



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

eISSN: 2660-6828 | Volume: 04 Issue: 04 Apr 2023
<https://cajipc.centralasianstudies.org>

The Main Problems of Translation of Heroic Epics

Xolmuminov Ilxom

*Base Doctoral student of Alisher Navo'i Tashkent State University of the Uzbek Language and Literature
ixa.khomuminov1986@mail.ru*

Received 4th Feb 2023, Accepted 5th Mar 2023, Online 20th Apr 2023

ANNOTATION

The article talks about the problems encountered in the process of translation of epics, which are examples of folk oral creativity, into foreign languages. At the same time, in the translation of folklore works, an opinion is expressed about the factors that can fully convey the original content of epics to the reader.

KEYWORDS: folklore, translation, folk epics, form and content, transliteration, poetic regularities.

Introduction. The contribution of translation in expanding the cultural relations of the peoples of the world, learning, mastering and bringing to higher levels the artistic, cultural and scientific achievements of each other is incomparable. The art of translation is the only bridge for the scientific achievements 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 the expansion of mutual political, economic, scientific and cultural relations between nations. Translation accelerates the process of interaction and influence of national literatures, creates an environment for the formation of common themes, universal ideas, colorful literary-aesthetic taste in national literatures. Translation accelerates the development of national languages, increases the vocabulary of languages, creates new grammatical tools." [1;13]

Since folklore works are different from other types of fiction, naturally, specific problems are encountered in the process of their translation. The study of the translation of folklore works in the history of world translation studies shows that the translators tried to preserve the content of the work as a whole and refused to preserve the form of the work. For example, in the early stages of French translation practice, translators carried out all their translation work in prose, believing that it was impossible to translate works of the poetic genre into the poetic genre. In our opinion, this method, aimed at preserving the original content, seriously damaged the spirit and emotional purpose of the work and failed to convey the true spirit of the work to the receiver. As S. Olimov said, "...Because an opinion is an opinion in its own form. It is natural that with the change of the mold, there will be a more or less change in the opinion. When such translations could not fully reveal the features of the original language and their national mentality, they abandoned this method of translation and tried to show the signs of the original language. At the beginning of the 20th century, translators mainly paid attention to linguistic accuracy and began to convey the phraseology of the original

language through the means of the translation language. The principles of translation of folklore monuments were developed by Russian translators and researchers such as L.A. Pisareva, A.S. Mirbadaleva, I.Y. Retsker, V. Stanevich, N.V. Kidaysh-Pokrovskaya..

Literary review. In their scientific articles, these scientists described the theoretical aspects of the principles of overcoming the problems of achieving adequacy in the translation of folklore works. A.S. Mirbadaleva, in her doctoral dissertation, focused on the theoretical and practical aspects of the translation of the folklore work into Russian in the chapter devoted to the translation of the Kyrgyz epic "Manas". At the scientific conferences on folklore studies and translation issues, the primary requirements for the translation of folklore works are shown, and the methods of translating the stylistic features of the samples of folk art into the translation language are clarified.

L. Pisareva's monograph on the problems of translating folk art into foreign languages focuses on the problems of the translation process of folk art monuments, including the problems of meeting the requirements of the poetic form and conveying the content of the work as completely as possible. [2;56] Z.S. Kazagacheva dwells in detail on the process of working on the epic works that cause problems in the translation of Altai heroic epics published in the series "Monuments of European and Asian Peoples" into Russian, and moves on to the translation of the artistic features of the original. illuminates the principles of transmission and recommends relying on the principles of transmission of original artistic features [3;19]

At least partially, some of the epics of the Turkic peoples were already translated into Russian and German in the 20th century. German translators A. Shefner and V. Radloff managed to translate some fragments of folk epics into Old German in the 19th century. In 1866, V. Radloff presented a collection of examples of oral creativity of Turkic peoples in German. The Hungarian tourist and scientist H. Vambéry translates the excerpts from the epic "Yusuf and Zulaikha" into German and publishes it together with the original text. The epic "Alpomish" was translated into Russian by the Russian translator L. Penkovsky in 1949, while the translator A. Tarkovsky translated the Karakalpak folk epic "Kyrgyz" into Russian in 1951. In addition, in 2001, the Polish translator and poet A. Chodzko translated the Azerbaijani version of the "Koroglu" series into English.[4] In 2005, the French translator Remy Dor translated the epic "Nurali" into his native language and published it.[5] It can be seen from the translation works that the scope of translating Uzbek folklore samples into foreign languages by local translators is not wide. It would not be wrong to say that the translation of the epic "Alpomish" by Q. Mamurov from Uzbek to English is one of the first attempts to translate folk epics.

