation in expanding cultural ties between the peoples of the world, studying, mastering and bringing each other's artistic, cultural and scientific achievements to higher levels is incomparable. The art of translation has been performing the function of the only bridge for the scientific achievements achieved so far in science, as well as examples of artistic creativity, to enter the lives of other peoples. Professor Gaybulla Salomov, one of the founders of Uzbek translation studies, defines translation as follows: "Translation serves to expand political, economic, scientific and cultural ties between peoples. Translation accelerates the process of interaction and mutual influence of national literatures, creates an environment for the formation of common themes, universal ideas, and diverse literary and aesthetic tastes in national literatures. Translation accelerates the pace of development of national languages, further increases the vocabulary of languages, and creates new grammatical tools."

Folklore works are wide-ranging and include lyrical, epic, and dramatic genres. This, in turn, creates its own problems in the process of translating them. The study of the translation of folklore works in the history of world translation studies shows that translators, striving to preserve the content of the work in its entirety, in many cases abandoned the form of the work. For example, in the early stages of French translation practice, translators considered it impossible to translate works in poetic form in the same form as the original, and carried out all translation work in prose. In our opinion, this method, aimed at preserving the content of the original, seriously undermined the spirit and emotional purpose of the work and failed to convey the true spirit of the work to the receptor. As the scholar of translation studies Sultanmurod Olimov said, "A thought is a thought with its own form. With a change in form, it is natural that a change in thought will occur, more or less." When such translations failed to fully reveal the characteristics of the original language and their national mentality, they abandoned this method of translation and tried to show the signs of the original language.

It is worth noting that a number of Russian translation scholars have also conducted scientific research in this area. In particular, V.V. Vinogradov, L.S. Barkhudarov, V.N. Komissarov, P.I. Kopanev, S.I. Vlahov, S. Florin, A.V. Fyodrov, A.D. Schweiser, N. Gabrovsky, Yu. Ilyushkina, Ya.I. Retsker and others conducted fundamental research on the solution of a number of problems related to the translation of lexical, phraseological, grammatical and stylistic means in the field of translation.

In Uzbekistan, S. Siddiq, G. Salomov, Yu. Pulatov, Q. Musayev, M. Kholbekov, M. Bakoyeva, K. Jurayev, I. Gofurov, Sh. Sirojiddinov, E. Ochilov, G. Rahimov and others have conducted extensive scientific and theoretical research on the problems of literary translation, the preservation of national color in translation, pragmatic problems and stylistic features of translation. In particular, in recent years, "Translation Theory", "Introduction to the Translation Profession", "English for Translators", "Practical Course in Translation" and several other textbooks and manuals have been published, which are valuable resources for young translators entering the field of translation and engaging in translation practice.

In her monograph on the problems of translating folk oral works into foreign languages, L. Pisareva draws attention to the problems of the process of translating monuments of folk oral works, including the problems of complying with the requirements of poetic form and conveying the content of the work as fully as possible. Z.S. Kazagacheva, having dwelled in detail on the process of working on epic works that pose problems in translating Altai heroic epics published in the series "Monuments of the Peoples of Europe and Asia" into Russian, highlights the principles of transferring the artistic features of the original into translation and recommends relying on the principles of conveying the artistic features of the original.

Conducting scientific research on the problems of translating folk oral works and creating their theoretical foundations is becoming increasingly relevant. The main reason for this is the desire to introduce national folklore to representatives of other nations and ensure that they take their rightful place in the treasury of world folklore.

The primary task of translating folk oral works into the target language is to convey the work to a foreign reader without violating the unity of content and form, while preserving the charm of the original language. In fulfilling this task, the translator's skill plays a decisive role in the full perception of folklore epics by a foreign reader. Therefore, it is important to identify effective methods and types of transformation used in the translation process.

It is known that the oral culture of the Turkic-speaking peoples has a rich cultural heritage. The schools of oral epics sung by the Bakhshis are still developing. While the Uzbek Bakhshis love and sing the epics "Alpomish", "Gorugli", the Kazakhs are trying to convey the epic "Qolbandi Batyr", and the Kyrgyz "Manas" to future generations. In order to introduce the oral culture of a people, which has been passed down from mouth to mouth and refined for thousands of years, to the world, and to achieve their love and reading among foreign readers, the role and quality of translation are of great importance. No matter how many examples of folklore we have, the number of foreign readers who enjoy reading our folk epics in their original language is very small. After all, translation is, of course, the main mediator of scientific and literary communication between different cultures.

In order for Uzbek folk epics to come to the attention of world folklore, it is an urgent issue to translate these rare examples into world languages (English, Russian, Chinese, Arabic, Spanish, French, German) as soon as possible. Only then will it be possible to familiarize the peoples of the world with the rich culture of the great Uzbek nation, its national traditions, values, and way of life. Since the author of folklore works is not known, these works are

literally called "folk epics." Despite this, it is noticeable that they also follow the same form and content, imagery and interpretation, and poetic laws.

Although partially, the work of translating some of the epics of the Turkic peoples into Russian and German began as early as the 19th century. German translators A. Scheffner and W. Radloff managed to translate some fragments of folk epics into Old German in the 19th century. W. Radloff presented a collection of samples of the oral literature of the Turkic peoples in German in 1866. Hungarian traveler and scientist Herman Vambery "Yusuf and Zulaykho" He translated excerpts from the epic into German and published them together with the original text. The epic "Alpomish" was translated into Russian by Russian translator L. Penkovsky in 1949, while Jan Komorowski translated the epic into Slovak using Russian. Translator A. Tarkovsky translated the Karakalpak folk epic "Kirkkiz" into Russian in 1951. In addition, in 2001, the Polish translator and poet A. Chodzko translated the Azerbaijani version of the "Ko'roglu" series into English. In 2005, the French translator Remi Dor translated and published the epic "Nurali" into French. As can be seen from the translation work carried out, the scope of translation of Uzbek folklore into foreign languages by local translators is not that extensive.

