

CHANGES IN THE TRANSLATIONS OF DIFFERENT TRANSLATORS IN THE WORKS OF THE FRENCH WRITER

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ABSTRACT

This article is devoted to the problems that arose in the translation of the fairy tales of the French writer Charles Perrault into Uzbek. It talks about the differences and misinterpretations of the fairy tale "Sleeping Beauty" by three translators.

Key words: leaving the world, wishes, pilgrimages, small prayers, baptism ceremony.

INTRODUCTION

Among the works directly translated from French children's literature into Uzbek during the years of independence, the fairy tales of Charles Perrault occupy a special place. In 1996, the "Sharq" concern published Sh.Perro's "Tales of the Mother Goose" in Uzbek. Tales were translated from French to Uzbek by Shoazim Minovarov. It is known that Sh. Perrault's fairy tales have been translated into Uzbek several times before. In the 40s and 50s of the 20th century, the French writer's works such as "Little Red Riding Hood" (translated by Shukur Sadulla), "Cinderella" (translated by S. Ismoilova) and "Puss in Boots" were translated into Uzbek through Russian. The first direct translations of Sh.Perro were translated by Muhammadjon Holbekov in 1989. These translations were included in the book of fairy tales of French writers called "Monsieur Seguin's Goat".

A comparative study of the translations of fairy tales by Sh. Minovarov and M. Kholbekov leads to interesting results. Both translators translated seven of S. Perrault's tales. For example, let's compare the first text of both translations of the fairy tale "The Sleeping Princess". The original beginning of the tale reads: "Once upon a time there was a king and a queen who were so angry that they had no children, that it cannot be described. They went to all the waters of the world; wishes, pilgrimages, small prayers, everything was done and nothing helped. However, in the end, the princess became pregnant and gave birth to a daughter, and the beauty was christened. The little princess was given as a mother all the fairies that could be found in the village (there were seven of them), and each of them gave her virtues according to the custom of the fairies of that time. A princess would have all imaginable perfection through it." (8.13)

Sh. Minovarov's translation: "Once upon a time, once upon a time, there lived a king and a queen in ancient times. They have no children and are very worried about this situation. The king and queen did not go any further than they did in their quest to have a child, but they did not make any claims. Finally, the queen saw the girl. The king organized a grand crib wedding, and invited all the magical fairies in the country to the crib wedding. According to the customs of that time, the magical fairies did this so that they would give the baby wonderful qualities instead of a dowry. (1.6)

Translation of M. Holbekov: "In ancient times there lived a king and a queen. They have no children. One day, the princess became pregnant. After a while, the girl saw him. The king was so happy that he gathered the people and had a wedding. They invited seven magicians from seven climates to participate in the ceremony of naming the girl." (3,20-21) (emphasis ours - Ch.A.).

M. Kholbekov's translation is distinguished by its brevity. In fact, many situations are omitted in this translation. In particular, it contains the original "They were so angry that we can't describe it. They went to all the waters of the world; wishes, pilgrimages, little prayers, everything was done and nothing availed" and "And so each of them, according to the custom of the fairies at that time, bestows on her virtues, and the queen has thereby all imaginable perfection there are no sentences.

However, although M. Kholbekov's translation differs from Sh. Minovarov's translation by the accuracy of the number of magical fairies (seven), it is a mistake that they are offered from "seven climates". Sh. Minovarov's translation also has a number of shortcomings. For example, although the king and queen made pilgrimages to various places in order to have a child, they did not "claim" about it to anyone, but instead made "many requests" (small prayers). (10, 532b.) Secondly, Sh. Minovarov nationalized the translation, because the French do not have a "cradle wedding". The original "Baptême" refers to the baptism ceremony in the Christian nations. (10, 159b-160a) Immersion can be performed in these nations not only when a baby is born, but also at any age. The translator himself confirms in the next text that this is indeed baptism.

Thirdly, the fairies invited to the ceremony as marraines were not called to give a "dowry" to the baby, but to bestow various qualities. In the original "un don" means quality, virtue: Un don is a virtue (it is considered to be obtained from God, luck, nature). Character is a natural quality (it is considered to be given by God, fate, nature). Faith is a gift from God. (2, 567b -568a) The fairies could give all the good qualities that the little princess who came to the new world should have. In this way, the princess would have all the perfection imaginable.