As stated by V. M. Gatsak, "in the translations of oral poetry, as more attention is paid to turning the poem into a poetic form, it moves away from the original." It is also creative because it has successfully gone through the process of finding the most suitable means to achieve adequate translation in translation. That's why it is a real art to express different pictorial means, types of art, inner experiences of heroes in literary translation. 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 the theory of translation and has a deep literary consciousness.

Research Methodology The translators of folklore works focused on the most important problem in finding a convenient translation solution - the problem of maximally preserving the form of expression while clearly conveying the content. For folklore, the preservation of the form is in a sense a more important task than for the literary text: the form here is an element of tradition, and the loss of this element in translation into another language is a complete picture of the folklore tradition. means not to give. And here it is important to ensure

unity of form and content in the translated text. Translators face a number of serious problems when translating examples of folk art. We can conditionally analyze such problems into three types.

The problem of differences between source and target language: As we know, each language has its own characteristics. The syntactic structure of languages and the grammatical features of text construction can be drastically different from each other. Such differences in translation practice between languages belonging to different language families make the work of translators somewhat difficult. (For example, differences between Kyrgyz - Russian, Uzbek - English)

While the main task of translators is to express the rich national-traditional components of folklore samples as accurately as possible in the translated language, it is difficult to achieve positive results in some of these aspects within the framework of equivalent translation. Due to the limited possibility of transferring some aspects of the form and style of folklore works into the translated language, translators often have to take a different approach. Such problems can include specific features related to the grammatical and syntactic structure of languages. Typologically, the original text undergoes morphological and syntactic changes when the work is translated from the original to the translated language. Translator N. Tereshenko, who conducted research on the translation of Nenets folk epics, expressed his views on these problems: "Especially, it is necessary to emphasize the wide possibilities of the language. With the help of subjective or emotional adjuncts (diminutive, diminutive-caressing, enlarging, derogatory) semantics based on words are given different, sometimes very subtle tones." [7;36] It can be concluded that , the grammatical aspects of the original cannot be completely transferred to the translated language. It is even a mistake to set such a goal.

One of the main rules of translation is to create a translated text from the original in the translated language, and an attempt to transfer the syntactic devices of the original to the translation may lead to a violation of the balance of the rules. V. Maynogasheva, who is known as the translator of Khakas folk epics, expresses the solution of the problem as follows: "The sentence structure of the Khakas epic is distinguished by the wide use of action names and participles. Translating them into Russian makes it very difficult to understand the text, complicates the verses. Therefore, the translator has to separate such sentences into simpler sentences. From these points, it can be concluded that the syntactic features of the original can be transferred to the translation language, but this is not the most correct solution. It should also be noted that the means of the poetic text, i.e. rhyme and alliteration, should be avoided in the translated text in an equivalent way. Otherwise, the content of the original text may not be reflected in the translation.

V. Mangoshayeva also comments on the possibilities of equalizing rhyme and volume in the translation. "In a very precise semantic translation, it is not possible to preserve the size of the rhyme and poem, only the intonation, that is, the tone of voice, can be transmitted as roughly as possible." those who have passed. For example, translators A.Mirbadaleva and N.Kidaish-Pokrovskaya, who conducted research on the translation of the epic "Manas" into Russian, said that "when translating the epic of Manas, the goal was not to preserve the form and rhyme, because often this meaning is wrong." [9;544] In some cases, translators translated the poetic parts of folklore works in prose form. , while sacrificing the form, was to convey the content to the receptor without disturbing it.

Problems related to the specific features of stylistic tools in examples of folklore: This group includes typical places found in folklore, phraseological units, archaic words that are not used at the same time, words that cannot create an exact equivalent in the translated language or that do not exist. includes non-traditional folklore images. Translators engaged in the translation of folklore texts face many problems in translating artistic and descriptive means (phraseological units, archaic words, etc.) into the translated language. When

creating an equivalent translation for translators, it is not always justified to transfer idioms, polysemous words, similes, and archaic words into the translation language. When translating such components of the original into the translated language, translators must take into account the different aspects of the language, culture and national mentality of the people who created the example of oral creativity. In this case, the development of special methods for the translation of the above elements of a certain folklore work serves the translator's success. For example, the translation of archaic words and historical idioms may not cause complications in translations between sister languages, but some difficulties arise when this translation is performed between languages belonging to different language families. If these problems are not overcome, the context creates misunderstandings and ambiguities for the reader of the translated language. A. Mirbadaleva quotes the following comment: "The polysemantic nature of many words led to a different understanding of some lines. In such cases, the translation is determined by the general meaning of the poetic passage". recommends not to leave. J. Lebedeva also expressed his opinion on this problem: "In order to determine the meaning of the word, it is not enough to analyze the narrow context of the sentence, because this meaning makes the content of the epic work difficult in general. When analyzing artistic tools with we will try to get out." [11;98] The reader of the translated work is advised to convey the artistic images not through unfamiliar similes, but through familiar pictorial means.