After gaining independence, this process has accelerated even more. However, it should not be forgotten that translating folklore works, especially texts of the epic genre, into foreign languages is an extremely complex and difficult process for translators. Therefore, the process of translating them requires translators to find solutions to several problems. The development of scientific and theoretical principles for overcoming these problems is one of the most urgent tasks of Uzbek translation scholars today.

It is noteworthy that there is a lack of scientific research on samples of Uzbek oral folklore, especially works in the epic genre, from the point of view of translation studies. This can be explained by the slow progress in translating samples of oral folklore into foreign languages. However, it would not be wrong to say that the first steps have been taken in conducting scientific research on this topic. In particular, we can list the scientific research of I. Dilmanov, Z. Jumaniyozov, R. Kasimova, M. Abduvahobova, O. Fayzulloyev, Y. Nasriddinova, A. Saparov.

In his dissertation, Z. Jumaniyozov compared the translation of the epic "Ravshan" into German by Karl Reichl. In this research, special attention is paid to the issues of preserving nationality in translation, restoring the content of proverbs and phraseological units in translation, and reflecting the style of saj in translation. I. Dilmanov's scientific research on the topic of translating epics from fraternal languages analyzed the problems of translating the epics "Masposhsho" and "Shakhriyor" from Karakalpak into Uzbek. R. Kasimova's research conducted a study on the problems of preserving nationality in English translations of wedding and ceremonial folklore, methods of transmitting ethnographies in translation. O. Fayzulloyev analyzed the methods used by translators in the translations of lingvo-cultural themes found in children's folklore and fairy tales, and their level of achieving adequate translation. Y. Nasriddinova devoted Chapter 2 of her research work to an analysis of the translation of the epic poem "Nurali" by the French folklorist and translator Remi Dor.

As V.M. Gatsak noted, "in translations of oral poetry, the more attention is paid to translating the poem into poetic form, the further away it becomes from the original." A translation is also creative in nature because it has successfully passed the process of finding the most appropriate means to achieve an adequate translation in transferring the content of the original into the target language. Therefore, in literary translation, expressing various visual

means, types of artistic art, and the inner experiences of characters as they are in the original is considered a true art. Although a specialist with a certain level of knowledge of a foreign language can translate scientific, political, and technical texts, literary translation requires a creative translator who is aware of translation theory and has a deep literary consciousness.

The founder of the Uzbek school of translation studies, G. Salomov, argues that the field of translation is a creative work with the following ideas: “The first is that translation is a creation in the field of language. The second argument: if ten people translate a work, their translations will not be exactly the same, as if they came from the same mold, but will differ significantly. The third argument is that several translations resulting from the translation of the same work will clearly differ from each other in terms of the school to which the creators belong, the literary traditions, the nature of the original being translated, and the characteristics of the genre.” In order to be a successful translator in poetic translation, the translator must have the ability of a true poet. As the famous scholar V. Zhukovsky said, “In poetry, the translator is the author’s rival.” From examples of poetic translation, it can be seen that the original poet’s work is translated into the target language with such high taste, and the translated version can turn out to be better than the original. To receive such recognition, the translator-poet must have talent in his nature. “Epic epics are poetic epics in terms of form. Relying on their translation is a very responsible, complex, and creative process for translators. Epics about folk heroes, performed by Uzbek bakhshis and passed down from mouth to mouth for thousands of years, are considered to be great works. Among them, the crown jewel of Uzbek folklore is undoubtedly the epic “Alpomish”.

Extensive work is being carried out to ensure that our folk heroic epics find their fans among foreign audiences. Uzbek translation scholars and translators are taking the first steps to make such national folklore works known in foreign countries. One of our talented translators, Qasimboy Ma'murov, translated the epic "Alpomish" into English and presented it at the International Bakhshi Festival held in Termez in 2019. It would not be a mistake to say that the translation of the epic "Alpomish" from Uzbek into English by translator Q. Ma'murov is one of the first attempts to translate folk epics.

In the early stages of the history of epic translation, translators set the main goal of translating the content of the work rather than preserving its form. By the beginning of the 20th century, translators included the transfer of the linguistic features of the original language to the target language as one of their important tasks. In his dissertation, the scholar of translation Yu. Limorenko expressed his thoughts on the importance of transferring the linguistic features of the original language to the target language. “Most translations of the folklore of the peoples of Siberia in the 19th and first half of the 20th centuries were mainly aimed at linguistic accuracy. For the first time, a special issue on the principles of translating poetic works of folklore was devoted to the publication of the academic series “Epics of the Peoples of Europe and Asia”, in which it was planned to translate epic works both in the original language and into Russian. Folklorists pay great attention to the correlation of the original text and its translation, considering it necessary to present these folklore monuments as completely as possible, and first of all, to reflect the original text as accurately as possible in the translation.” Based on the above considerations, it is important to note that it is necessary to give a detailed scientific commentary on the problems of fully reflecting the linguistic features of the original text in the translation of epics.

CONCLUSION



The translation of folk oral works shows that one of the important tasks in fully conveying the content of the work is to preserve the form of expression as much as possible. Here, the form of the original is an element of tradition, and losing this element when transferring it to the target language means not having a complete picture of the folklore tradition. It should be especially noted that ensuring the unity of form and content in the translated text is an important factor.

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