Let's move on to the translation of the second text in the original. "After the christening, the whole team returned to the King's Palace, where there was a big party for the fairies. In front of each of them was placed a magnificent table, with spoons, forks and knives of pure gold set with diamonds and rubies. But when they were all taking their places at the table, an old fairy appeared whom no one had asked for, for she had been out of the tower for more than fifty years, and was believed to be either dead or bewitched.' (8,13)

Translated by Sh. Minovarov: "After the christening ceremony in the church, everyone went to the royal palace. There were wonderful gifts prepared for the magical fairies. Each of them was presented with a fork, spoon and knife in a box made of pure gold, the handles of which were decorated with diamonds and gems. When everyone was about to take their seats around the table, the door opened and an elderly sorcerer, who had not been invited to the ceremony, entered. Apparently, no one has seen him for fifty years, and everyone thought that he had abandoned the world and locked himself in a high tower. (1.4-5)

Translation of M. Kholbekov: "Seven pairs of golden spoons, knives and forks decorated with precious jewels were prepared for the magicians." While everyone was sitting around the table, another elderly witch entered the hall. In fact, the king and queen did not expect this old wizard.

Because he has not been seen for a long time, everyone thinks he is dead. That's why they didn't invite him to this party." (2.21)

Both translations cited have their own flaws. Both translators translated the original saying that "a gift (a wonderful gift) was prepared for the fairies" in the royal palace. In fact, the fairies must use this equipment for food. In translations, they are either "presented" (Sh. Minovarov) or "gifted" (M. Kholbekov) to fairies.

In the original, it says, "A wonderful dish was placed in front of each of them." "Un couvert" in French: "A set of utensils placed in front of each guest: plates, glasses, spoons, forks, knives, etc. To prepare a table - to put all the necessary things for a meal on the table. (9, 315b) (the translation is ours - Ch.A.).

Moreover, if Sh. Minovarov makes the old magician "leave the world", M. Kholbekov will "kill" him.

During the years of independence, a number of fairy tales of S. Perrault were translated into Uzbek through Russian. Among them, we are analyzing "Sleeping Beauty", as well as the fairy tales "Shumshuk Kiz", "Donkey Skin" and "Little Red Riding Hood". The first three of the mentioned fairy tales were translated by the well-known translator Tolqin Alimov, but the translator of the fourth one was not specified.

The version of the first and second paragraphs of the work "Sleeping Beauty" that we discussed above in the translations of Sh. Minovarov and M. Kholbekov, presented to young Uzbek readers by T. Alimov, looks like this: "Once upon a time, the king and the queen As long as he lived, they had no children. God heard their cries and gave a child: the queen gave birth to a girl. (3,2) Tales translated into Uzbek by T. Alimov are their abbreviated form and are presented side by side in both Russian and Uzbek languages in one edition: "Once upon a time there was a king and a queen and they had no children, but the Lord answered their prayers heard and soon the queen gave birth to a daughter.." (3,2)

Sh. Minovarov's translation of the young princess "...all the sorcerer fairies in the country were invited to the cradle wedding. According to the customs of that time, the magical fairies did this to give the baby wonderful qualities instead of a dowry. In M. Kholbekov's translation, the fairies are invited to the "big wedding" only to participate: "They invited seven wizards from seven climates to participate in the naming ceremony of the girl." T. Alimov's translation is close to Sh. Minovarov's translation and thus to the original: "A big party was organized in the palace in honor of the princess, fairies were called to be godmothers. Each of the fairies gifted the princess lying on the swing with various qualities to become a perfect person. In T. Alimov's translation, the phrases "lying on a swing" and "to be a perfect person" were added. However, the Uzbek translator is not to blame here either, because he followed the Russian text of the tale completely and tried to create an Uzbek alternative to the Russian version: "A feast was organized in the palace in honor of the princess, and the fairies were called God-loving mothers. Each of them gave some kind of gift to the princess who was lying in the cradle. (3,2)

It should also be noted that the title of any work carries a certain meaning, and the title is also of special importance in the translation of the work. "The title is a text expressed in natural language and having relative auto-semantics, which is the initial, common element for the entire text, the names of the text, or the graphic symbol of the descriptive, predictive and unifying text. Its content also provides additional meanings." (7.90)

Let's turn to examples. Three translations of the title of a fairy tale: "Kuloyim or crystal beads" (Sh. Minovarov) - "Mazluma" (M. Kholbekov) - "Shumshuk girl" (T. Alimov). Two translations of the name of one fairy tale: "The master farang or the cat in boots" (Sh. Minovarov) - "The cat in boots" (M. Holbekov); "Magicians" (Sh. Minovarov) - "Magician" (M. Kholbekov); "Kokildor Rike" (Sh. Minovarov) - "Rike-kokilcha" (M. Kholbekov) and "Jimjiloqvoy" (Sh. Minovarov) - "Kichkina Pusye" (M. Kholbekov). From this point of view, it cannot be said that all three Uzbek translators followed the right path.

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