Analysis and results Problems of re-creating a poetic text in a translated language: These types of problems include all types of rhyme, i.e. alliteration, anaphora, assonance, epiphora, and rhythmic and melodic construction of the poem. In most cases, the translation of the poetics of folklore is not a methodological problem for the translator, for example, in the translation of an epithet, it is enough for the translator to be aware of traditional poetics, which allows him to choose a suitable equivalent. But the fact that visual media consists of qualitative elements leads to increased attention to them from the point of view of translation problems. Gaybulla Salomov made a metaphor about poetic translation: "For me, translation is first of all an art. I would like to compare translation to a marriage union. I will compare the translation of poetry to a marriage based on love". [12;5]

In the study of the translation of folklore works, more attention is paid to artistic image tools such as epithets, similes, idioms, allegories. Relatively few scientific studies have been conducted on the translation of examples of folk oral works both in world translation studies and in Uzbek translation studies. For example, Sh. Alekperova highlighted the problem of translating the Azerbaijani epic "Koroglu" into Russian in her candidate's dissertation, while L. Pisareva discussed the problem of translating poetic epics in her monograph "Folklore translation and poetics". researched.

A. Mirbadalova conducted research on the translation of examples of folklore in her doctoral dissertation entitled "Textology of Turkish language epics: theoretical and final aspects of the bilingual scientific edition of "Manas" and other epic monuments". One of its chapters is devoted to the problem of translation of folk poetic epics.

In order to be a successful translator in poetry translation, the translator needs to have skills at the level of a real poet. As the famous scientist V. Zhukovsky said, "In poetry, the translator is a rival to the author." It can be seen from the examples of poetic translation that the product of the original poet's work is translated into the translated language with such high taste that the translation version may turn out to be better than the original. In order to receive such recognition, the talent of the poet-translator must be in full swing.

Conclusion. Conducting research on the problems of converting examples of folklore from the original language to the translated language and creating their theoretical foundations are becoming more relevant

today. The main reason for this is the desire to introduce the examples of national folklore to representatives of other nations and to give them a worthy place in the treasure of world folklore..

Delivering the work to a foreign reader without destroying the unity of content and form, while preserving the charm of the original language is the primary task of translating the examples of folk oral creativity into the language of translation. In performing this task, the skill of the translator plays a decisive role in the full understanding of folklore epics by a foreign reader. That is why it is important to clarify the effective methods and types of transformation used in the translation process.

Used literature:

1. Саломов Ф. Таржима назариясига кириш. Тошкент. “Ўқитувчи” нашриёти, 1978.
2. Писарева Л.А. Поэтика фольклора и перевод. Латышские даины в русских переводах. - М.: ЭКОН, 2002.
3. Казагачева З.С. Алтайские героические сказания «Очи-Бала», «Кан-Алтын» (Аспекты текстологии и перевода). - Горно-Алтайск, 2002.
4. Chodzko A., trans. Specimens of the Popular Poetry of Persia, as Found in the Adventures and Improvisations of Kurroglou, The Bandit-Minstral of Northern Persia. – London: Oriental Translation Fund, 2001.
5. Remy Dor. Nourali le Preux et Marghoumon-Paris. Coisie, Langues mondes, IFEAC, 2005.
6. Гацак В. М. Проблема фольклорического перевода эпоса // Петросян, А. А., ответственный редактор. Фольклор. Издание эпоса. – Москва : Изд. «Наука», 1977.
7. Терещенко Н.М. Ненецкий эпос: Материалы и исследования по самодийским языкам. Наука. Ленинград. 1990.
8. Майногашева В.Е. Хакасский героический эпос «Алтын-Арыг». Хакасский героический эпос. Москва. Наука. 1988.
9. Мирбадалева А.С, Кидайш-Покровская Н.В. О принципах перевода и комментирования текста Манас. Киргизский героический эпос. Книга 1. - М.: Главная редакция восточной литературы, 1984.
10. Мирбадалева А.С. Текстология тюркоязычного эпоса: теоретические и методические аспекты двуязычного научного издания «Манаса» и других эпических памятников /Автореф. дисс. в форме научного доклада на соиск. уч. степ, д-ра филол. наук. - М., 1995.
11. Лебедева Ж.К. Архаический эпос эвенов. - Новосибирск: Наука, Сиб. отд-ние, 1981.
12. Ф.Саломов. Қутлуғ мақсадга камарбаста. Таржима санъати 5-китоб Тошкент 1980.